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all will haunt you and
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You will meet
David Raine—
whose soul has been
sundered by a faithless
woman, seeking a
living tomb in
the Arctic.
You will meet Marge,
brave and beautiful,
slender as a reed, wild
and palpitating.
You will hear the
call of the North—feel
it in fact, as this
story of breathless
mystery and
red-blooded romance
unfolds itself
before you.
And a clarion call it
is. The magic wand of
the motion
picture has turned
the warm and glowing
pages of a masterly
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made of it a pulsing,
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sheer charm and
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In Indian that means:
"I belong to you."
That's what Marge
O'Doone,
the little mountain
pixie of the Arctic,
called David Raine.
A pretty name for
himself he had told
the girl, but he didn't
know what it meant.

But one day he
found out.
And from then
on it was the fight of
his life—for Marge—the
little nymph of the
North, whose picture
had been the lure
that beckoned him
onward
through the freezing
cold and the heart-
breaking hardships of
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Northland.

And what a fight he
made of it!
From that point
onward, comes the
breathless moments,
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It's a story that will
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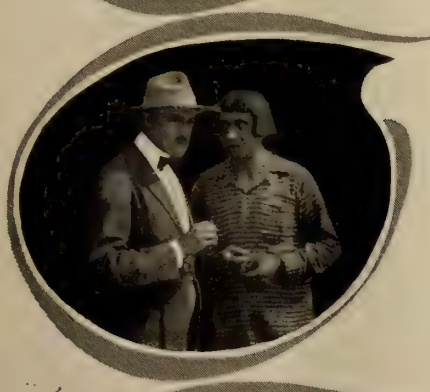

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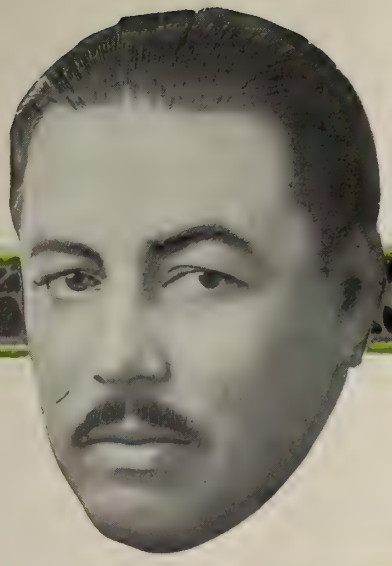

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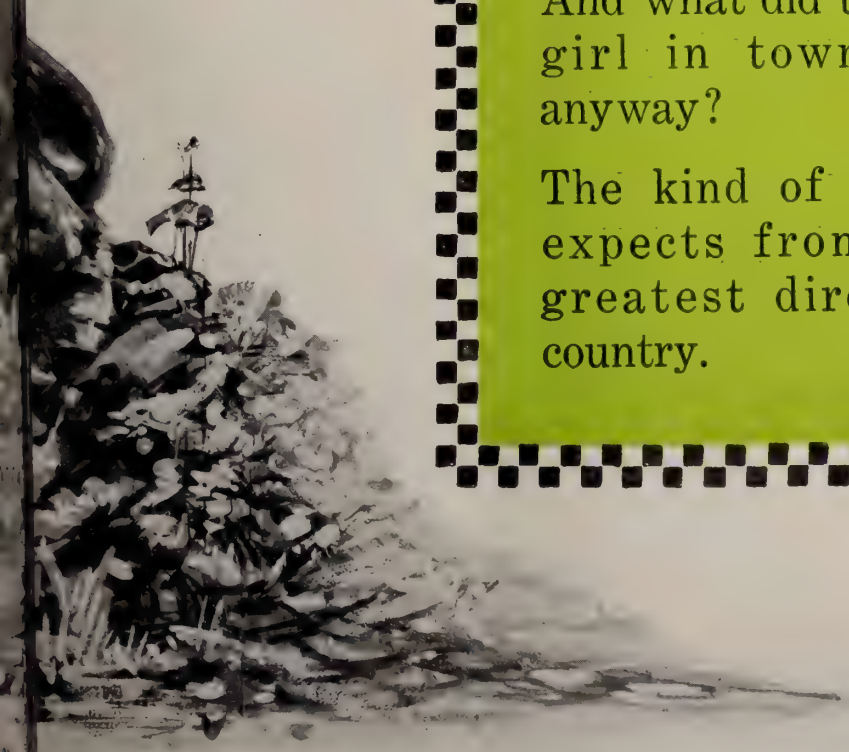

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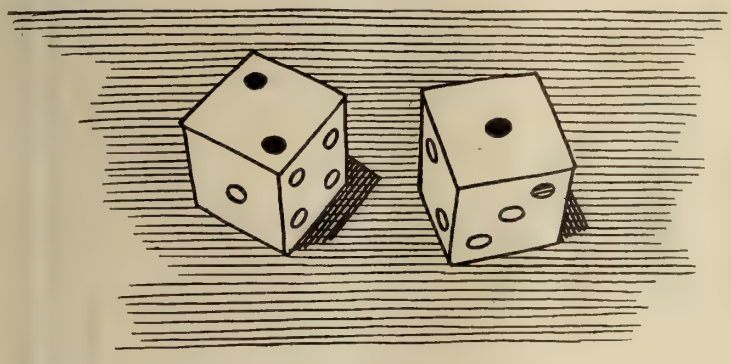

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ANNE LUTHER

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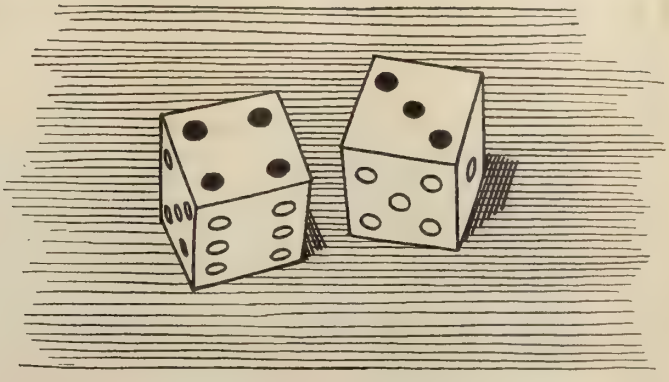

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"A SURE WINNER!

That's what the experts advise exhibitors regarding

Joseph M. Schenck's

presentation of

CONSTANCE TALMADGE

in

"The Love Expert"

A John Emerson-Anita Loos Production

The Newest and Most Novel Idea in Pictures

Directed by David Kirkland

Photographed by Oliver Marsh

Tech. Director Willard M. Reineck

GET THIS ONE!"

Who Runs May Read!

CONTINUOUS LAUGHS

Great. You can't help but like 'The Love Expert.' Get this one if you can. It's good all the way through. The laughs keep coming and every one registers. And some are mighty big—big enough to keep them laughing after it's all over. The original bits regarding the blushing and the heart throbbing will surely get them. John Emerson and Anita Loos have certainly given Constance Talmadge a good one this time, if you can judge from the attitude with which it was received at the Strand theatre. The laughs were continuous and it wasn't difficult to observe that everyone was mighty well pleased. Miss Talmadge with her ingenuous personality and winsome mannerisms will win any audience."—*Wids.*

IRREPRESSIBLE CHARM

"Light comedy plot of purely whimsical order with many amusing complications, developing speed and winding up in satisfactory climax. Strictly humorous. Interest aroused by merry, farcical situations. Constance Talmadge impersonates the irrepressible Babs with her customary dash and mirthful charm."—*Exhibitors' Trade Review.*

BOUND TO PLEASE ALL

" 'The Love Expert' is a sure winner, bound to please wherever shown. It is distinctively a screen comedy by people who know how to write one; it is a John Emerson-Anita Loos production. And it is written in harmony with the natural qualifications of the star. It holds to the mood with a flawless continuity and bright subtitles that fit. It is a genuine photoplay instead of a half-breed of some other and doubtful extraction."—*Moving Picture World.*

RICH CLASSIC IN COMEDY

"Vital and vibrant personality of the star. Soars with true farcical pretentions and finishes in a blaze of glory. Highly conducive of laughter. You are sure of attracting patronage if you do nothing else in exploiting it but mention that it is an Emerson-Loos production starring Constance Talmadge. This star is indeed fortunate with her vehicles. So play up the fact that this picture is another rich classic in comedy production."—*Motion Picture News.*

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P L O T—A thrilling drama of the Hall of Passions in the great Casino of Monte Carlo, where fortunes are won and lost in a night, where men and women are wrecked on the wheel of chance.

S T O R Y—Taken from the famous novel, "The Guests of Hercules," one of the best sellers of the day.

Q U A L I T Y—Lavish production; a perfection of detail.

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Sam E. Rork, President and General Manager

presents

Katherine MacDonald

in

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From the novel, "The Guests of Hercules"
By C. N. and A. M. Williamson

Directed by J. A. Barry

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presents

Norma Talmadge

The Screen's Great
Emotional Actress

in

"The Woman Gives"

A Thrilling Drama of the
New York Artist Colony

By Owen Johnson

Directed by Roy Neil

Photographed by David Abel

Technical Director, Willard M. Reineck

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ROBERTSON-COLE
has ever made

ALTHOUGH the stars and pictures now being announced have been definitely decided upon, Robertson-Cole makes the positive assertion that none of these productions shall be released unless they pass the test which classes them as "Specials."

Robertson-Cole is in a position to make this declaration because its contracts with producers provide for the rejection of pictures until they are of the highest standard of excellence.

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What Robertson-Cole stands for in the industry was made quite clear in Mr. Cole's speech at the recent convention of our branch managers, when he said: "The day I feel that Robertson-Cole cannot remain in the film business and do it honorably and straight,—we leave the field. I do not care for it if our name is going to be jeopardized." This statement sums up "the honesty of purpose" that guides our every business transaction.

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A. S. KIRKPATRICK
Vice-President and General Manager.

Pauline Frederick

ROBERTSON-COLE

THIS REMARKABLE STAR NEEDS NO INTRODUCTION—HER DRAWING POWER, GREAT AS IT NOW IS, WILL BE INCREASED THROUGH THE PICTURES ROBERTSON-COLE WILL RELEASE AT THE EXPIRATION OF HER PRESENT CONTRACT, BY LIMITING HER SCREEN ENDEAVOR TO FOUR BIG SPECIALS A YEAR—EACH PRODUCTION A DRAMA OF SUPER-QUALITY.

Otis Skinner

ROBERTSON-COLE

WHEN THE MIGHTY COMBINATION OF OTIS SKINNER IN "KISMET" REACHES THE MOTION PICTURE PUBLIC, THE HIGHEST POINT IN ARTISTIC SPLENDOR, THE PINNACLE OF DRAMATIC POWER WILL BE ATTAINED. MONTHS OF UNTIRING EFFORT WILL BE SPENT IN PREPARING THIS STAGE SUCCESS TO MAKE IT THE MOST LAVISH PRODUCTION EVER OFFERED.

Ethel Barrymore

ROBERTSON-COLE

DURING HER PRESENT TRIUMPHANT SEASON IN NEW YORK IN "DECLASSE," ETHEL BARRYMORE WILL APPEAR IN JUST ONE PRODUCTION FOR THE SCREEN. THIS SPECIAL "THE SUPER-WOMAN," GIVES AMPLE OPPORTUNITY TO ATTAIN THE WONDERFUL EMOTIONAL HEIGHTS BY WHICH MISS BARRYMORE'S MARVELOUS WORK HAS BECOME A BY-WORD.

Georges Carpentier

ROBERTSON-COLE

THIS INTERNATIONAL IDOL COMES TO THE SILVER SHEET ON THE CREST OF THE MIGHTIEST WAVE OF POPULARITY EVER ENJOYED BY ANY MAN. HE WILL BE PRESENTED IN A MODERN AMERICAN SOCIETY DRAMA, ABSORBING AND UNIQUE IN PLOT, DIRECTED BY JOHN G. ADOLFI. IT WILL BE A "MILLION DOLLAR" ATTRACTION.

Dustin Farnum

ROBERTSON-COLE

FROM A SUCCESS UNSTINTED AND DESERVING, BUILDED UPON THE APPEAL WHICH HIS DELIGHTFUL MAN'S-MAN CHARACTERIZATIONS AMPLY JUSTIFIED, DUSTIN FARNUM SHALL NOW BRING TO THE EXHIBITOR A SERIES OF TWO-FISTED STORIES, THE INITIAL ONE BEING "BIG HAPPINESS."

Chic Sale

ROBERTSON-COLE

THIS FAMOUS COMEDIAN, WON FROM HIS PINNACLE ON THE AMERICAN STAGE, WILL APPEAR IN SPECIAL FEATURES, WHICH IT IS PREDICTED SHALL CREATE A SENSATION. "THE SMART ALECK," A SATURDAY EVENING POST STORY BY IRVIN S. COBB, WILL BE THE FIRST "CHIC" SALE PICTURE.

Lew Cody

ROBERTSON-COLE

GREETED WITH UNANIMOUS ENTHUSIASM, THIS NEW STAR FIRMLY ESTABLISHED HIMSELF IN PUBLIC FAVOR IN "THE BELOVED CHEATER." CAPTURING THE POPULAR FANCY BY THE UNIQUE CHARACTER OF HIS WORK, HE WILL FURTHER ENDEAR HIMSELF TO HIS ADMIRERS IN "THE BUTTERFLY MAN," A SUPER-SPECIAL OF ASSURED BOX OFFICE VALUE.

Al Christie

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"SO LONG LETTY," ONE OF THE MOST SPECTACULAR STAGE SUCCESSES OF RECENT YEARS, TO BE PERSONALLY DIRECTED BY AL E. CHRISTIE, MASTER OF COMEDY SCREEN PRESENTATION, THE CREATOR OF MANY TRIUMPHS, GIVES POSITIVE ASSURANCE OF BEING A CLASSIC OF THE SILVER SHEET.

Sessue Hayakawa

ROBERTSON-COLE

FOUR SPECIALS, REVEALING THIS REMARKABLE STAR AT THE HEIGHT OF HIS UNQUESTIONED ABILITY, ARE PLANNED FOR THE COMING YEAR. EACH OF THESE NEW PICTURES WILL BE MORE ELABORATE AND EVEN MORE DRAMATIC THAN ANY IN WHICH HAYAKAWA HAS EVER APPEARED.

Wedgwood Nowell

ROBERTSON-COLE

THE WORLD-FAMOUS CHARACTER OF ARSENE LUPIN, UNRIVALED IN THE ANNALS OF FICTION, WILL BE BROUGHT TO THE EXHIBITOR IN "813" TO BE FOLLOWED BY A LIMITED NUMBER OF STORIES EACH SEASON FROM THE ARSENE LUPIN SERIES. WEDGWOOD NOWELL, IDEALLY CAST AS ARSENE LUPIN, WILL BE FEATURED IN THE INITIAL PRODUCTION.

Bessie Barriscale

ROBERTSON-COLE

THE POPULARITY OF MISS BARRISCALE HAS SHOWN STRONG AND STEADY INCREASE WITH EACH RELEASE AND UNDER THE NEW PLAN WHICH WILL LIMIT HER PRODUCTIONS TO SPECIALS, THE DEMAND FOR HER PICTURES IS CERTAIN TO BE EVEN MORE MARKED.

Martin Johnson

ROBERTSON-COLE

SURPASSING IN PICTURED ELOQUENCE, EVEN HIS FAMOUS CANNIBAL RELEASES, THE FEATURE MARTIN JOHNSON IS NOW SENDING FROM THE INTERIOR OF THE ISLAND OF MALEKULA, WHERE IT WAS PHOTOGRAPHED AT THE RISK OF LIFE, WILL FASCINATE WITH SIGHTS THE LIKE OF WHICH HAVE NEVER BEFORE GREETED WHITE MEN'S EYES.

Marjorie Rambeau

ROBERTSON - COLE

RARELY THE SILENT DRAMA BRINGS THE EQUAL OF "THE FORTUNE TELLER," THE STAGE TRIUMPH WHICH GRIPPED NEW YORK BY ITS INTENSE DRAMATIC POWER, NOW MOULDED INTO A MASTERPIECE BY THAT GENIUS OF MOTION PICTURE DIRECTORS, ALBERT CAPELLANI, WITH ITS ORIGINAL STAR, MARJORIE RAMBEAU, IN A NEVER-TO-BE-FORGOTTEN CHARACTERIZATION.

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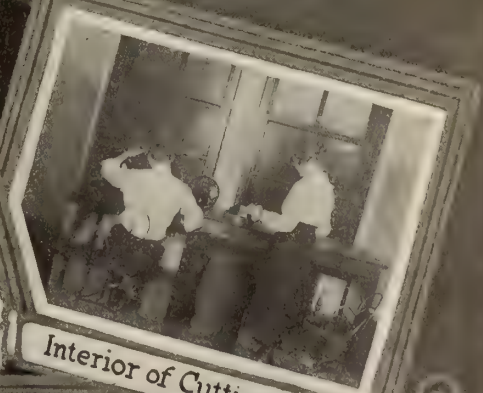

Interior of Cutting Room

A Glimpse into One of the Vaults

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We broke all Monday and Tuesday night records with "The Hawk's Trail." I personally saw the serial and can recommend it to all exhibitors as one of the best drawing cards I have ever seen.

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"The Ragged Road to Romance"
A TWO REEL RIOT

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A THOUSAND FEET OF LAUGHS

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The "Illiterate Digest" by WILL ROGERS
WEEKLY NOVELTY
FILMED BY SPECIAL ARRANGEMENT WITH GOLDWYN PICTURES CORP.

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MOVING PICTURE WORLD

The Chicago Convention

THAT exhibitor organization was advanced in measurable degree at Chicago April 26 and 27 seems to be the general opinion of those picture showmen who attended the sessions called by Willard Patterson. While the results attained may not have been those hoped for by the promoters of the gathering there is no question that the outcome reflected the views of the majority of the men who had come from practically all corners of the country, reflected the views they had reached after free and untrammeled discussion of the issues involved.

Estimates have been made that there were from two to three thousand theatres represented by the men who met in Chicago and elected Frank Rembusch chairman of a novel convention. We believe this perhaps is overstating the number, but in any event the total was large enough to be impressive, especially in view of the fact that the notice was short.

"On to Cleveland" was the prevailing sentiment of the exhibitors as the discussions drew to a close. Every indication points to an attendance larger than that of any previous national assembly of motion picture men. Better still the bitterness that developed at the second of the two days' Chicago gathering in all probability so cleared the air that there is every likelihood of a harmonious convention, one in which there will be opportunity for the creation of a great single national organization and for real constructive work.

Success will come in just the degree that personal feelings and old antagonisms are submerged. Why not sink them?

Does a Film Grow Old?

DOES a film grow old? Rather does there not come a period when so much time has elapsed since its release that to a large proportion of the picture-going public it ranks practically as a new production? These questions suggest others. What proportion of those who follow pictures sees a subject of average quality? If there were issued in 1919 productions to the number of 800 —speaking approximately—did 10 per cent. of the picture-going public see 500 of these, or as many as ten subjects a week? Did 10 per cent. of the same public see 200 of the total, or four subjects a week? For the sake of argument let us concede that such is the case. This means that 90 per cent. of picture followers missed 600 features issued in 1919, or three out of four of the total.

ANY exhibitor will substantiate the statement that patronage of pictures is a habit. It is a habit easily acquired and sometimes easily broken. In other words, the clientele of a given theatre changes with the moods and circumstances of the individuals comprising it. Every house manager of a theatre depending upon its own neighborhood for its patrons sees new faces each season, which is another way of saying that a certain and not negligible percentage of the picture public experiences a change of heart from year to year.

Taking the foregoing into consideration as another factor in the problem we have 90 per cent. of the screen's clientele who fail to see 75 per cent. of the pictures released in a given year. What proportion of the remaining 10 per cent. continue as picturegoers in two or three years from that time? Let us assume one-half.

The answer to the larger question seems to be that the old picture is new to practically 95 per cent. of its possible public.

A WOMAN is as old as she looks and a film is as old as the costumes of its characters indicate. We are referring to female characters especially and to films of today. A film of quality that portrays a period remote from the present should not grow old. If in its costuming it is three years behind the prevailing modes it is in the eyes of feminine beholders anathema; it is an outlaw. There is substantiation for this in the experiences of those producers who have reissued productions. In the cases of comedies of the Chaplin variety "age cannot wither." With dramas it has been different, except in the instances of those coming outside the category noted.

One way of reducing overhead for the producer and the exhibitor is reviving old successes, exerting every effort to bring them up to date in the matter of title decoration and recutting—and selling them to the public openly and above board, clearly setting forth the fact that they are reissues. Bearing in mind that these pictures have not been seen by the vast majority of the screen following public they should, if properly exploited, provide a material and added source of amusement.

Producing Pictures in India

A STORY out of the usual in significance and importance is that which this week tells of the formation by the Famous Players-Lasky of a producing company for the making of pictures in India. Three million dollars is a considerable sum of money, but it is not so large when one considers the vastness of the population the Indian Empire Famous Players-Lasky Film Company, Ltd., is undertaking to supply at first-hand with home-made productions. Added to the four hundred millions of India are the four hundred millions of China, only a small proportion of which at the present time are accessible to a motion picture theatre, but a great majority of which in time should be included within the clientele of the distributor.

Critics with knowledge of Old World customs frequently have criticised the technique of pictures purporting to portray the Oriental in his home surroundings. With productions made "on the ground," under the advice of the best informed natives, the basis of these complaints should be removed and undoubtedly they will be.

The making of American pictures in India is one more move in the battle of the nations for world supremacy in the film realm—and an important move.

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Snappy News Secured from Sundry Sources

Luna-Lite Company Joins Miss Dolly Spurr in Contest Against Marion Blue Law

DAMAGES in the sum of $25 were assessed by a jury of six men in city court at Marion, Ind., last week, against the Mutual Theatre Company, a corporation operating the Lyric, Indiana and Royal-Grand theatres, for violating the city ordinance prohibiting the operation of theatres on Sundays. The city, in its affidavit against the company, asked for damages in the sum of $300, but the minimum amount permitted under the ordinance was assessed by the jury.

The suit was filed as a result of the action of the company, of which Miss Dolly Spurr is the head, in operating the Lyric Theatre on Sunday, April 11. The case has been appealed to the Grant county circuit court.

Pleas of not guilty to the same charge were entered in the same city by William Connors and Forrest Malott, of the Marion Theatre Company, which operates the Luna-Lite Theatre. Damages in the sum of $300 is asked of each of the defendants. No time has been set for the hearing of these two cases.

The opening of the Luna-Lite Theatre marked the first attempt of the Marion Theatre Company to participate in the Sunday opening fight which has been in progress in Marion for several years. A picturization of Richard Harding Davis' "Soldiers of Fortune" was shown, together with a reel of popular comedy.

Both the Indiana and the Luna-Lite theatres were opened on Sunday, April 25, playing to capacity crowds at each performance. No arrests were made but it is expected that additional charges will be filed against the corporations and also against the exhibitors.

Financier Says China Is a Big Field for Pioneer Producers

THAT new millions await the film producer who will exploit is the opinion of Judge Peter Hing, financial magnate of the Celestial Republic.

"Capital galore awaits the first producer to come to our country," said Mr. Hing while inspecting the Famous Players-Lasky studio at Hollywood. "Our people have confidence in our native stories and scenery. It is an absolutely untouched field. Our people will back to the limit the first producer to establish a worthwhile studio in China."

While at the Lasky plant Judge Hing saw China "as she is done" in an American studio. Ethel Clayton and company were taking Shanghai street for "All In a Night," her latest picture for Paramount Artcraft.

Senate Approves Minting of New Roosevelt 2-Cent Coin

WITH the passage on May 3 by the United States Senate of the bill introduced in January by Senator McLean, of Connecticut, authorizing the minting of a 2-cent piece, the first really important step has been taken in providing a coin with which the public can pay war taxes of various sorts.

Ever since the enactment of the first war revenue bill there has been a steady and increasing dmand for a coin between the penny and the nickel. The war revenue law now in force requires the minting of millions of pennies a year; pennies are needed for the taxes on soft drinks and ice cream, admissions and various other sales taxes. Because of the increased taxes on tobacco products, the prices of cigars, cigarettes, etc., have been increased in odd amounts. In addition, increasing costs have necessitated higher prices for newspapers and street car fares.

The measure just adopted by the Senate authorizes the director of the mint to have coined a 2-cent piece, composed of copper, tin and zinc in the same proportions as the 1-cent piece but of such size as to be readily distinguished from a penny. On the obverse will appear the medallion of Theodore Roosevelt, whose memory the coin is designed to honor.

Exhibitors Get Electric Light Concession.

The Theatre Owners Chamber of Commerce of New York City has entered into an arrangement with one of the largest electric light manufacturers whereby members of the organization will be alowed 31 per cent discount on all purchases of lamps. Some of the members have been getting a slight discount heretofore, but nothing in comparison with the figure obtained for the entire membership. The light company declared it easily could afford to make the reduction in view of its saving in selling overhead.

The Chamber also is considering the possibility of purchasing its coal direct from the mines. The present consumption of members is between ten and fifteen thousand tons annually. A committee has been appointed for the purpose of securing exact figures.

Fire Destroys Cohans' Rialto.

George Cohan's Rialto Theatre, at Poughkeepsie, N. Y., was destroyed by fire on Tuesday morning, May 4. The loss will reach $150,000 to $250,000. The Rialto was a first run house, seating 800.

Massachusetts Legislators Suggest Three Eliminations in Approving Censor Bill

(By wire to Moving Picture World.)

Boston, Mass., May 5.

The bill providing for the state censorship was reported on favorably by the ways and means committee of the House of Representatives on May 5. Four out of the eleven members of the committee voted against the bill. Two members, Representative Fitzgerald, of Boston, and Mitchell, of Springfield, formally dissented from the committee's action.

The bill provides that all films before being exhibited in the state must be censored and approved by a censor board in the Department of Public Safety.

The recommendation was made that three provisions be eliminated. They are the provisions that films for educational, charitable or religious performances shall be censored without charge, an increase from $1 to $2 in the fee be charged for licensing films up to 1,000 feet, and an increase from $2 to $4 for films in excess of 1,000 feet.

Despite Revolutions, Berlin Is Dull, Says A. J. Danziger

POPULAR belief to the contrary, the life of an American cameraman now in Germany is not the "shooting" of one revolution after another, but a ceaseless search for the interesting among ordinarily dull surroundings. So writes A. J. Danziger from Berlin to A. G. Greenland, until recently with Moving Picture World. Mr. Danziger must have been in a pessimistic frame of mind at the time he penned the letter, as he mentions his inability to get many close-ups of the military shooting a few people and executing a few more during the recent ten-day revolution.

Perhaps the most interesting item in his letter concerns the manufacture by a man named Scheidemantel of "margerine," a substitute for butter, made out of horse bones and bones left on the family dinner table, which are collected and brought in wagons to the factory. Scheidemantel has just had a film made showing the process. He has made a fortune and is now one of the most popular makers of "ersatz" foods, says Mr. Danziger, who is going to send a print of the film to New York City.

Mr. Danziger finds German dramatic photoplays "as punky as ever."

French Embargo Is Only on Raw Stock, Says N. A. M. P. I.

THE French decree against the importation of motion picture films from America will not be "a restriction against laughter and enjoyment" as some of the Parisians thought. The National Association of the Motion Picture Industry has been informed by its Washington representative, Jack S. Connolly, that the department of commerce has received a cablegram from its Paris office to the effect that the ban is only against the raw stock.

There was some doubt about just what the order did mean as it specified "sensitized cinema film," and the department of commerce, at the request of the National Association, asked for further information. The order will in no way affect the exportation of American made pictures.

Protests Against Intermissions.

Editor Moving Picture World:

Just a note to tell you that the average patron does not agree with Stanley Shaw on the intermission subject. Have you ever been in a picture theatre when the film accidentally breaks? What is the result? The older folks give little exclamations of disgust such as "Oh heck, that happens every time I come to this theatre!" and the youngsters yell, clap and kick until the trouble is remedied.

The ten minute waits would be a good excuse for the numerous cigarette smokers to walk all over the other people. Don't let 'em start it.

W. W. P.

Punxsutawney, Pa., April 29, 1920.

No Action on Picture Bills.

Up until May 3 Governor Alfred E. Smith had taken no action on any of the thirty-day motion picture bills reposing in his hands and on which he can take some action up until midnight of May 24. There has been no definite word from the governor as yet concerning any hearing on bills of interest to the motion picture industry and of which three, including the Cotillo measure, are in his hands.

Industry Needs Thorough Readjustment Along the Lines of Sanity and Justice

National Convention Opening in Cleveland on June 8 Will See Inauguration of New Era Wherein Exhibitors Will Be Able to Defend Themselves Against Policy of Producers, Says Exhibitor Official

By SYDNEY S. COHEN
Temporary Chairman, Motion Picture Theatre Owners of America

ON the eve of the national convention to be held on June 8, 9, 10, and 11 in Cleveland, to which every exhibitor in the United States has been invited, a brief survey of our objects not only seems quite appropriate in point of time, but may justly be regarded as a matter of duty to the entire industry. We view the motion picture industry as one of the most important institutions of modern society. We regard it, or would like to regard it, as a great unit divided into three separate and distinct branches, but inspired by a spirit of harmony and co-operation.

This industry needs a thorough re-adjustment along the lines of sanity and justice. Too long have the producers been playing upon our foolish jealousies and rivalries. Too long have they been counting on our indifference, on our lack of leadership, until we are today near the verge of ruin and serfdom. These foolish jealousies and rivalries on the part of exhibitors have given away to a clear understanding of our community of interest and of our powers to assert and defend ourselves whenever we unite and act as one body.

Sees Start of New Era.

The convention will be judged by its fruits, but I believe it will pass into history as the start of a new era in which the exhibitor will no longer be a hewer of wood and a drawer of water, but an upstanding independent American man, asking no odds, demanding no privileges, but insisting upon proper respect for his rights within the industry.

We feel that within the last few years the producer and distributor, almost invariably representing the same financial interest, has slowly and steadily encroached on the domain of the exhibitor and by a series of coercive measures has sought to deprive him of the just control of his property—his motion picture theatre. We complain of many abuses, but most of them we believe have their origin in the attempt of the producer-exhibitor to step out of his legitimate sphere and force the theatre owner into an unnatural partnership.

Undermining the Exhibitor.

It is not difficult to trace the steps which have finally led up to this organized attempt at undermining the exhibitor's property. Excessive film rentals, the arbitrary exaction of deposits or so-called advance payments, the refusal to aid the small exhibitor in building up his business by denying such necessary adjuncts as mounted posters, photos and slides, the artificial curtailment of production, the bold and persistent drive for percentage booking—all these measures aim at weakening the exhibitor's hold on his investment.

Constantly increasing film rentals are placing many exhibitors today before the alternative of either selling out or raising their prices of admission. In most cases the exhibitor might better sell out than make a substantial advance in his price of admission. The existence of the motion picture theatre, its progress and prosperity, all depend on the popular price. It was the popular price which accounts for the conquest of the world by the motion picture. The fact is so well understood that it does not need repetition.

Advance Deposits Misused.

The advance payment now used by producers for the odious word "deposit" takes large sums from the exhibitor and uses them not as a security for film rentals but for the expansion of their business, and not infrequently for the building or purchasing of competitive theatres. The pretense that the deposit is used as security for the payment of film rentals has been abandoned even by the producer. Film rentals, as we know, are payable in advance.

It is always an extremely difficult matter to get your deposit back from any producer. In all disputes arising between the producer and exhibitor as to payment of bills, delivery of reels, contracts, etc., the man who holds the deposit holds the whip hand, possession being nine points of the law. Cases have been numerous throughout the country where exhibitors have had to invoke civil and criminal authorities to get their money back from producers.

United Against Percentage.

In regard to the percentage system, I know of no subject on which exhibitors have ever been more united. From my correspondence and from the many personal visits and from other sources, I know that exhibitors are determined to resist to the utmost the attempt to force percentage booking upon them. They feel that they should not be content merely with offering passive resistance to the system. Some definite and affirmative action must be taken as quickly as possible after the convention opens, to make percentage booking impossible.

The time to kill the forced percentage booking methods is now. It was through our own indifference and lack of resistance that the deposit system was foistered upon us. We are now in great straits to find a remedy. Let us not repeat this mistake with the fight against percentage booking. If we make an end of the forces that seem to be behind this drive, we won't be compelled later on to lose a lot of time and money in finding a remedy. As a rule remedies are late anyway.

To Oppose Large Profits.

The convention, I think, will also go on record as opposing the large profits and the influence enjoyed by promoters. These promoters have no thought for the good of the industry. They take all they can out of the sound values of the industry, merely to fill their pockets and caring nothing as to how it may affect the theatre. Exhibitors have suffered no less than the public from these promoters who thrive on chaotic and unsound business conditions. If any of these producers have ever created any honest and lasting values for either producer or exhibitor, it must have escaped general attention.

We have made no attempts to invade either the producing or distributing field. We have bought no studios, bargained for no stars, acquired no exchanges, we have sought no money in Wall Street to promote new producing concerns to compete with any of those now existing. We have been entirely satisfied to devote ourselves to the building up of our theatres, to improvement in our showmanship and to the development of our patronage.

Dictation on All Sides.

We were not permitted to pursue our legitimate calling in peace and contentment. On all sides we encountered attempts to dictate to us in the conducting of our business and the management of our property. Arbitrary and exorbitant film rentals were demanded and our refusal or even hesitancy to pay them were met with threats of competition or the actual building of new competitive theatres.

All the huge load of expensive salaries for stars and the rewards given to promoters, all the penalties of overcapitalization, all the sins of extravagance, incompetence or wastefulness, were thrown on our backs until we are beginning to stagger under the burden. Time and time again we have offered to co-operate with producers and distributors, at least in all matters which pertain to the entire industry, such, for instance, as the fight against hostile legislation.

Exhibitors Bear Tax Burden.

What has been the result? At Washington the producers fastened the 5 per cent. film rental tax upon us. We cannot pass any part of this tax on to the public and our friends knew it, but they do not care as long as they themselves remain wholly untouched by taxes. We and we alone carry the taxes which in justice should have been shared in fair and proper proportion by the three branches of the industry.

In the list of our grievances is the daring and persistent attempt on the part of the producer to prostitute our screens to common advertising even in highly lauded dramatic productions. So far we have, it seems, been unable to stop this abuse entirely. We have no means of knowing what the producer gets by way of contribution towards the cost of his negative from these highly favored advertisers, but we do know that he makes or tries to make us the dispensers of this profitable advertising.

Plan Constructive Program.

The convention, I firmly believe, will take this matter in hand, and I hope that the delegates will take drastic action which will make the repetition of such outrages upon our property impossible hereafter.

A large part of our program at Cleveland will be purely constructive. We want to encourage the independent producer and director. Directors are the creative mind of the industry and furnish the fundamental values. We want to encourage these independent producers and directors and we will leave them in no doubt as to our support. I am speaking for my fellow exhibitors when I say that at the Cleveland Convention every exhibitor will be welcome. We want none but exhibitors—men who are the actual owners of motion picture theatres and who gain their livelihood by means of their theatres

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Did You Ever Notice It?

In Locomobiles and Packards the passengers are generally lonely, stiff-backed and sour-faced.

In Fords the load is always a mob—bright-eyed and fairly oozing happiness and the joy of living.

Except in cases where yeggmen have despoiled them, Fords doubtless go straight to heaven to continue their helpful existence.

Present, Introduce, Proffer Or Just Simply Screen Films:

First, Nationally; then Universally.

Do so Foxily, Vitagraphically and Realartly.

But Paramountly, Goldwyningly.

o—o

And "Captain Swift" is not so slow in films, either.

o—o

It's a cert that "The Whisper Market" will not be a screen version of the curb in front of the Godfrey Building.

o—o

"Love, Honor and Obey" First S-L Picture Started at Metro.—Trade Paper Headline.

Propitious outlook for discipline and harmony we'll say.

Punxsutawney's Where He Hails From Does William W. Pratt

First we had:
"Don't Change Your Wife."
Now:
"Don't Chase Your Wife."

—

Then:
"Come Out of the Kitchen."
Now:
"Come Into the Kitchen."

—

Again:
"What's Your Husband Doing?"
Now:
"What's Your Husband Brewing?"

—

After seeing such titles as "Male and Female," "Men and Women" and "Husbands and Wives."

We wonder why not:

"Ladies and Gentlemen," "Socks and Stockings" and "Ma's and Dad's."

o—o

"The Riddle: Woman" may come to the screen under its stage title—or it may be "The Puzzling Female" for all we know.

o—o

"Hurry Home" Van Loan, now safely at large in our city, emotes:

"A man is known by the car he keeps."

o—o

"The Vice of Fools" (Vitagraph).

Drawing to the middle of straights.

o—o

Starting the Old Stuff.

"An announcement that has long been expected . . . "

"An announcement that will rock the industry . . . "

"An announcement of utmost importance to the industry . . . "

"An announcement that is expected to set at rest the rumors . . . "

"Cave-Man" Stuff.

Vitagraph has swapped, as a title, "The Man Who Killed" for "The Right to Love."

o—o

We are told that, as an orchestra leader, Herman Heller, of the California Theatre, San Francisco, is-a.

o—o

Charles Ray, having purchased all of Hoyt's farces and Riley's poems, will be able to play the awakening scene in "Rip Van Winkle" without make-up before he gets 'em all screened.

o—o

With this much space to fill we make known that D. S. Bellows, of No. 39 Lispenard street, our town, is an auctioneer.

o—o

The Devil's in the Films!

"The Devil's Claim" (R-C).
"The Devil's Passkey" (U).

o—o

"Away Goes Prudence" (Paramount) when Wall Street, gunpowder and insurance mingle in the film game.

o—o

"Something to Think About" (deMille) is a film title.

And, having decided, find somebody else has used it.

o—o

"Dollar for Dollar" (Pathe) recalls to Chicot that "a fair exchange is no robbery." ..

o—o

Add to poker expression of filmdom:

"No Limit, Carson" (Fox).

o—o

"The Desperate Hero" (Selznick).

Rather rubbing it in on William Faversham for his film initiation at the hands of Selznick—making him "The Man Who Lost Himself" in "The Wilderness of Fear."

The Key Cities of Filmdom Set All in a Clanking Row

The film publicists have drawn so heavily upon the visible supply of "key cities" that it seems advisable to line 'em all up—the keys, we mean—where all may pick and choose and help themselves.

We extend thanks to the editor of the Postal Guide (half-brother to the Congressional Record for snap and ginger) and go right into the list:

Key, Ala., Ark., Ky., Ohio and W. Va.

Keyport, N. J., and Wash.

Key West, Long Key, Fla.

Cross Keys, N. J., and Cross-keys, Ohio.

Keysport, Ill., and Keyrock, W. Va.

There are Keystones in 11 states.

And

New-Brass-Key.

o—o

Now that Rev. George Le Roi Clarke has become a screen comedian THE Industry will have its own representative to talk back to clergymen who take a crack at the movies.

o—o

Community Films Making

"Tomorrow."

The day that never comes.

o—o

With "The Miracle Man" in circulation and "The Faith Healer" in preparation, somebody might remind Paramount that there was once a lively farce-comedy known to the stage as "The Fakir."

o—o

Now for a bathing girl burlesque of "The Woman Who Understood."

Call it "The Woman Who Undressed."

Clip and Paste

For Photoplay Editors and Theatre Programs

"The Boss of the Big Bonanza," a western story, will be the next Enid Bennett picture for the Ince program.

Mae Murray and Robert Z. Leonard are expected to arrive on the coast some time in May to produce film features at one of the Hollywood studios.

Anna Q. Nilsson plays opposite Hobart Bosworth in "Buck McAllister," his current J. Parker Read production.

Forrest Stanley is leading man for Alice Lake in "The Outsider," for Metro.

Lawrence Grant, leading man on the English stage, has been engaged by Metro for Screen Classics productions.

James Davis, recently of the Mack Sennett directorial staff, has been engaged to direct "Brownie" features with the dog actor of Century comedies for Universal.

Rowland Lee, leading man for Enid Bennett in "The Woman in the Suit Case," will be featured in a coming Ince special.

Antonio Moreno is temporarily in Portland, Oregon, making scenes for his new Vitagraph serial, now in its fifth episode.

James Kirkwood is playing opposite Louise Glaum in her current picture for J. Parker Read.

Director David Smith is about to begin on "Flower of the North," another James Oliver Curwood picture for Vitagraph.

Carmel Myers, who has just signed a new contract for five years with Universal, is expected to arrive on the west coast in June for her picture work.

Myles McCarthy, actor and composer of songs, is playing the heavy in the J. Warren Kerrigan picture, "The House of Whispers."

Eugene Pallette, of the "Parlor, Bedroom and Bath" cast at Metro, is planning a fishing trip down the Pacific Coast in his 80-foot yacht when the picture is completed.

James Young has purchased the rights to the Charles Hoyt play, "A Texas Steer," which he will film with an all-star cast.

Polly Moran's first picture of the new "Sheriff Nell" series for Marion H. Kohn is entitled "Sheriff Nell Surrounded" and will be in two reels.

H. B. Warner's next picture will be "The Brass Bottle," with Edwin Stevens, the "genii" of the stage play, interpreting the same role in the film.

Earle Williams' next feature for Vitagraph will be called "The Purple Hieroglyph."

H. H. Van Loan has been asked by the Bobbs Merrill Publishing Company to put his screen play, "The Virgin of Stamboul" into novel form.

Ethel Clayton will soon begin production on "The City Sparrow," under Director Sam Wood at Lasky's.

Pell Trenton has gone to Tia Juana, Mex., on a vacation after having finished his work as leading man in his ninth picture in fourteen months.

Jack Pickford soon starts on "The Man Who Had Everything" at Goldwyn under Director Al Green.

Famous Players-Lasky Going to India To Produce and Distribute Own Films

IN conjunction with a syndicate of British and Indian bankers the Famous Players-Lasky Corporation will produce motion pictures in Bombay, India, for distribution by their own exchanges throughout the Far East. Adolph Zukor, in making the announcement, says that activities to this end will soon be under way.

Frank Meyer.

The Indian Empire Famous Players-Lasky Corporation, Ltd., has been formed with a paid-in capital of $3,000,000. Studios and laboratories will be erected in Bombay, where the latest improved method of American production will be forwarded by experts under Frank Meyer, assistant secretary of Famous Players-Lasky, who has been in charge of the real estate and construction division for the corporation, and Tarkington Baker, late general manager of Universal.

Will Both Make and Distribute.

Not only will Paramount pictures be made in Bombay, but there will be at once established a chain of exchanges for their distribution. This system modelled after the American method, will embrace the Indian Empire, the Straits Settlement and other sections of the Far East.

Mr. Meyer will erect the Bombay plant and will install the most modern American film producing appurtenances. The studio and laboratory will be operated by a staff of American experts, which will be organized when everything is ready for work.

Mr. Baker will remain in India as general Indian representative of the Famous Players-Lasky Corporation. He will have complete charge of the activities of the Indian Empire Corporation.

Department Heads Soon Leave.

Mr. Meyer and Mr. Baker will leave for India in two or three weeks, as soon as they can wind up their affairs in this country. They will spend some time at the new Famous Players studio in London before going to Bombay.

It is expected that the first American picture produced in India will be ready for release next Christmas. Just as it is Mr. Zukor's intention to have Paramount pictures produced in England distributed also in this country, so will the pictures made in India be released in this country and in Europe.

Mr. Zukor Makes a Statement.

"When one realizes that in the Indian Empire alone," says Mr. Zukor, "there are 400,000,000 people, one can get an idea of the possibilities which lie in the production of pictures in India. Paramount pictures, of course, are already being distributed throughout India, as they are in other countries of the world; but we wish to produce pictures which are closer to the thought and lives of the vast Indian people.

"Producing pictures in America that will mirror the Far East is practically impossible. The director and actors have to be on the spot; they must have an insight into the problems of the Indian people—in a word, they must have a better understanding of what the Indian public wants.

Tarkington Baker.

"Paramount pictures made in India will have settings amid scenery that practically has never been brought to the photoplay screen. All of the picturesque life and surroundings of the Indian will form the background for the pictures which we plan to make there."

Church in Isolated Town Entertains with Movies

THE following letter from J. W. Harley received by A. C. Hollis, of the Visual Instruction Service of the North Dakota Agricultural College, North Dakota, should be of special interest to non-theatrical exhibitors of films

"As the man in charge of the visual instruction department, I wish to let you know how much your service of films means to us at Mapleton. As you perhaps know this is a very small village of some 200 souls. There is no hope of the commercialized movie here. The community has to seek its amusement in Fargo and Casselton. When called to the pastorate of this church, I asked that the church undertake social service in as many ways as possible, first of all in providing clean amusement for young and old.

"To this end we purchased a moving picture machine, of the Safety Variety, incandescent lamp, etc., and once a week the church is open to all the people of the community.

"It is our purpose to cultivate an interest in every agricultural pursuit to stimulate the boys and girls to stay by the farm. To this end we are using your pictures and others which treat of farming, dairying, hog raising, etc., besides films for entertainment such as your copies of The Taming of the Shrew, David Copperfield, Oliver Twist, etc.

Service Is Appreciated.

"That the service is being appreciated is evidenced by the fact that the church is well filled Thursday and that the Sunday evening service is so well attended that the house during the last few weeks has been crowded, a very unusual state of affairs in Mapleton, so I am told. I might say that I use two reels of films Sunday night introductory to the service. I have used your copy of 'The Battle Hymn of the Republic' which I consider a number one reel. 'The Christmas Story,' Lakewood Dairy Farm and others. The evening service which follows is as long as the usual service and as reverent as any I ever saw and from my point of view the best thing is, that men and women who never attended the church before are coming and hearing the Gospel and accepting it.

Expense Met by Collection.

"The pictures which we get from you are a small part of those we use, and of course we must pay for them, the ones we do not get from you. To date the expense of pictures have been met by collection and a balance is on hand for further films.

"I am and have been a firm advocate of Visual Instruction for many years and have three years of experience with the movies in religious work. Two in a city church where the results were splendid, in spite of opposition, one in France among the soldiers, where the pictures were a necessity, and I believe that we are beginning a work which is destined to be the greatest movement of the age, to teach men, women and children the great vital truths of life."

Where Is Warren K. Wait?

Warren K. Wait, who was some time ago president of the Monarch Film Manufacturing Company, with offices in Chicago, is asked to communicate with Bert Levy, Friars' Club, New York City. Friends of Mr. Wait in England inquire for him through "The Stage," London.

Shurtleff Brings Print.

Charles C. Shurtleff has brought his print of the first Shurtleff production, "Burning Daylight," to New York City. It is the first of the Jack London series for Metro release.

Husbands, Wives and Love-Smitten Give "Why Change Your Wife?" the Once-Over

AFTER seeing Cecil B. DeMille's latest Paramount-Artcraft special, "Why Change Your Wife?" at the Criterion Theatre, the verdict of the New York critics seems quite unanimously to have been, "DeMille has gone and done it again." As a matter of fact, those are the very words used by two of them in their reviews of the picture, which is packing in capacity audiences at every performance during its indefinite run.

The picture, now well started on its career in the pre-release and first-run houses throughout the country, is scheduled for general release on May 2. Meanwhile, it has been running true to the form set by its Paramount-Artcraft super-special predecessors and in several instances has broken all previous records at the theatres where it has been shown.

At Denver all records for both receipts and total attendance were broken at both the Rialto and Princess theatres, where it ran simultaneously. At Newman's Royal, Kansas City, it played to 20 per cent. of the entire population of the city before the second week of its three-week's engagement was over. At the Euclid Theatre, Cleveland, it is still playing to capacity, the run having started on April 4, while at Grauman's Rialto, Los Angeles, it played to the longest run in the history of the city.

One of the chief reasons cited for its success is its appeal to women. The DeMille costuming has always been a distinctive feature of his productions, but in this masterpiece, it is declared, gowns that for beauty and style outrival anything ever before shown on the screen, even in the preceding DeMille pictures, are paraded before the eyes of milady.

The story of "Why Change Your Wife?" was written by William C. DeMille. The scenario is the joint work of Olga Printzlau and Sada Cowan, and Alvin Wyckoff was at the camera. The cast is headed by Thomas Meighan and Gloria Swanson, with Theodore Kosloff and Bebe Daniels in opposing roles. Others are Sylvia Ashton, Clarence Geldart, Mayme Kelso, Lucien Littlefield, Edna Mae Cooper and Jane Wolff.

Pictures Help Hudson's Bay Company Observe Anniversary

ONE of the greatest celebrations ever held in Canada has begun with the observance of the two hundred and fiftieth anniversary of the incorporation of the Hudson's Bay Company, probably the oldest company in the world. The first of the series of festivities were held in Winnipeg and lasted for three days, followed by similar ones in Calgary, Edmonton, Victoria and Vancouver.

A chief feature of the celebration was the showing of a motion picture record of the Hudson's Bay Territory made for the company by Educational Films Corporation, of New York. Nearly 20,000 feet of these pictures were made by H. M. Wycoff, the Educational cameraman, who spent seven months in the country that is so closely associated with the history of romance and adventure in North America.

The Hudson's Bay Company itself leased the leading theatres in each city for the showings and admission was by invitation to its friends and the customers of its various great stores. Later the films will be shown throughout the Dominion and portions of them released in the United States.

Dempsey Serial Going Big.

Jack Dempsey, in "Daredevil Jack," is scoring the greatest serial success in years in the Detroit territory, according to George W. Sampson, the branch manager of the Pathe office there, who is visiting the home office. One hundred out of one hundred and thirty theatres in Detroit alone are showing the serial, and, on many streets, every house has the picture.

Consult Producers on Theatres.

Frank J. Rembusch, of Indianapolis; C. E. Whitehurst, of Baltimore, and Louis F. Blumenthal, acting as a sub-committee of the whole committee appointed at the exhibitors convention called at Chicago April 26 and 27, held a meeting in New York May 5 and subsequently consulted the producers in New York as to their attitude on producer-owned theatres. The result of their investigation will be reported to the whole committee, which will meet at New York on June 3 and 4 just previous to the National Convention to be held at Cleveland June 8, where the whole committee will meet the producers and hear their decision on producer-controlled theatres.

Production Activities Oblige Selznick to Take Over Solax Studio in Fort Lee

DUE to the present extensive and rapidly increasing production activities Selznick Pictures Corporation, it is announced by President Myron Selznick, that his company has just signed a long term lease whereby it takes possession on May 10 of the Solax Studio in Fort Lee, N. J. This will make the third Selznick studio in the East, the others being located in West Fort Lee, N. J., and in the Bronx.

Workmen are making extensive alterations and installing an entire new lighting system. Located within less than half a mile of the main Selznick studio in West Fort Lee, it will be possible for the two plants to operate practically as one. Properties, sets, lighting apparatus and workmen can be transported from one studio to another within ten minutes.

The Solax Studio, altered as it will be when the Selznick Company takes possession of it, will provide two large stages, affording ample space for the working of two separate productions at the same time. The company now has twelve productions under way and plans are rapidly nearing completion for the launching of half as many more within the next ten days.

Among the Selznick pictures now in working are those starring Olive Thomas, William Faversham, Elaine Hammerstein, Eugene O'Brien and Owen Moore. Besides these, Mr. Myron Selznick recently announced that work had been started on "The Wilderness Fear," a special production directed by Burton George; "Marooned Hearts," another special production which is being directed by George Archainbaud and in which Zena Keefe and Conway Tearle are playing the leading roles, and a Ralph Ince special production, as yet untitled. In addition to these, four Kaufman Weeklies are in the final stages of making and preparations are being made to start work at once on four more.

Supplementing the newly acquired Solax Studio, the main studio in West Fort Lee and the studio in the Bronx, is the Selznick studio in Los Angeles, where, just at present, Miss Olive Thomas and Owen Moore are working.

Universal Lists Special Attraction.

Universal announces as a special attraction, "The Girl in Number Twenty-Nine" featuring Frank Mayo, to be released May 17. "The Girl in Number Twenty-Nine" is an adaptation of Elizabeth Jordon's novel "The Girl in the Mirror," and was produced under the direction of Jack Ford.

Supporting Frank Mayo are Claire Anderson, Elinor Fair, Harry Hilliard, Ray Ripley, Bull Montana and many others.

Picture of the Banquet Given by Mayor Wilde of San Diego to the Prince of Wales at Hotel del Coronado.

A Pathe photographer boarded the Prince's vessel and presented him with a copy of the above photograph and he requested that he be allowed to keep the picture to send to his mother.

Congressman Has Bright Idea of Taxing Industry to Raise Soldier Bonus Money

By CLARENCE L. LINZ

EXHIBITORS will have the added worry of increased admission taxes if one of the suggestions made by Congressman James A. Frear, of Wisconsin, for raising money with which to pay the proposed soldier bonus is adopted. At the present time the House of Representatives is very much stirred up over the fizzle that the Republicans have made with the bonus legislation. It looks as though the sponsors of this legislation have bitten off too large a bit, and where the soldier vote was being catered to the legislators find they are on the brink of losing the votes of the poor, ordinary, every-day taxpayer who is tired of his war burdens.

The sales tax at first proposed has brought down so much opposition that it practically has been relegated to the scrap heap. Now the members of Congress are looking about for other taxable things, and Congressman Frear has re-discovered the theatres.

Increase Personal Income Tax.

"I am opposed to any proposition that includes what is called the sales tax," he said, in discussing the soldier bonus legislation in the House of Representatives. "That, in my judgment, is a dangerous proposition. I am sincere in that. The members of my committee (ways and means committee) know my attitude, and when members say what was the unanimous disposition of the committee, they will all be free to say that I reserved the right in committee and reserve it now to differ on the sales tax plan, because it is not a political proposition in any way. I desire to offer a solution:

"First, increase the normal personal income tax for the years 1919, 1920 and 1921 to rates imposed and collected for the year 1918; that is, increase the present rates of 4 to 8 per cent to 6 to 12 per cent. This will produce approximately $170,000,000 a year or $500,000,000 for three years.

"Second, extend the normal tax to dividends received by individuals or corporations for the year 1920 and 1921. This will produce $240,000,000 a year and $480,000,000 for the two years.

Double Admission Taxes.

"Third, tax stock dividends for the three years 1919, 1920 and 1921 at 25 per cent.—approximately the rate that would be imposed had not the Supreme Court ruled that the tax on such dividends in the 1918 revenue act were unconstitutional. This tax would produce approximately $150,000,000, principally from the dividends declared during the year 1920.

"Fourth, double the tax on automobiles of over $1,000, trucks, parts and accessories. This will produce for two years—1920 and 1921—$200,000,000. The present rate of taxes is 3 per cent. on trucks and 5 per cent. on automobiles and accessories, including tires.

Feeling Runs High.

"Fifth, increase the tax on admissions from 1 cent to 2 cents for each 10 cents on admissions for 25 cents or under, and from 1 cent to 3 cents on admissions of over 25 cents for the two years 1920 and 1921. This tax will produce about $200,000,000. New York producers propose to charge $5 for theatre tickets. In this age of profiteering and reckless extravagance the tax will be of value in helping a soldiers' compensation bill.

"Sixth, a tax of 1 per cent. on sales of real estate. This tax will produce about $100,000,000 annually, or $200,000,000 for the two years 1920 and 1921.

"The total of the above additional taxes for two years would be $1,730,000,000, according to estimates furnished me by treasury experts."

There is much feeling in Congress for and against the bonus bill. It may be that the legislation will pass the House and fail to get by the Senate this year. However, the House members are inclined to favorably consider some of the suggestions made by Congressman Frear. Naturally, it is the hope of the industry that the House will not seriously consider increased motion picture taxes.

Always Look to Pictures Business.

"It seems as though every time Congress finds there is a need for money it looks to the amusement industries to furnish it," said Harry M. Crandall, president of the Associated Exhibitors and prominent Washington exhibitor. "It just keeps us busy now getting the money to pay the various levies upon us, and with the number of taxes we almost have to keep a bookkeeping force so that we can properly take care of them. I can name fourteen taxes offhand that we who have theatres in the District of Columbia have to pay.

Crandall Details Present Hardships.

"First, there is the admission tax of 10 per cent. which Congressman Frear wants to raise. Of course, we do not have to pay that, but we feel the effect of the assessment, and if it were increased it would mean that our business would drop off, especially in the neighborhood sections.

"Then we have the seating capacity tax that costs us approximately $200 a theatre. Next is the film rentals tax of 5 per cent. which is a great big item every year to all exhibitors.

"We have the corporation tax and a stock tax, and if we are lucky enough to make any money we have to pay an excess profits tax. In addition to all of these, we have to bear our share of other federal taxes for expressage, freight, long distance telephone calls, telegrams, transportation and other like business requirements play an important part in our industry.

Connolly Is Optimistic.

"The taxes imposed upon us by the local authorities include that of the building inspectors, the amusement license tax, intangible tax, personal property tax, income tax, real estate tax, water rent and vault tax. We think we have our share of tax burdens."

Jack S. Connolly, Washington representative of the National Association of the Motion Picture Industry, is closely watching the various proposals being made in Congress.

"It looks now as though the members of Congress will move very slowly in the matter of assessing additional taxes," he says. "However, there is no telling what may happen. I am hoping that no serious thought will be given to increasing the admission taxes because I believe it would be a big blow to the industry. I am sure that this would do more to increase the general unrest in the country than anything else Congress could do."

Save $4.80 *by subscribing direct for Moving Picture World. News men charge the* 15 *cents per copy price. Send* $3 *and get your paper every week by early mail, and miss no issues. That will give you* $4.80 *for War Savings Stamp investment.*

"The Evil Eye" Can Be Seen Approaching So Bennie Leonard Prepares to Save the Heroine.

Three scenes from this super-special serial produced by Hallmark, with the well-known boxer in the leading role.

About 200 Independent Exhibitors Join First National's Sub-Franchising Plan

CONCLUSION of the joint conventions of Associated National Pictures, Inc., and First National Exhibitors' Circuit at the Hotel Congress, Chicago, on April 30, marked the formal launching of the sub-franchising plan wherein approximately 6,500 independently owned and independently operated theatres will share in the mutualization of the protective and guaranteed production source benefits upon which the plan is based.

Sub-franchise applications from about 200 of the independent exhibitors who had responded to the call by Willard C. Patterson, of Atlanta, for a national mass meeting were filed with the various First National exchange managers and members before the Circuit's sessions were finally adjourned.

Radical and extensive changes in the present system of film distribution are expected by exhibitor members of First National as the result of the sub-franchising plan. Speeches by Circuit officials treated at length on the obvious and certain reforms that would necessarily follow in the wake of the efforts seeking to unite approximately 6,500 theatres in one co-operative organization which seeks direct contact with independent producers as its source of film supply.

Not a New Policy.

Members of the executive committee for Associated First National Pictures pointed out to the independent exhibitors that the sub-franchising plan is not a new and different system than any which has before been in vogue. Instead, according to the committee, it is an extension to other independent exhibitors of the co-operative, protective and economic phases of the organization structure on which First National Exhibitors' Circuit was started three years ago and on which it has steadily continued to bridge and narrow the gap between independent exhibitors and independent producers.

"Now independent exhibitors have a definite and sufficient source of releases to meet any organized theatre competition from other than independent producers and an arrangement whereby they pay a fixed percentage of the total cost of every release," says a statement. "In other words, the rental values are established at the studio rather than in the exchange. Through the stock equity which each enfranchised exhibitor will have in the exchange for his territory, he is guaranteed against film costs in excess of the fair valuation by the dividends which the stockholding will bring from the disbursement of any profits earned by the exchange over and above its nominal operating expense."

Three Months to Complete Allotment.

Territorial awards of sub-franchises started upon the return of the First National exchange managers to their respective offices. It is predicted by Circuit officials that at least three months will be needed to complete the allotment. By autumn, it was said, First National attractions will be pledged by sub-franchises to at least 6,000 theatres.

The executive committee for Associated First National Pictures, composed of N. H. Gorden, of Boston; Moe Mark, of New York, and H. O. Schwalbe, of Philadelphia, will devote practically all of its time during the summer to the consideration and granting of applications for sub-franchises.

Schedules of percentage ratings of every theatre in each territory were given to the exchange managers at the concluding session of the First National Sales Club. In fixing the individual theatre percentages, the statistical division of the Exhibitors' Defense Committee for First National eliminated in many instances the matter of population as a determining factor and considered the more conclusive conditions of industrial advantages, prevailing average film costs for individual houses booking on a flat rental basis in the past, competition and the strategical location of the theatres.

"To See Is to Believe," Says Minister, Pleading for Picture Shows in Churches

AS a means of building up the church there is nothing better than the motion picture and the time is coming when every church will have a motion picture machine just as it has its organ, according to the Rev. J. C. Eason, pastor of the Methodist Church at Chatham, a village near Albany, N. Y.

The church has just installed a motion picture machine and gave its first show on April 30 to an audience that filled the building. A seven-reel picture and a two-reel comedy made up the program. A similar entertainment will be given every Friday night. No admission will be charged but an offering will be taken.

The Rev. Mr. Eason's views on the motion picture are decidedly interesting. He says:

"It is a common saying that to see is to believe and we know the truth of it when we realize that ten times as many of the impressions of life come through the one sense of sight as through the other four senses combined.

"It has also been said that people remember one-quarter of what they hear, but that they remember half of what they see. It is further said they remember longer the impression that comes through the eye. Try this out sometimes by asking a friend to tell you about the sermon last Sunday and then ask him to tell you about the motion picture last Saturday night.

"In the past the church has utilized the sense of hearing almost exclusively in its ministry and teaching. Can we afford to continue to neglect the eye channel when it has gained such recognition of importance in the educational world? The still pictures and stereopticons have been used in the churches for years. Why should we not now make use of the motion picture with all its possibilities?

Wesley Banned Organs in Church.

"The stereopticon had to fight its way into the churches, as did any other innovations, but it has won on its merits and is here to stay. The same is true of the motion picture. Wherever it is used the results are most beneficial, providing the management is good.

"Somebody says evil forces utilize pictures. Yes, somebody once said they used organs. Therefore, the church should not. Wesley would not allow a musical instrument in his church. Does that argument make us willing to do without our church organ now? The devil uses everything he can, but that is no reason why we should let him monopolize things with vast possibilities for good. The time is coming when the church will be no more willing to do without the pictures than the organ."

"—And Don't Let Me Catch You Up Here Again," Says George Walsh.
We'll bet if he comes again George will put him in the Brea—"The Dead Line" for life. A scene from a new Fox production.

McCulley Stories Good for Screen.

In the ever-growing list of American writers there is one who holds a unique position in the field in view of the fact that the majority of his more recent stories have been given a screen version, although the author has never written directly for the screen. The author referred to is Johnston McCulley, well-known writer of short stories and novels, and author of the new Ruth Roland serials now being produced.

The Ruth Roland story is titled "Broadway Bab" and was originally published as a magazine serial and then syndicated in a number of large daily newspapers.

The latest word of fiction from Mr. McCulley is "The Masked Woman," a highly entertaining mystery story. It was put on the market in book form about three weeks ago.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

CHARLES LAMB, a prominent exhibitor of Rockford, Ill., with his entire family, has been spending several days in New York. The Lamb family made the visit at this time to accompany their son on his return to Bethlehem, Pa., where he is attending college. Bill Wright conducted them through the Vitagraph studios at Flatbush, where they spent the best part of the day.

* * *

Eric Von Stroheim, Universal's star director, who has been in New York for the past three weeks, has returned to Universal City.

* * *

Ludwig Shindler, of the Mickey Film Corporation of Chicago, was in New York at the Hotel Astor the week of May 3 in connection with his feature, "The Woman He Chose," recently shown at the Ziegfeld and the Barbee Loop theatres at Chicago.

* * *

Henry Hammond Beall, accompanied Sol Lesser from Los Angeles to New York to formulate plans in conjunction with the publicizing of the recently acquired Sol Lesser productions, after conference with the Eastern publicity representatives. Mr. Beall is the West Coast publicity director.

* * *

Henry Schully, for the past ten years associated with the Famous Players-Lasky interests in New England, has resigned his position to enter the independent field for himself. No plans have been announced except that he has secured offices on Meadow street, New Haven, Conn.

* * *

A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing organization, returned from the coast on Sunday, May 1.

* * *

Michael J. Lydon, one time president of Massachusetts Exhibitors League, and owner of three theatres in Boston, was in New York for a few days, following a vacation in the South. In company with Mrs. Lydon, he left for Atlantic City for a few days additional recreation.

* * *

Walter Miller, who played in the Betty Compson feature, known under the working title, "The Test," recently produced on the Coast, has been engaged to appear in a series of Artclass features, to be produced by the Weiss Brothers.

* * *

Frank Tichenor has opened the Simplex Studios in the old Joe Miles' offices in the Candler Building, New York, under the management of John F. Lyons, formerly manager of projection for Miles. The studios include three newly equipped projection rooms and an editorial room. Each of the three rooms is furnished with two latest model Simplex machines.

* * *

Harry Segal, district manager for Hallmark in New England, was in New Haven last week, getting matters in order subsequent to Hlalmark taking over the offices of the former Triangle-United. Morris Rubanus will continue the managership of the exchange.

* * *

Douglas D. Rothacker returned on May 7 to the home offices of the laboratories and studios of the Rothacker interests. While here in New York he closed several independent contracts for industrials. Watterson Rothacker will pay New York a visit before the present month expires, on his way to Europe.

* * *

Eugene H. Carleton, manager of the accessory department of the Inter-Ocean Film Corporation, is the accredited and only representative of the motion picture industry to the foreign trade convention to be held at San Francisco May 12. At present he is in Los Angeles opening the first West Coast office for the Inter-Ocean.

A. Johnny Mack, of Newark, N. J., has disposed of the Hill Theatre at Newark and says: "I am at liberty to accept the best offer for my services as manager of theatres, for exploitation work or as salesman of pictures."

* * *

W. E. Waddell, director of pictures for the American National Red Cross Society, is now comfortably located in the offices of the Rothacker Screen Productions in the Candler Building, New York.

* * *

Poli's Theatre at Meriden, Conn., has not been sold, as announced in some of the trade papers last week.

* * *

D. Bershon, representing Gore Brothers-Sol Lesser First National exchange at Los Angeles, was in New York the week of May 3. Mr. Bershon was for several years in charge of the Universal exchange in Los Angeles.

* * *

Frank P. Spellman, with Jack Kearns, came to New York from Los Angeles on Monday, May 3, and are stopping at Hotel Astor. Mr. Spellman is associated with Kearns and Dempsey in the Jack Dempsey interests. They will remain until May 15.

* * *

Louis Goldfarb recently sold the Rialto Theatre at Stamford, Conn., to I. Sternberg.

* * *

Al Santell, formerly supervising comedy director at Universal City, arrived in New York from the Coast on Sunday, May 2. He is to direct a series of animal comedies for the Weiss Brothers.

* * *

Charles Rich, nee Giegerich, of Robertson-Cole publicity department, left New York May 1 with the Jack Hurley Georges Carpentier road show, to handle publicity for the Carpentier serial, "The Wonder Man," and publicity representative en route.

* * *

Eleinore Fried, who was in charge of Marie Walcamp Company for Universal, has just returned from Japan and is now spending a week or ten days in New York.

* * *

C. E. Wagner, with the Trade Review since that paper was established, save for the months he was in Uncle Sam's service, has resigned to become a member of Pathe's exploitation department, under Victor Shapiro. "Wag" has reviewed pictures for Trade Review, written service sections and done other work of a nature to well equip him for his new employment.

* * *

Wallace C. Clifton, formerly of Pathe and World Pictures Corporation, also special writer for Petrova productions, left New York for the Coast on May 7, to be gone for eight or ten months, on special assignment work.

* * *

Carl Laemmle, president of Universal, accompanied by his private secretary, Irving G. Thalberg, is due in New York May 6, after a two months' sojourn in Los Angeles. Mr. Laemmle leaves for Europe about June 1.

* * *

Paul Cromelin, president of the Inter-Ocean Film Corporation, writes he will return to New York about June 1. He is now on his way to Paris, Vienna and Berlin to study conditions in those territories.

* * *

Frank N. Seltzer, the popular Philadelphia publicity representative for Goldwyn, was given a dinner at the Arcadia Cafe on Thursday, April 29. He was the recipient of several gifts from his associates of the Goldwyn Philadelphia branch office. Mr. Seltzer is leaving Goldwyn to become a motion picture director.

* * *

Jerome Herzog was recalled to New York by his firm, Hallmark, last week. On his return to New Haven he was much elated over his visit, suggestive of better days for Jerry.

* * *

Herbert Givens, state rights dealer of Philadelphia, was in New York during the week of May 3.

* * *

Edward Armstrong, the hustling division manager of the western district for the Universal, was in New York week of May 3 in conference with Harry Berman, general manager of Universal exchanges.

* * *

Will C. Murphy, of the Selznick publicity department, has again been confined to his home suffering with an affection of the eyes, which have been troubling him for some time.

* * *

Carmel Meyers, the Universal player, who recently appeared in musical comedy, has returned to the Universal again and left for Universal City May 5.

* * *

John Gentile, who was formerly associated with C. C. Pettijohn, is running a summer theatre at Rye Beach, N. Y.

* * *

Bert Ennis has resigned his position with the Independent Masterpiece Films, Inc., and, we are told, rejoined Lubin-Sawyer Productions.

* * *

William Worthington will leave for the Coast on Monday, May 9, to produce Gillette Burgess' story "The Heart Line," dealing with spiritualism, for the Gibraltar Operating Company. Gene Mullin, who will write the continuity, will accompany Mr. Worthington to the Coast.

* * *

Harry Mandel, who is co-operating with George Trilling, handles the publicity and advertising for the B. S. Moss theatrical circuit. We had the pleasure of visiting Mr. Mandel at his office in Broadway Theatre Building, New York.

* * *

S. S. Hutchinson, of the American Film Corporation, is stopping at the Astor and will remain about a week.

* * *

Sidney Strauss, formerly with Metro's New York sales force for two years, is now with Select.

* * *

Weiss Brothers have purchased seven and a half acres of ground just outside Jamaica, L. I., for their new studio and will start building at once.

* * *

Theodore C. Dietrich will present Bide Dudley's comedy play at the Fulton Theatre, New York, on Thursday, May 5.

* * *

Arthur Saronson, originally with the Kinogram Weekly and recently with the Fox and International, has returned to Kinograms as Kansas City editor.

* * *

A. S. Black, of Boston, and president of the Motion Picture Exhibitors of America, Inc., was seen on Broadway, New York, April 30, in company of John Flynn, of Famous Players-Lasky. Mr. Black was in New York on one of his periodic visits.

* * *

Fred H. Elliott, secretary of the National Association of the Motion Picture Industry, was in Chicago the week of May 3.

* * *

Eddie Polo, of the Universal productions, arrived in New York on Wednesday, May 5. He made a hurried trip from the Coast to catch up with Barnum & Bailey's Circus, which he will use as a background for a new comedy he is now producing.

* * *

Rupert Julian reached New York on the Limited Wednesday, May 5. He is here to complete negotiations to produce a new feature which he has under consideration.

MAY ALLISON
In "THE CHEATER"
Based on the Celebrated Stage Play
"JUDAH"
By HENRY ARTHUR JONES
A METRO SPECIAL

RUBBERNECKING IN FILMLAND

We see no more the lamb of Spring
A-gamboling o'er the greens.
Directors are a-shooting of
Their Klondyke winter scenes,
And Summer, fat and florid jane,
Has stepped upon the screens.

Female Filmists and Curb Star-Gazers Yearn for Pre-No-Parking Days of Perfect Bliss

By GIEBLER

IN other and less poetic words, the hot days are with us. But outside of that, there are no flies in the vinegar of Filmland. Everybody is working, and the studio ghosts are walking with pleasing regularity. If there is anything at all that disturbs our poise, it is the three-minute parking law in force in the congested district of our fair city.

This onerous ordinance has a tendency to get the goats of some of our fair players. Before the passage of the no-parking rule, one of the favorite feminine sports of the colony was to drive down in one's car and give the natives a treat.

One would drive up to a store or shoppe and go in. When one got through shop (pe)-ing there was always a little congregation of admiring yokels gathered around the car waiting for one to emerge, and if one kept one's ears open, one could hear such remarks as, "Oh, lookey, that's her—ain't she sweet?"

Odds All Against Catty Remarks.

Of course, one always took a chance of there being jealous persons in the crowd who would say, "Huh, she ain't such a much!" "Look, Steve, I told you she used dope on her hair," or something catty like that.

But in the main, however, the simple rustics exuded nothing but admiration, and it was all a great and gratifying game. With the new law, under which any car that hesitates at any curb longer than three minutes is lost, there is nothing to do but trade at the stores in Hollywood, where movie players are regarded as part of the scenery.

I was talking to J. Gordon Edwards this week. He has finished one picture with William Farnum and is almost through with the second. When that is done he will make another big Fox Special, an Egyptian story with two or three thousand people and an all-star cast, one of the big spectacular smashes that Edwards knows so well how to make.

Laemmle a Deft Chauffeur.

I went out to Universal City one day and saw the newly created governing board, composed of Isadore Bernstein, Sam Van Ronkle and Louis Loeb, functioning like a well-oiled machine with Carl Laemmle at the steering wheel.

Henry McRae has just got back from Japan and other foreign parts, where he took Marie Walcamp, Harland Tucker and other players for scenes in "The Dragon's Net." Henry says the trip did him good, and he looks fine and fit and well set up in every way. He had a lot of interesting and exciting adventures while away which he promised to tell me, and which will have to go into another story. I didn't get to see Harland Tucker or Marie Walcamp, who is now Mrs. Tucker, because they were away picking out a honeymoon bungalow.

I found Max Linder at work on his new comedy, "The Broken Mirror." Charles Dorian was directing the piece and Thelma Percy was playing the supporting lead. Max says he is going to make a few two-reel comedies and then broaden out and invade the five-reel field.

Far from "Devoid of Brains."

Having occasion to go out to the back ranch at U City, I called on Joe Martin. Mr. Martin had been working in the Benny Leonard serial, was all tired out and not very friendly, until Curly Stecker came along and said it was lunch time. Then Joe got real affable, and said, "Gee, gee, gee," several times.

Joe is a wonderful animal. There is a line in a stanza of the Fables of Fontaine that winds up some remark about animals thinking, with "Descartes goes further and maintains, that beasts are quite devoid of brains."

I wish Descartes could have been with me. I should have liked to introduce him to Joe. Joe Martin has brains and he uses them. I saw him do it.

Curly Stecker gave Joe his lunch, and Joe started eating, and with better table manners than some humans I have seen at chow. Then, to show how obedient the monk is, Curley ordered him to hand over the cup of milk he was drinking.

Joe's Tender Heart Is Touched.

Joe looked at Curly as if he didn't understand, then he turned to me. I was deeply interested, and had stooped down and was all bent over in a crouching position, looking at Joe in an eager sort of manner. Joe gave me one look and handed the cup of milk through the bars of the cage with a shrug that said as plain as words, "Oh, well, maybe he needs it more than I do. Let him have it."

That Joe understood Curly's speech is positive; and that he thought I wanted his milk is sure; and that he took me for a relative of some sort in distress is highly probable, unflattering as the fact may be. Joe Martin thinks, that's all there is to it, and I wish to goodness he could talk, I'd like to know what he thinks of the movies.

At Youth's Fountain.
Olive Thomas seen in a pretty "shot" from "The Flapper," released by Selznick.

Opportunity in Person of Mack Sennett.

I dropped in at the Mack Sennett studio and watched James E. Abbe making high art for the movies. Mr. Abbe told me that he came out to the coast to make stills with special lighting effects, for Mary Pickford, Charles Chaplin and others, and while here responded to Mack Sennett's invitation to come down to his studio and take a few shots of the bathing girls.

While Abbe was working Mack came along, took a look and said

"Why can't that kind of photography be applied to moving pictures as well as to stills?" And Abbe replied:

"It can, but I've never had the time nor the opportunity to try it out."

"Well, if you've got the time, the opportunity is here," said Mack. "Go to it."

And Abbe went to it.

Abbe's Photographic Work Known.

The photographic work of James E. Abbe needs no boosting. It is known and appreciated wherever the best in photographic art is known, and if he achieves the effects he is striving for, Sennett pictures are going to be eye and soul as well as rib ticklers in the future.

Mr. Abbe was working on a scene in which a dozen of the Sennett girls garbed as Roman maidens, were grouped into a picture with an ancient Roman gateway to a garden as a background. I love pictures, but I can not rave over them in the lingo of the artist. Abbe's wonderful lights made it look like fairyland. It was Dore and Alma Tadema merged and made to live and breathe with light.

Ben for Eye Effects.

Ray Griffith was directing the comedy action, which had Eddie Gribbon and Kala Pasha as heavy support for the girls, and Ben Turpin for the eye work.

After this I went over on another stage and visited around with Billy Bevan, George O'Dell, Billy Armstrong of the English music 'alls, Virginia Fox, Fannie Kelly, Louise Fazenda, Little John Henry and Teddy the dog, who were all making a rural comedy.

John Henry is a great kid—only a little over two years old, but one of the best workers of all the kid actors.

Bill Wright Back in Harness.

Another day I dropped in on my old friend William Lord Wright, who forsook the films a short time ago and set up as an orange grower.

Bill has come back to give the old game another whirl as publicity director for the Kosmik Productions at the earnest solicitation of his one-time college chum, Jack Wheeler, production manager for Kosmik.

The Kosmik people have got a big idea for a serial—Stuart Paton for a director, Grace Darmond for a star, George Cheseboro for a hero, and Carmen Phillips, Bois Karoloff, William Marion, Capt. Clayton, William Buckley and Ethel Shannon as a cast, and it looks very much as if the trade were going to be treated to a whizz bang of a story when "The Hope Diamond Mystery" is finished and turned loose.

Film Executive Favors Theatre Doctors and Tells Story of a 250 Per Cent. Investment

IN New York recently H. M. Thomas, managing director of the Rialto, Omaha, declared he believed there was room in the United States for a theatre doctor. He elaborated the suggestion by saying there were many managers and owners of houses throughout the country who realized they were not getting out of their properties the returns that should be flowing in. Some of these theatres were losing money steadily; others were just getting by, and still others were perhaps paying 6 per cent. dividends where the owners were sure that if properly exploited the houses would return 15 or 20.

Mr. Thomas said he was convinced there was a field for a thorough showman who should surround himself with a staff of experts just the same as, for example, an expert accountant is accustomed to build up around him. There could be a specialist in music, another in exploitation, a third in lobby display, etc. To the remark of the World man that such a person would be worth to himself at least $50,000 a year by reason of what he could earn as an exhibitor Mr. Thomas agreed and said a proper kind of theatre doctor could earn it.

Exhibitor Balked on Weak Sister.

In Chicago the same World man was discussing the suggestion with a prominent film executive. "I agree with Mr. Thomas," he said. "I'll tell you an instance of what came under my observation when I was an exchange manager—I won't say what part of the country it was in, that's immaterial.

"In a list of five stars of the company there was one who was indeed a weak sister. The player did not pull in the money the way the four others did. One day there came into my office the owner of the biggest theatre in a town in my jurisdiction. He was paying us $45 a day for our pictures. Plainly the man had been drinking and was 'het up.' He declared he would not take any picture in which this certain player appeared. I tried to reason with him. I told him he was getting some big stuff without any extra charge and we thought it fair he should take a little lean with the fat. Nothing doing. I told him under the circumstances I would have to cancel the others. Even that made no difference.

Suggested Exchangeman Buy Out Competitor.

"I thought it over a couple of days and decided to run down to his town and talk it over. I did not want to lose that good account, you see. When I suggested that he reconsider his stand he laughed at me. 'Why don't you go across the street and put your pictures in there? Perhaps you even can buy the place.'

"'That's an idea,' I replied. I saw he was obdurate. So across the street I went, into a little tumble-down place of less than 300 seats. I took up with the old chap who admitted he was the proprietor the matter of booking my films.

"'No, I guess not,' he replied. 'I never pay more than $7.50 for my show and I suppose you would want ten or twelve dollars.' I told him what the man across the street had been paying.

"'Well, the only way you can get your show in here at that money is to buy the house and sell to yourself,' he retorted.

"'That's interesting,' I replied. 'How much do you want for your place?'

"'Two thousand dollars.'

"'I might talk about seventeen fifty.'

"'Not a penny less than $2,000.'

"'What do you take in at the box office in a week?'

"'That's not any of your damned business.'

"Now it just happened I had a couple of thousand loose. I talked with him for a while, got him into a better humor, and he told me the situation. He was allowing himself a salary of $25 a week, to his wife he paid $10 for taking tickets, to his daughter $15 a week for playing what he called a piano, and a dollar a day to his operator. On the average he was just about paying salaries and rent.

"Well, I took the house and put in an experienced manager. The rest of the story is that I cut in the manager on the profits and there is never a week I don't draw down $100 and sometimes as much as $200. I agree with Mr. Thomas. I know there must be many houses, larger than the one I bought, but which can profit through diagnosis and treatment by a theatre doctor." G. B.

Independent Producers Can Save Money By Joining Studio and Business Forces

A DEFINITE plan for the practical reduction of film costs without detriment to quality was made public in Los Angeles last week when Andrew J. Callaghan, head of the film corporation of that name, starring Bessie Love, issued a statement advocating the combine of independent units in both their studio and business branches in order to cut down the tremendous overhead costs.

"The last few years," says Mr. Callaghan, "have witnessed a considerable increase in the rental of films that is due to a corresponding increase in the costs of production. After a considerable study of the general situation in the producing field I feel justified in presenting a plan of amalgamation of independent units which will bring about a very big reduction in the costs of making photoplays without detriment to either the quality of the films or the identity of the separate organizations.

"The one practical way to bring about an immediate cut in overhead costs is the uniting of groups of independent producers for the purpose of eliminating overlapping expenses. This development has followed in the evolution of every big industry and in our own field there is just as much if not more justification for such a saving movement.

Central Bureau for Securing Supplies.

"Although each group of independent entities would join hands under one roof, this would in no way interfere with their individual status. The organizations, save in the many cases where work need not be duplicated, would remain absolutely intact. In the same sense that they had joined under one roof for studio purposes, they would similarly have one set of business headquarters, preferably in New York City. And although their organizations were so constituted, their releasing arrangements would follow the former policies of each separate unit.

Difficult to Estimate Saving.

"The saving that would result from such an arrangement is difficult to determine, although in my study of the plan I have found that a modest estimate of the economy on many small items would bring the total saving to an astonishing figure. The housing of all the units of a group in one studio will do away with the overlapping disbursements as regards properties, laboratories, costumes and many other items which do not readily suggest themselves, but which are nevertheless indispensable details in the complicated machinery of production. There would even be a central bureau for the requisitioning of supplies."

We're Afraid the Little Country Girl in the Short Pinafore Hasn't Much Chance.
Poor kid! Hasn't caught on to the vamp styles of her sister in black. All this in the Paramount-Sennett, "Fresh from the City."

United Productions Creditors to Meet.

P. L. Waters, chairman of the creditors' committee, has called a meeting of the creditors of United Pictures Productions Corporation at the offices of Triangle Film Corporation, 1457 Broadway, New York, on Monday, May 10, at 11 o'clock. He states in the call that matters of importance to all creditors will be presented.

"Simple Souls" Pictures the Romance of a Duke and a Pretty Shop Girl

By EDWARD WEITZEL

IT is doubtful if two such delightfully simple souls have ever before been the central figures in a romance as the Duke and the shop girl whose love story is the theme of the latest Jesse D. Hampton-Pathe production, starring Blanche Sweet. The world has long admired the independent spirit of the titled gentlemen of English society who choose their wives from among the beauties of a musical comedy chorus, or turn a plain American heiress into Lady So-and-So—when their fancy has not been caught by a pretty shop girl or a member of their own station in life. And a reasonable portion of these marriages turn out happily.

In "Simple Souls" the author, John Hastings Turner, has elected to go to the "lower middle classes" for his heroine, and has selected one of the poorest and apparently most unpromising of London's underpaid shop girls. Blessed by having a father who spends most of his earnings and part of his daughter's at the "pub," and a mother whose religious training has been of so severe a nature that she is willing to believe the worst of the girl on the merest suspicion, Molly Shine has the satisfaction of riding away from the humble abode of her parents in an expensive motor car after showing them, and the astounded neighbors, the "marriage lines" that make her the Duchess of Wynninghame. Molly's adventures both before and after her triumphant exit from the sordid life to which she was born are of an unusual character, and the contrast between her surroundings in the two widely separated grades of society that mark her rise from shop girl to Duchess is one of the most effective points of the story.

The Extreme of Amiability.

The Duke of Wynninghame is the sort of absent-minded, well-meaning chap who is found only in novels and plays dealing with noblemen of English birth. His mind engrossed by the study of biology and too good-natured to deny a woman any favor she might ask, the young man is fortunate when fate marries him to Molly; otherwise he would, in all probability, have been snapped up by the first designing female who came his way and cast envious eyes at him. Answering to the given name of Henry and rich enough in his own right not to be forced to seek an heiress for a bride, the Duke's amiability and sense of justice get him safely out of a number of awkward situations that are also extremely embarrassing for his newly made Duchess, but prove to her that her Henry's heart is in the right place, even if he does start off on the honeymoon without her.

Molly Exhibits Her "Marriage Lines."

The first meeting of the pair is quite out of common. Strolling through Regent's Park one day Molly flips up her only shilling to decide whether she shall spend the money on a lunch or a book, a craving for mental food being strong within her brain. The shilling rolls under a nearby bush and she is joined in her search for it by Henry of Wynninghame, who happens to be passing by. When he discovers the true state of affairs he not only takes Molly to a restaurant and gives her a jolly little feed, but agrees to send her two pounds a week that she may satisfy her desire for literature. After which he goes his way and thinks no more of Molly.

Not so the girl. She returns home, aglow with happy excitement. A real romance has come into her life and she can think of nothing but the handsome young chap and her admiration for him. He is a duke and she can never hope to be his wife, but she knows she will go on loving him in secret just the same. This she does until her mother finds out about the two pounds a week sent her by Wynninghame, and there is trouble in the Shine family. Mrs. Shine is certain that the money is the price of her daughter's downfall, and Mr. Samuel Shine is of the same opinion. Forced to stand the taunts of her parents and the neighbors, Molly is dragged to the Duke's home by her father and kent waiting in the adjoining room while the family clergyman confronts the unsuspecting Henry and demands to know if he is not ashamed of himself for ruining an innocent girl. The Duke's reply amazes the minister: If his kindness has compromised Molly he is willing to do the honorable thing and marry her. Miss Shine is brought into the room and the matter explained. She is too overjoyed to do anything but consent, and the wedding takes place that very day, by special license.

The Honeymoon Gets a Bad Start.

And immediately her husband informs her that he has arranged to sail in his yacht on a big hunting trip, and that she had better reside with her parents until his return. The newly created Duchess stands in too great awe of her husband to argue with him on their wedding day, and goes back to the dingy court that contains the Shine apartment. Her arrival without her husband makes Mrs. Shine so suspicious that she sends the humble little Duchess about her business. In the meantime Lady Octavia, the Duke's sister, has learned of Wynninghame's strange marriage and is determined that his wife must be bought off, or got out of the way by some other means before her husband's return.

Molly goes straight to her husband's country home, arriving in the midst of a social gathering. Sister Octavia is forced to find a proper gown for the bride and introduce her to the guests. After dinner everyone is taken out to the Duke's yacht for a dance on deck. Lady Octavia locks Molly in her room and says she has a headache. But the girl outwits her sister-in-law, goes to the dance and is so hurt by the way Lady Octavia treats her that she makes up her mind she does not want to become a member of polite society if her husband's sister must be her model. A launch is tied to the yacht's steps, and Molly hides under a piece of canvas in the stern, expecting to be taken ashore. The launch is hoisted aboard instead.

When Molly escapes from the launch the yacht has started on its cruise. Left to themselves the newly wedded pair come to a better understanding, and the honeymoon starts as all properly conducted honeymoons should be started—with both bride and bridegroom present.

Blanche Sweet an Engaging Figure.

The direction, local color and general production of "Simple Souls" bring out all the points of the story clearly and convincingly. Blanche Sweet is an engaging figure as the misunderstood little shop girl, and wins sympathy for the character at every stage of her adventures. Charles Meredith as the Duke of Wynninghame is an excellent foil for the star, and the rest of the cast is made up of thoroughly competent players. "Simple Souls" is a pleasant romance that will appeal to everyone who has not tired of the happy ending and the honeymoon trail.

She Is Dangerous, Ain't She?—Guess We'll Have to Advertise for a Step Ladder So She May Kiss Her Fella.
Viola Dana causing commotion aplenty in Metro's "Dangerous to Men." "Don't you scold my pal or I'll let you have the pillow," she says to the old "prof."

Canadian Exhibitors' Exchange to Handle Hodkinson Productions Throughout Canada

THE W. W. Hodkinson Corporation announces the closing of a contract with the Canadian Exhibitors' Exchange for the distribution in Canada of practically all Hodkinson current and forthcoming releases.

Negotiations at the Hodkinson home office for the Exhibitors' Exchange were conducted by J. C. Brady, president of the Canadian organization, and H. Alexander, one of its directors. The Exchange, which numbers among its 160 members many of the best known showmen in Canada, has branches in all the principal cities in the Dominion. As a result of obtaining the Hodkinson franchise for all Canada, William E. Allen, general manager of the Exchange, has arranged to open offices in Winnipeg and St. John.

Though the Hodkinson output will be released formally in the fall, some of the big specials, including "Sex" and "The Lone Wolf's Daughter," J. Parker Read, Jr.'s Louise Glaum productions, will be ready for Canadian exhibitors within a few weeks.

Among the pictures to be distributed by the Canadian Exchange are the product of the following Hodkinson producing units: J. Parker Read, Jr., Robert Brunton Productions, Joseph Levering, Deitrich-Beck Productions, William Parsons, Louis Tracy Productions, Irvin Willat Productions and the Dial Film Company.

"The Silent Avenger" Will Be Completed Within Three Weeks

WILLIAM DUNCAN is now making the final episodes of his new serial, "The Silent Avenger," out on the Coast. A new plan which Duncan perfected recently enables him to work on more than one episode at once, and within three weeks he will have completed what he regards as the most elaborate serial he has ever produced.

Since the picture was started, it has not been delayed one day in the course of filming; the camera has turned on every working day of each week. Disadvantages of weather were overcome; there was no waiting for locations or sets. It proved the efficiency of Vitagraph's new plan of serial production, worked out from a wide experience in serial production.

The plan is chiefly to surround the director, in this instance William Duncan himself, with a complete producing unit, making him entirely independent of the balance of the studio organization. A technical staff, double the customary number, was enabled to maintain preparations week's in advance of the director's requirements.

Completes Episodes Early.

During inclement weather, enclosed studio sets were available. Excellent cooperation in the studio relieved him of everything but concentration upon telling his story in pictures. Perhaps most important of all to exhibitors, this system assured the completion of each episode far in advance of release date, and enabled the showman to view his subject, prepare his local advertising and exploitation with a good margin of time.

In Lieu of Moving Sermon Now Use Moving Pictures

From the Philadelphia Record.

Some churches are now installing the moving picture. Being no longer able, presumably, to produce the moving sermon.

Scates Visits Realart Home Offices.

Walter E. Scates, manager of Realart's Boston office, visited the home offices this week for several days. He came to make arrangements for the premiere of "The Deep Purple," an R. A. Walsh Production, presented by Mayflower Photoplay, at the Park Theatre in Boston during the week of May 2. Mr. Scates reported that the Wanda Hawley campaign for the first picture, "Miss Hobbs," had resulted in a clean-up in Boston territory.

Pathe to Release Blackton's Screen Version of Successful Play, "Passers By'

IN line with its policy of giving exhibitors big productions Pathe announces the acquisition of J. Stuart Blackton's screen version of C. Haddon Chambers' stage play, "Passers By." This production, having as the head of a strong cast, Herbert Rawlinson. Release date of the play has not been set yet, but will be announced shortly.

In the cast with Mr. Rawlinson are three well known stage players: Tom Lewis, Dick Lee and W. J. Ferguson. Mr. Lewis, who plays the part of the "Cabby," is at the present time headline on the Keith and Proctor vaudeville circuit. W. J. Ferguson, one of the oldest and best known character actors in America, who interprets the role of Waverton's butler, a much more important part than the character indicates, has been featured for months in "The Little Whopper," which just completed an all season run at the Casino Theatre in New York, and is now on tour. Dick Lee has a national reputation for his "character" ability, which he uses to the fullest advantage portraying "Burns."

Herbert Rawlinson portrays the role in which Charles Cherry and Richard Bennett won fame on the stage in this country.

"Passers By" comes as the sixth Blackton release through Pathe within the year.

All Albany Turns Out.

The Clinton Square Theatre, of Albany, on May 3, pulled off the biggest advertising stunt ever attempted in exploiting a motion picture show in the city. "On with the Dance" was being featured at the theatre all of the week.

The Knickerbocker Press of May 2 had an entire section of several pages devoted in informing the public as to the merits of the feature. The advertising attracted much attention and resulted in a long line of men and women being in front of the ticket office fully an hour or more before the theatre opened for the first performance.

Louise Glaum to Write on Screen Life.

Eugene V. Brewster, publisher of Motion Picture Magazine, Shadowland, The Magazine of the Arts, and Motion Picture Classic, announced in New York recently the acceptance by Louise Glaum, the screen star, of an editorial post on the Brewster publications offered her during her recent sojourn in the eastern metropolis.

Following the luncheon Mr. Brewster made Miss Glaum an offer to write a series of articles on motion picture life for his magazine. This proposal the star took under consideration, and after sitting for a portrait by the publisher-artist, left for the Coast to resume her work before the camera.

Don't think that just because you did it your stunt is no good. It may help the other fellow as much as he has helped you. Send it along.

After Arriving at the Playground of the Idlers, Katherine MacDonald Attracted Much Attention.

Three scenes from "Passion's Playground," made by First National. The winding steps are leading her to the Monte Carlo bank, which she finally breaks.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Willat Is Appointed Head of National's West Coast Studios

C. A. WILLAT, a pioneer in motion pictures, and one of the best informed men in the industry, has been appointed general manager of the West Coast studios of the National Film Corporation of America, by Capt. Harry M. Rubey, National's president. "Doc" Willat, as he is more generally known, is a brother of Irvin Willat, who directed "Behind the Door."

"Doc" Willat has been actively connected with the picture industry since 1904. He is credited with many innovations in production and was largely responsible for the organization of the New York Motion Picture Corporation, makers of the Kay Bee, Broncho, Domino and Keystone brands of film. The National's new chief's greatest contribution to the film business was the Willat studio and laboratories at Fort Lee, N. J., for which a half million dollars was spent for buildings and equipment, a stupendous figure for those days. Victor A. Nulty will continue as production manager at National.

New Hollywood Theatre Combine.

A partnership was formed last week between Michael and Abe Gore and Sol Lesser, theatrical men of Los Angeles, and J. L. Swope, J. M. Young and F. A. Grant, proprietors of the Hollywood, Apollo and Windsor theatres in Hollywood, to build a 2,400 capacity motion picture theatre in Hollywood, which will cost approximately $500,000. A site, now occupied by minor buildings, is being negotiated for, and actual construction work will begin within a few weeks.

Jack Callicott, manager of the Kinema, will supervise presentations, which will be first-run features, at the new theatre.

Texas Exhibitor Visits West Coast.

C. E. Ford, of the Dye, Ford and Rogers circuit of theatres in Texas, was a visitor at the Ince studio in Culver City during his recent stay in Los Angeles. Mr. Ford's headquarters are in Amarillo, Texas, and he reports exceptionally good business done by his show houses in Texas during the past year.

Lincoln to Begin Third Serial.

The Great Western Producing Company has launched another serial production featuring Elmo Lincoln, star of "Elmo the Mighty" and "Elmo the Fearless." Director Robert F. Hill, who directed the two former serials, has been engaged to direct the third production. The story has been written by Philip Hubbard and Arthur Gooden, and is entitled "The Lightning's Eye."

Screen Crafts Begin Production.

Screen Crafts, Inc., a new motion picture company with studios in Culver City, has begun production on a seven-reel metaphysical story called "The Great Physician," with Robert McKim and Rhea Mitchell in the leading roles. Three more producing units are being planned for, one to make a series of two-reel athletic comedies, in which Bump Adams will be featured, and the other two to make program pictures.

H. Marshall Lawson is president and general manager of the Screen Crafts corporation; S. H. Nesbitt, vice-president; Mabel T. Ayres, secretary and treasurer, and Chadwick Ayres, producing director. Al Risley is in charge of the publicity department.

Brunton May Open Eastern Branch.

M. C. Levee, vice-president of the Brunton studios, made an announcement just before leaving for New York that it is highly probable that Brunton will establish an eastern branch in the near future. While in the East Mr. Levee will make a thorough investigation of the business field with the expansion measure in view. He will also complete arrangements with several independent producers who want to make their headquarters at the Brunton plant in Los Angeles.

Gibraltar Leases Space at Brunton.

The Gibraltar Films, Inc., with the financial backing of Sidney Garret and Martin Beck, have leased space at Brunton, and will begin in the near future to make a series of pictures featuring Leah Baird.

Film Producer's Son Weds.

Ernest F. Smith, member of the Vitagraph camera staff, and son of W. S. Smith, general manager of western Vitagraph, has returned to Hollywood with his bride, formerly Miss Grace Chapman, after a two-weeks' honeymoon in a tour of Southern California.

Film Bookers Form Organization.

The film bookers of Los Angeles, with representatives from every exchange in the city, have formed an association which will be known as the Los Angeles Film Exchange Bookers' Association. At the last meeting, which was held at the office of the Goldwyn Distributing Corporation, the following officers of the association were elected: Harry C. Cohen, of Select Pictures, president; Harry Neides, of Goldwyn, vice-president; Miss Jacqueline Ponedel, Vitagraph, secretary, and B. E. Loper, Fox, treasurer.

Directors' Body to Give Dance.

The Motion Picture Art Directors' Association will give a dinner and dance at Hotel Alexandria early in June, according to plans discussed and approved of at the last meeting of the association. Milton Menasco was appointed chairman of the entertainment committee.

Maciste in Los Angeles.

Maciste, the Italian actor, remembered for his part as the giant slave in "Cabiria," passed through Los Angeles recently on a tour of the United States, but did not visit a single studio while in town. He is said to have received a flattering offer from a local producer, but he prefers to return to his own sunny Italy, where light wines are still to be had by thirsty actors.

Doug Caught in Avalanche.

The Douglas Fairbanks Compny, making scenes for Doug's new picture, almost got buried beneath an avalanche of earth and rock which was to be released by a trap door, but which came down too soon. Mr. Fairbanks, who saw the danger, shouted to the others to run, but in his zeal did not get away quickly enough himself, and was caught by a rolling stone, which left bruises on his face and arms. The players taking part in the scene were Betty Bouton, Adele Farrington, Paul Burns, George Stewart and Maurice Hughes.

Airplane Used for Supply Ship.

Benjamin B. Hampton, producer of the Zane Grey, Emerson Hough and Stewart Edward White stories for the screen, has purchased an airplane to be used for transporting film and supplies to his companies while they are out in the desert and mountains on location.

First Taylor Made Comedy Completed.

The Taylor Production, of which George J. Taylor is president, have completed their first comedy entitled "Why Change Your Mother-in-Law?" with Max Roberts and Lenore Lynard as the featured players, at the old Balboa studio in Long Beach. Arthur Hoteling is director, and Al Cawood does the camera work.

Getting a Panoramic Glimpse of Universal City, New Commission-Ruled Municipality.
Isadore Bernstein, Sam Von Ronkel and Louis E. Loeb are the commissioners, headed by Carl Laemmle as Mayor, with police power 'n everything.

Christie Productions Now Being Filmed Include Two-Reel Comedies and Features

WITH the recent studio improvements completed and with the acquisition of its own electrical generating plant, the Christie Film Company's Hollywood studio has swung into its program of spring and summer activity indicated by the recent announcement that Christie would soon produce fewer and greater productions. Having terminated the production of all pictures not bearing the Christie name, production is now being centered on productions of feature length and two-reel comedies, with the well known Christie one-reel comedies also in progress.

Al Christie, who is supervising all of the productions, is directing one of the new Christie two-reel comedies, a light farce featuring Bobby Vernon, Neal Burns, Teddy Sampson, Vera Steadman and Charlotte Merriam. On the completion of this feature comedy he will take a one-reel comedy company to Bear Valley to make one of the Christie comedy releases for early summer.

Another Christie two-reel comedy also in progress is being directed by William Beaudine, who filmed the latest successful Christie two-reeler, "Petticoats and Pants," which is said to be receiving the most favorable comment of any of the Christie comedies in its showings around the country. In this new comedy are Fay Tincher, Jimmie Harrison, Charlotte Merriam and Eddie Baker. It will present Fay Tincher at the head of the cast in a story much different from any of the previous Christie pictures in which she has appeared.

Nowell to Play Lupin.

Having completed the cutting work on the Robertson-Cole feature, "A Smart Aleck," which features Charles "Chic" Sale, Director Scott Sidney is preparing to start work on another feature production also to be released by Robertson-Cole, which is the first of a series of the famous Arsene Lupin stories by Maurice Leblanc which they have acquired. Scott Darling is preparing the continuity. Wedgwood Nowell has been signed to appear as Arsene Lupin.

Two other directors, Frederic Sullivan and Allen Watt, are both engaged in producing Christie comedies, the first with Earl Rodney and Helen Darling and the latter with Dorothy Devore and Eddie Barry.

The Christie Company has secured the services of C. E. Day, formerly in charge of the art work at the Hoover photographic studio in Los Angeles, who is collaborating with the Christie staff artist, E. G. Klein, to develop by still life photography, many new art title effects which will shortly be seen in Christie-made productions.

Christie's sixth director, Reggie Morris, is finishing under Al Christie's supervision the third of the series of "Bringing Up Father" comedies in two reels. In the comedy are featured Johnny Ray, Margaret Fitz Roy and Laura La Pante.

Miles New Quarters Equipped with Ten Editorial Rooms

THE motion picture enterprises of Joseph R. Miles are now situated in their new quarters at the Leavitt Building, 126 West Forty-sixth street, equipped with ten editorial rooms and a perfected projection room, fire-proof vaults and service department. The whole outfit is of the most modern and advanced character and conducted most systematically.

At the present time the editorial rooms are occupied by the following editors and producers: Vera McCord Productions, Walter E. Greene, for Vera McCord Productions; Frank Peregini, foreign; Chandler and Raub, editing "The Girl Who Dared," for Republic; editing and titling series of Milton C. Work, for World Films; Johnson and Hopkins, "King Cole Comedies"; Frank Crane, Johnnie Hines Comedy; Elmer McGovern, Fine Arts Pictures, "Up in Mary's Attic"; William Worthington, "Silent Barrier," for Arthur Beck, Gibraltar Pictures Corporation; Robert Leonard, for Equity Pictures Corporation and George Irving, for Weber Productions, Inc.

Vitagraph Managers Praise "Courage of Marge O'Doone"

THE Vitagraph special production, "The Courage of Marge O'Doone," adapted from James Oliver Curwood's novel of the same title, has been reviewed in its final form by the executives of Vitagraph. Vitagraph branch managers have already received and screened the prints, and have sent enthusiastic telegrams to John M. Quinn, general manager of Vitagraph, Inc.

Mr. Quinn expressed himself as being highly pleased with the results on this production, and stated that he had never known a book or story to be followed so closely on the screen as David Smith, the director, has followed Curwood's novel.

"The advance interest shown by exhibitors for the past few weeks led me to believe that this Curwood special would set a booking record for a special production," said Mr. Quinn, "but now, when I have seen how the dramatic punches of this picture have affected men whose emotions are callous to the ordinary screen effects, I feel sure of this. The very salesmen whose province it will be to make a record with this film have declared that it is a hundred per cent. production, and that the picture should veritably book itself.

"Our advance campaign on the picture was nationwide. We have had a force of billposters covering every available stand in the country with the special 24-sheet on this production. We played up the bear-fight in this poster, but to my mind no mere scenes can do justice to the grizzly fight and the other fights which run through many feet of this picture. Our trade paper inserts, and also our exploitation and advertising cleared through other channels, have brought countless queries from the country's representative showmen, and many have booked it by wire.

Robertson-Cole Announces Title of Carpentier Special

THE WONDER MAN" is the title which Robertson-Cole has selected for the Georges Carpentier special which will be given the public through pre-release on May 30. The title is only made public as the picture is being completed. But in reality it was selected months ago when Carpentier was signed abroad by Robertson-Cole. It was a case where a photoplay was written around a man's personality, thus assuring what might be termed a good literary fit.

The units which comprise the Robertson-Cole selling force were quick to recognize the strength of "The Wonder Man" as a selling title, and, as soon as it was made known in the branches, nearly every manager sent in to A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation an utterance in praise of the selection. Most of them believed that the title had been picked merely for its selling force, so strong did they estimate it. Merely to call attention to how closely it fits the man was the statement issued that this title was picked even ahead of the story, as the one and only title not only for Carpentier but for his picture.

Havez Writes Scripts for Keaton.

Jean Havez has been engaged to write the scripts for the new Buster Keaton comedies which will be distributed by Metro. Mr. Havez is at present working on the scenario for the initial fun maker. Mr. Havez is well known as a song writer.

She Loves the Hero. She Helps to Protect Him, Then Proceeds to Spurn the Villain as Per Scenario.
Dramatic scenes from "The Silver Horde," written by Rex Beach and being released by Goldwyn. A rugged story of the North, with a featured cast of players.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Frank Rogers Finds Western Exhibitors Want Pictures with Strong Heart Appeal

FRANK B. ROGERS, general sales director of J. Stuart Blackton Features, Inc., arrived in Chicago on Wednesday, April 28, from a trip that occupied five weeks, during which he visited all branches west of Chicago.

The main objects of the trip were to stimulate interest in the Blackton product and to learn from exhibitors themselves the kind of pictures their patrons want at the present time. He found quite a diversity of opinions, but all were agreed that bigger and better pictures, with a strong heart appeal, were needed most. He was also told that good comedies were always highly favored.

"Mr. Blackton has fully determined to make nothing but big pictures from well-known stories by famous authors, with renowned stars and strong supporting casts," said Mr. Rogers to the writer. "He will be just as careful in the selection of the members of the casts as he will be in the selection of the stories and the stars.

"I might state here that 'Passers By,' with Herbert Rawlinson and an exceptionally strong cast, will be released on June 15. I personally believe, after viewing this picture, that it will rank high among all the big pictures of 1920.

"The exhibitors throughout the West are all optimistic over the prospects for this year. I found them good business men and substantial business men, too, who are both willing and able to pay the price for any picture desired."

San Francisco Prosperous.

Mr. Rogers was especially impressed with San Francisco as one of the most active and prosperous picture centers in the country. He found that considerable interest was taken in the Blackton product by exhibitors of San Francisco, and also in every city visited on the Pacific Coast, and expressed himself as being greatly satisfied with the demand for Blackton pictures.

The central western district, with Chicago in the lead, is doing a very satisfactory business with the Blackton product, Mr. Rogers stated. Denver and Omaha are showing great strides with the product, while Kansas City and Minneapolis are also making satisfactory showings.

Reverting to the Pacific Coast, Mr. Rogers dwelt for some time on the high-class presentations there. He was especially attracted by the artistic merit of these presentations and by the good admission prices which prevail. The attendance everywhere was exceptionally fine.

Mr. Rogers left for the home office in New York City on Sunday, May 2. He will remain there for about three weeks and then will start on a trip through the entire South, where the demand is especially strong for Blackton productions.

As an afterword, just before leaving, Mr. Rogers said to the writer: "You can say for me that Mr. Blackton has already made great plans and preparations for future productions, and that they will positively far surpass in every respect the best of his former product. He has made a careful study of the near future demand and his aim is to meet that demand in a superlative way."

Pictures Boom in Indiana, Realart Manager Declares

H. W. WILLARD, Chicago manager of Realart Pictures Corporation, returned on Monday, April 26, from a six-days' trip through Indiana, during which he visited La Fayette, Kokomo, Logansport, Marion, Anderson, Muncie, Huntington and Fort Wayne. In these cities he had great success in closing contracts for Mayflower specials and Wanda Hawley in "Miss Hobbs." He contracted for the latter in each city at top prices for runs of two to four days.

In the Luna-Lite Theatre, Marion, "Soldiers of Fortune" showed to extraordinary business, the returns exceeding even those of "The Miracle Man," which held the previous record.

Owing to the excellent business prevailing in picture theatres throughout the Hoosier state, exhibitors are on a sharp lookout for new locations in the various cities, with the view of building larger and better theatres. The tendency everywhere is towards higher admissions. Fort Wayne houses are charging 35 cents for their programs and all are doing well.

Kokomo, now the tenth city of the state, as shown by the recent national census, is one of the liveliest spots in Indiana and the picture theatres are showing to excellent business.

Fox Chicago Office Now in Famous Players' Building

THE Fox Film Coroporation's temporary Chicago offices have been installed on the seventh floor of the Famous Players-Lasky building at Ninth street and Wabash avenue, where they will remain until the organization's own building will be completed.

Fox films will be handled from the Beehive exchange on the eighth floor of the Film Exchange Building, 207 South Wabash avenue, where space has been rented from R. C. Cropper until the Fox building is ready to house the office and film-handling forces of the Chicago organization.

Ralph O. Proctor Enthused Over His Far Western Trip

RALPH O. PROCTOR, assistant general manager of United Artists, came into the city on Tuesday, April 27, from Minneapolis, after making a complete circuit of the western states during the last five weeks.

He visited Seattle, Portland, San Francisco, Los Angeles, Salt Lake, Denver and Omaha and found the prospects for United Artists very bright in all these cities. San Francisco, especially, impressed him because of the great boom now on in the building of new picture theatres, in addition to excellent, current business. The other cities mentioned are also very prosperous.

Mr. Proctor is much pleased with the volume of business being done by the Minneapolis Auditorium and says that it exceeds his expectations. The symphony orchestra of thirty-seven pieces is a leading feature of the presentations. Director Richard Long has already made a name for himself in Minneapolis by his musical adaptations, and a great deal of the credit for the success of the Auditorium must be awarded him as well as to Manager Charles Branham, Mr. Proctor was careful to state.

The presentations start at 12.30 p. m. daily, and not at 2.30 p. m., as was planned originally, the patrons being in favor of the earlier hour.

Harry Weiss Organizes His Superior Screen Service, Inc.

HARRY WEISS, formerly co-manager with R. C. Seery, of First National's Chicago office, has formed the Superior Screen Service, Inc., in which he owns the controlling stock. He has established offices in the Film Exchange Building, 207 South Wabash avenue, and announces that he has secured twenty-six big pictures for the balance of the present year.

The first of these is "Confession," in which Henry B. Walthall is starred. Matt Moore in "The Sport of Kings" is the second release, and the third is "The Greater Sinner," with James K. Hackett, supported by Ormi Hawley and Irving Cummings.

Mr. Weiss is confining his operations to Illinois, Indiana, Wisconsin, Iowa and Michigan and reports very encouraging business.

Adolph Zukor's Son Weds Kansas City School Teacher

THE marriage of Eugene J. Zukor, son of Adolph Zukor, president of Famous Players-Lasky Corporation, and Miss Emma Dorothy Roth, daughter of John Roth, Kansas City, was solemnized on Thursday evening, May 6, at the Hotel Blackstone. The Rev. G. B. Levi, of Chicago, performed the ceremony.

The groom is assistant treasurer of Famous Players-Lasky Corporation and the bride has the honor of being the youngest teacher in the Kansas City public schools.

Triangle Office Good Till June 1.

L. A. Rozelle, manager of Triangle's Chicago office, has arranged to continue business in the Mallers Building until June 1. The films have been moved out to Evanston, where inspection will be made until further notice. The central delivery point for films will be in the old Doll Van office, 207 South Wabash avenue.

Court Gives Lila Lee to Parents.

On Tuesday, last week, Judge McGoorty awarded little Lila Lee to the guardianship of her parents, in Chicago. The suit, which has occupied the last two weeks, was brought to release Lila from the guardianship of Mrs. Gus Edwards, who has been her guardian for the past ten years and who during that time had arranged for her appearance in child roles in drama and in moving pictures.

MAIN ST. THEATRE
OTTO C. CLINGER, MGR.
GALETON, PA.

April 28th 1920.

Moving Picture World,
New York.
Gentlemen;-

Referring to yours of the 26th inst.

In re will state that your Magazine fills all the requirements of the 100% Exhibitor.

You invite criticism. I'll give it to you. Your deliveries are entirely too slow. The MOVING PICTURE WORLD should be sent to the Exhibitor each week via Air-Mail service and not keep us waiting too long after publication.

Our relations are "welded" together and not "cemented" as you put it.

My check for $3.00 is enclosed renewing my subscription, for I consider your Magazine the "main spring" of the Exhibitor's works.

With kindest regards, I am

Your well wisher,
Otto C. Clinger
Manager.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

Editing of "Up in Mary's Attic" Nearing Completion; Fine Arts to Hold Showing Soon

FINAL editing of "Up in Mary's Attic," which is being supervised by Elmer J. McGovern, is almost complete, says Murray W. Garsson, president of Fine Art Pictures, Inc., and it is expected that a trade showing can be held within a short time.

One hundred and thirty thousand feet of negative were exposed for this picture, more than thirty thousand being devoted to one of the cleverest dog scenes in motion pictures. This dog rocks a baby's cradle, feeds it from a nursing bottle, and when the child fails to fall asleep, winds a phonograph, selects a record, places it on the machine and starts it whirling. He then returns to the cradle and rocks the baby to sleep.

There are said to be many other unique and novel situations that will cause the spectators to wonder at the originality of the man who produced it. "'Up in Mary's Attic' is the cleverest, most original and most whimsical narrative to ever reach the screen. That is our assertion, broad though it may seem, and we stand on it," says Murray W. Garsson. "The story was conceived by one of the cleverest writers of the day, and produced with a comedy cast which for ability and talent has never been surpassed."

Eva Novak, the pretty sister of Jane, and Harry Gribbon, one of the best known comedians, are the featured players. They are supported by nearly one hundred bathing beauties, and Minne-ha-ha, the rotund squaw who appeared in "Mickey."

General Sales Manager Schwerin announces he has received scores of letters from state rights buyers and others, together with many applications for territory, and account of the enthusiasm shown, is confident that it will set a new record in state rights sales. Many inquiries are for large sections of territory, one buyer desiring a chance to buy the entire West. Never in his experience in films has he received so many applications for territory, says Mr. Schwerin.

Frohman Will Reissue "My Own United States"

The Frohman Amusement Corporation announces that its production, "My Own United States," dealing with the lives of Aaron Burr and Alexander Hamilton, and originally released by Metro Pictures Corporation, is being re-edited and will be reissued, probably on state right basis, about September 1.

Arnold Daly is the star of this picture, and he is supported by a prominent case. President Sherrill, of Frohman, announces that all rights have been re-purchased from Metro, and believes this picture will prove of great interest to exhibitors at the present time.

Pioneer Finishes Press Book.

Pioneer announces that the press book on "Midnight Gambols," starring Marie Doro, is finished and copies have been mailed to the exchange managers. A feature of these books is a chapter devoted to exploitation suggestions, prepared by a committee of exchangemen and exhibitors who recently met at the conference of exchange managers in New York.

Independents Coming Into Their Own, Says Brandt on Return from Chicago

JOE BRANDT, director-general of the National Film Corporation and eastern representative of the Marion H. Kohn Productions, has just returned to New York after attending another convention in Chicago.

"It's convention after convention, these days," said Brandt, "but while there seems to be no immediate effect from any of them, the truth is that each and every one is making more solid the foundation for the independents in the motion picture industry. The independent producer and the independent exhibitor have really the same battle to fight, and these conventions are making them realize the inherent strength unionization of their efforts will develop. The exhibitors are now on the verge of an awakening and this augers well for a healthier business future for them.

"Producers have worked at great odds in distributing their product insofar as they have either had to sell out to the big fellows or attempt to distribute themselves. In the first case they would suffer financially and in the latter event, because of inequitable distribution, they would likewise suffer.

"The numerous conventions are rapidly bringing to light the solution of the independent exhibitor—independent producer problem. We may very shortly see the day when the small independent producer with a worthy picture will be able properly to market it, and where the independent exhibitor will have no difficulty in booking only pictures which he wishes to. The open market day is almost here."

Kremer Road Shows for Several Other States

Victor Kremer reports a successful engagement of the Carmen Beauties Revue and "Burlesque on Carmen" during the past week at the Empire Theatre, Buffalo, and during the current week is at the Palace in Schenectady.

A duplicate of the New York company will be operated in Pennsylvania by Twentieth Century Film Company, opening in Philadelphia on May 10. Similar companies will also be put on the road by state right exchanges in Cleveland and Detroit in the near future.

Screen Crafts Inc. Enters the Field to Make Features and Short Subjects

ONE of the newest organizations to enter the film producing field is Screen Crafts, Inc., which has just commenced work on "The Great Physician," with Chadwick Ayres directing. H. M. Lawson, for many years an exhibitor, and now owner of a chain of motion picture theatres in Arizona and southern California, is president and general manager.

A capable cast has been assembled, including Robert McKim and Rhea Mitchell in the leading roles, as well as Snowden Baxendale, Arnold Gregg, Charlotte Woods, Lew Morrison, Max Davidson, Olga Gray, Maxine Adair and Robert Anderson.

The story is by Carrie B. Hutcheson, scenarized by Clarence B. Ludy and will be presented in seven reels. The story is announced as a metaphysical one, dealing with Christian Science, and will be an educational one, uplifting in tone and world-wide in appeal.

This production will be the first of three of the same general nature to be staged during the year. DeWitte Hagar is production manager and Ralph DeLacy technical director.

Plans are under way for employing four distinct companies. In addition to the series already mentioned, there will also be a series of two-reel athletic comedies featuring "Bumps" Adams, and negotiations are under way for two other series headed by well-known players.

"You Are the Only Girl I Ever Loved!"

Says Jack Sherill to Ruth Clifford in "The Invisible Ray," a serial made by the Frohman Amusement Corporation.

"Smiling Bill" Comedies to Remain One Reelers

Marion H. Kohn Productions, making the Polly Moran two-reel comedies, and Grace Cunard, two-reel westerns, announce that the "Smiling Bill" Jones comedies will be continued as single reelers. The first three "Harem Scarem," "The Blow That Killed Father" and "A Dog-Gone Shame" are now complete.

Joe Brandt announces that this series will be released on state right basis.

Frohman Completes "Invisible Ray" Serial Starring Ruth Clifford and Jack Sherrill

WITH the return of the company from Jacksonville, the Frohman Amusement Corporation announces the completion of the fifteen-episode "Invisible Ray" serial, starring Ruth Clifford and Jack Sherrill. This production was thirty-four weeks in making, scenes being taken in New York, as far west as Los Angeles and as far south as Miami.

In connection with the filming of this serial the following interesting facts are furnished: 124,180 feet of negative were used, 124 stunts photographed, in all of which either Ruth Clifford or Jack Sherrill participated except one, a dive from the ocean from a rapidly moving aeroplane 200 feet in the air.

The stunts involve the use of railroads, drawbridges, aeroplanes, motor boats, yachts, automobiles, cliffs, lighthouse, schooner, yacht, armories, tenement houses and private residences. A quarter of a mile of underground passages were built, two automobiles destroyed and a side of a hill blown out. Several of the scenes were taken in the Mason Hotel in Jacksonville and the Commodore Hotel, New York. A duplicate of the Columbia University chemical laboratory was built and destroyed.

The three cameramen, Reinhart, Earle and Peacock, claim to have thirty-two new photographic effects. Fourteen hundred and eighty-eight still photographs were taken. The largest number of scenes taken in a day was sixty-two, which is believed to establish a record.

No method of distribution has been decided upon, however; the production will not be released before September. The story of the serial is by Guy McConnell, and deals with the discovery of an unknown force powerful enough to wreck the world or prove a panacea for human ailments.

C. H. Rosenfeld Allied With New Organization

An interesting newcomer in the state right field in New York territory is the Climax Film Corporation, a recently incorporated company, with executive offices at 729 Seventh avenue, New York, suite 607. Charles H. Rosenfeld, formerly New York sales manager for Robertson-Cole is the secretary and sales manager for the company. J. H. Friedenwald is president, and M. E. Van Burgh, treasurer.

The company announces that it has already purchased the New York State and Northern New Jersey rights to "A Common Level," the Transatlantic Film Company of America's six-reel drama, featuring Edmund Breese and Claire Whitney. Negotiations are also under way for securing other productions.

Jan Completes Filming of "Madonnas and Men"

FILMING of the special Jans Pictures production, "Madonnas and Men," has been completed under the supervision of B. A. Rolfe, and it is now being cut and titled. The producers assert that a preliminary view of this picture bears out their forecast that it would be a big out-of-the-ordinary picture.

Herman F. Jans, president of the company announces that this picture will be given a special presentation at one of the prominent Broadway playhouses.

Backing Her Up.

Scene from "Up in Mary's Attic," released by Fine Arts Pictures, Inc.

Reelcraft Describes Its Program As "A Library of Short Features"

A LIBRARY of short features" is the way Reelcraft Pictures Corporation describes its program of one and two-reel features. The company announces that so far comedies have been given first consideration because of the demand which appears to be in excess of the supply.

Four companies are engaged in making comedies for Reelcraft—Billy West, a two-reeler every other week; Alice Howell, the same; while Lee Braney is making one-reelers and Milburn Moranti two-reelers every other week.

For the followers of melodrama and speedy westerns, Texas Guinan is featured in two-reel westerns directed by Jay Hunt. Negotiations are under way whereby a well-known newspaper cartoonist will prepare an animated weekly release.

A series of interesting educationals will also be distributed by Reelcraft, and particular attention will be given to building up this feature of the program. There will be a scenic series, released one reel each week, consisting of the Burrud Sunset Scenics, taken by Leland J. Burrud, who is on an expedition filming beautiful natural scenes.

There is also planned a series of pictures featuring a popular male star, and written by a popular author, which will be released early in the fall.

National exploitation campaigns will be carried on each separate series, and a service department has been established which is working out plans for the individual exchanges.

Reelcraft Will Feature Moranti in Two-Reelers

Milburn Moranti is being featured in a series of two-reel comedies to be distributed by the Reelcraft Pictures Corporation, on their exclusive short subject program. He has been a motion picture actor since the early days. He has furnished the principal comedy in several different brands of comedies, and is well known to the fans and exhibitors.

Members of the supporting company include Fritzi Ridgeway, Helen Williams, Joe Bonner and Albert Huston. Glover Jones has directed and written several of his releases, while Lem Moranti, brother of Milburn, is directing at present. "Wild Wild West" will be the first release, and the date will be late in June.

Madlaine Traverse to Star in Series of Features for State Right Release

MADLAINE TRAVERSE, whose contract with Fox Film Corporation terminated recently on completion of "The Spirit of Good," will star in a series of features to be released on the state rights market. It is announced that plans for the Madlaine Traverse Productions have been completed, and work will start soon on the first picture which will be released by the new organization in August.

Miss Traverse has for the past eighteen months been a Fox star, appearing in fourteen productions, her first being "The Caillaux Case." Prior to that time she was internationally known on the stage.

Office of Madlaine Traverse Productions will be established in New York and Los Angeles, and the company plans to make four or five specials a year. She will be supported by prominent players. The first production will be "The Stain of Innocence."

Miss Traverse expects to visit New York in June and return to the Pacific Coast in July.

Parker Film Company of Dallas Added to Pioneer Film's Co-operative Chain

CONTRACTS have been signed between the Pioneer Film Corporation and Tom N. Parker, president of the Parker Film Company, Dallas, Texas, whereby the latter became a unit in the Pioneer Co-operative Distribution System.

The addition of this territory, which includes Texas, Oklahoma, and Arkansas, leaves only two minor sections of the country without a Pioneer distributor. Negotiations are now under way with the remaining territories of the United States and it is expected that within the next few weeks the Pioneer system of exchanges will embrace the entire United States and Canada, after which the question of foreign distribution will be taken up.

The first releases of the Parker Film Company, with headquarters in Dallas, will be Sheldon Lewis in "Dr. Jekyll and Mr. Hyde," Mary Anderson in "Bubbles," as well as the Facts and Follies series of comedies.

Tom N. Parker has long been identified with theatrical and film activities in Texas.

Preacher Comedian to Make Extensive Tour

The Reverend George Le Roi Clarke, now starring in Paragon comedies, announces that in order to better acquaint the clergy with his gospel of fun, and secure their endorsement of screen plays, he will make a tour of the principal cities of America, starting from Los Angeles in July, going East through the southern states and returning via the northern route. The trip will take about two months, and the Reverend Clarke expects to accomplish much good.

They Will Soon Start a New Serial.

Left to right they are: Harry M. Rubey, president of National Film Corporation; Harry Revier, director, and Roy Somerville, who wrote the scenario for the serial, which is called "The Son of Tarzan."

"Tell Us, Ouija"
What is the reader's name that is looking at us. Latest Hall Room Boys Comedy.

C. B. Price Names May 10 as Release Date for His "Pajama Girl," Billie Rhodes Film

THE C. P. PRICE CO., Inc., have finished the editing and titling of "His Pajama Girl," starring Billie Rhodes, which is being released on the state right plan. It has been scheduled for release on May 10th. "In its revised form," said Mr. Price, "we feel that we have not only a finished article, but a picture that will find ready demand. During my many years experience in the state right market I have found that it is just this type of production that finds the greatest demand, not only among the buyers, but also with the exhibitor. It has the proper dash of humor with a sprinkling of drama to make it interesting.

"It is of the comedy drama type, and of a vogue that is new to pictures. Many brands of girl productions have been made, but it is the first time in my memory that the Pajama Girl has been put into pictures."

"For the exploitation we are preparing a big line of matter. Many of the purchasers will put it on as a girl show. In conjunction with the picture they will present a chorus of Pajama Girls. Also it adapts itself to local tie-ups with merchants in the exploitation of their pajama sales. Many theatres will use one of the models from their local store for an opening to the picture, and in conjunction with the theatre advertising the store will announce that this model will display pajamas every afternoon at the store."

Forrest Has Dual Role in National's Reissue

An unusual feature of "Captivating Mary Carstairs," in which Norma Talmadge is starred, and which National Film Corporation is preparing to reissue, is the fact that Alan Forrest appears in a dual role, as the hero and also as the villain, and the star is mystified in distinguishing one from the other.

This production is from a novel by Henry Sydnor Harrison and was made for National by Bruce Mitchell for National several years ago. The film is being re-edited by Irene Brogen, and sales are progressing satisfactorily, says Joe Brandt. A full line of paper is now ready.

Plot Plus Quality for Kohn Short Subjects

Following his recent announcement that more stress would be laid on the plots of his short subjects, Marion H. Kohn states that it will also be his aim to make his short subjects up to the same standard of quality as now bestowed on feature subjects. They will be made with the same care, setting will be of the best and the finest cameramen employed.

"We are going to stick to the short subject field," says Mr. Kohn, "and by specializing in this expect to raise the standard of comedies, westerns and novelties, which eventually are going to be featured in the same manner as the big production by up-to-date exhibitors."

Kremer Chaplins Sold for Six More States

Victor Kremer, who is now on a sales tour, reports that practically all of the territory of the five Chaplin reissues his firm is handling have been sold. Sol Lesser has purchased these subjects for California, Arizona and Nevada, ordering twenty prints for first run bookings, and will start a whirlwind campaign.

Metro Pictures Corporation, Dallas, has secured rights to the five pictures for Texas, Oklahoma and Arkansas.

Louis Burston Starts for Los Angeles To Begin Shipping "The Great Reward"

LOUIS BURSTON'S picture interests are calling him to the West Coast and early in the week of May 10 he will start for Los Angeles. His trip is started with Mr. Burston in a good frame of mind, and he declares that his business outlook upon the ensuing months is rosy.

Because the stage play, "Abraham Lincoln," has become such an uncommon success, Mr. Burston believes that Francis Ford's realization of the Great Emancipator will capitalize on the screen a great deal of the vogue of Lincolnia that now obtains. Under the title of "The Heart of Lincoln" Mr. Burston has created a surrounding for Mr. Ford's characterization that is said to register in exactness and spirit the traditions of the martyred one.

Demonstrating Ford's expertness and versatility the Burston serial, "The Great Reward," is cited as proof of that screen-star's proficiency. Mr. Burston goes to Los Angeles to see the completed serial started on its way to exhibitors, after spending six weeks here sounding out showmen on the subject of serial screenings.

"The Hawk's Trail," featuring King Baggott, has "gone over" so well that Mr. Burston's personal faith in chapter-stories is firmly fixed. When he gets to the Coast he will doubtless "start something" that has not been, as yet, revealed in connection with the Burston plans for the future.

More Papers Featuring "Hall Room Boys" Films

Jack and Harry Cohn, producers of the Hall Room Boys Comedies, in which Neeley Edwards and Hugh Fay are featured, report that additional newspaper publicity is being received on this series. The Chicago Journal is the latest of a string of papers to add the line "See them in the movies at your favorite theatre." The New York Sun is now running a full page of Hall Room Boys cartoons in the Sunday issue.

In addition, an exploitation campaign will shortly be inaugurated, including hook-ups with novelty stores in connection with the latest release, "Tell Us, Ouija," which is a two-reeler based on the present ouija board craze.

Aywon Gets World Rights to Series of Fifteen Two Reel "Joy Comedies"

NATHAN HIRSH, president of Aywon Film Corporation, announces he has just acquired world rights to the Joy Comedies and will release a series of fifteen two-reelers starring Charlie Joy, known on the stage as Charlie Granlich.

This is described as a series of up-to-the-minute comedies full of pep, action, fun, laughs and pretty girls. The first three, which are complete and ready for distribution are "Too Much Girlie," "Back to Nature" and "The Wampum Hunter."

"We will release one Joy comedy a month for the next fifteen months," says Mr. Hirsh. "I believe them to be the most laughable comedies I have ever seen. They are made up of the proper elements of real comedy, a funny story, laughable bits of business, trick photography and a bevy of unusually beautiful girls.

Latest Art-O-Graf Picture Features Violet Mersereau and Edmund Cobb

THE Art-O-Graf Film Company of Denver, of which Otis B. Thayer is director general, announces that production is well under way on "Finders Keepers," adapted from a story by Robert Ames Bennett. Edmund Cobb, star of the previous Art-O-Graf productions, "The Desert Scorpion" and "Wolves of the Street," is featured in this production, together with Violet Mersereau.

The story is a society-crook-melodrama, and is said to be filled with thrills and pep. Art-O-Graf has also secured film rights to another story by the same author, "Out of the Depths," and Mr. Cobb and Miss Mersereau will also be featured in this production.

Having finished her work in "Finders Keepers" Miss Mersereau is now en route to her home in New York.

Louise Huff Picture Announced by Pioneer

Louise Huff, in "What Women Want," will follow Marie Doro on the list of spring releases of Pioneer Film Corporation. This picture is now in the hands of the editorial staff, where it is being given the finishing touches under the direction of Southard Brown and A. Cantor, and will soon be ready for the laboratory.

A press book is also being prepared and details of an exploitation campaign arranged, which will include twenty-four sheet stands and illuminated signs on Broadway.

"This 'Kid' Gets My Goat," Says the Conductor.
Polly Moran taking out her pet in "The Ragged Road to Romance," her latest Marion H. Kohn comedy.

Sol Lesser Ready with Newest Kellerman Special and Two Other Film Productions

SOL LESSER arrived at his New York office May 3, coming from the Chicago convention of film-folks, where he stopped off on his way East from Los Angeles. From his office in Chicago Mr. Lesser and his West Coast publicist, Hamilton Beall, issued a four-page, newspaper size, bulletin covering the late film news, and advocating the various Sol Lesser enterprises in red-ink arguments addressed to the assembled picture showmen.

Maurie Meyers took the Moving Picture World man's interviewer away from Mr. Lesser long enough to tell about the "stunts" at the Chicago convention—about the "cut-outs" of Annette Kellerman that were all prepared for the banquet that was never given, about the pads of scratch paper with Kellerman standing erect in her aquatic regalia as a side ornament, and about the circular "gimicks" that were slipped over the telephone mouthpieces in all the hotel rooms where film-men claimed temporary security.

Mr. Lesser was imbued with a more stable enthusiasm than was his publicist. The man who has swung some of the biggest deals in the annals of state rights; the man who is now interested in every angle of the film business, and the man who put Broadway in competition with the sands of the Atlantic at the height of the bathing season "looked pleasant" and fidgeted himself into position for an "interview."

Producer, Distributor and Exhibitor.

"I'm not the man who shrinks publicity—for I know its value," said Mr. Lesser, "but I'm not much on interviews." Assured that we wanted to know only what the showman wanted to know and read, Mr. Lesser took kindly to a little questioning, and here's the result:

With Gore Brothers, his partners in franchise-holding for First National in Los Angeles territory, Mr. Lesser will begin active work on a beautiful theatre in downtown Los Angeles, simultaneously proceeding with a new 2,500-seat picture house at the corner of Hollywood Boulevard and Ivar street, in Hollywood.

Last Sunday, May 2, at Mack Sennett's Victory Theatre, Los Angeles, Irving Lesser presented his brother Sol's screen production, "That 'Something,'" an attraction that has already been sold to the Rotary Club of Los Angeles for a three-weeks' run at the Victory. Irving Lesser has decided to devote his entire attention to "That 'Something'" and will "sell" it to the 600 Rotary Clubs that are in the United States. Here is a field for showmanship.

Beban's "Man in a Million."

George Beban is finishing his ninth consecutive month of personal application to "One Man in a Million," a production Mr. Lesser has financed, with Beban given free hand in its preparation. The release will not be made until September of this year—after a twelvemonth of continuous preparation. Mr. Beban supervised the direction, casting, filming, cutting and titling the work, and is now giving "One Man in a Million" its final inspection and subtitling in Los Angeles.

Annette Kellerman, in "What Women Love," entering now upon its final days in the editing department, will be Sol Lesser's greatest work—for Sol said so himself. On this presentation Mr. Lesser asserts he has "gone the limit" in every detail of presentation, and for a man who bought the western half of the United States on "Hearts of the World," set a pace for bathing girls to make dry-land conquests as film adjuncts and shared in the "Mickey" prosperity, "going the limit" may be considered traveling on "high."

Ibanez Names Kellerman Film.

"We had the piece in production," said Mr. Lesser, "when Ibanez, the great Spanish author, in his speech at Philadelphia, gave us the title—'What Women Love.' Ibanez spoke of the way he believed women liked best to be treated—not as 'baby dolls' and dependents, but as self-reliant, willing shareholders in the joy of living.

"Miss Kellerman plays just the sort of role Ibanez described. She is womanly in all things womanly, and she shows how self-reliant a woman may be under any and all circumstances. Miss Kellerman has always trailed a mermaid's tail through pictures heretofore, and we decided, in placing her under contract, to give her a chance to demonstrate her abilities as an actress—but not forgetting her skill as a swimmer, an athlete and a horsewoman.

"Billing Names" to Back Stars.

"'What Women Love' fulfills every expectation. We have given Miss Kellerman an able company with names that can be billed—favorites such as Wheeler Oakman, Walter Long and Ralph Lewis—in her support. As to the production itself, we have not considered the question of money when results were at issue. This is an often-used expression, but I mean it.

"In making this picture I have interested with me some capital that is not concerned in my other interests. We have gone along with 'What Women Love' as though it were the only interest I have in pictures," said Mr. Lesser.

Asked if the Kellerman picture would go the way of First National in its distribution, Mr. Lesser said he was not at all sure. "Because of the interest others have in the picture I cannot let a matter of sentiment guide me in disposing of 'What Women Love.' When they see the production First National may or may not decide to give the terms we shall exact. The picture may be sold on state rights, we may distribute through some organization or sell outright at our price," said he.

Has Legitimate National "Hook-Up."

The World man, as an outsider, was interested most keenly in "That 'Something'"—because of the great elements of showmanship it possessed in connction with its Rotary Club hook-up; something that picture men had never before availed themselves of in a national way. The World man saw visions of 600 clubs, representing the cream of business men in as many cities, "getting behind" a picture, guaranteeing ticket sales, boosting by personal effort, and backing the enterprise, locally, with the best brain of 600 towns.

It looked so good to Sol Lesser when the work was under way that he has detached his brother, Irving, from the other Lesser enterprises (as has been noted elsewhere) to devote himself solely to exploiting the Rotary clubs and "listing" the show. "Listing" is a method known generally in Lyceum work—agents going into a town, canvassing the business men, and securing ticket guarantees to meet the expense of a specific attraction.

Playing to Ticket Guarantees.

With "That 'Something'" the "listing" will be done by Rotary clubs. The initial presentation at Sennett's Victory, in Los Angeles, demonstrates the possibilities. The Los Angeles Rotary Club had sold tickets enough to guarantee twenty-one days before the show opened—and it will stay as long as Rotarians provide the audience, plus the "drop in."

"That 'Somthing'" was written as a story of Rotarians by W. W. Woodbridge, of Tacoma. It has been circulated by the million copies at the hands of Rotarians throughout the country, and so great was its hit as a printed story that a screen production, in six reels, was made and secured by Mr. Lesser for distribution.

An Exterior and Interior Scene from Annette Kellerman's "What Women Love."
With Annette waylaying a shark from her perch on the main boom. Sol Lesser prides himself on this his first production for the screen.

Advertising and Exploitation

By Epes Winthrop Sargent

How Sennettville Itself Put Over Producer's New "Down on the Farm"

LAST week it was told how the Imperial, San Francisco, got "Down on the Farm" started. This is the story of how his own home town paid tribute to Mack Sennett in Los Angeles.

The show was booked at the Kinema and the Saturday before the opening the Sennetters invaded the ball park and gave a ballyhoo that amounted to something. "Teddy" was there dragging his trainer in a kid's express wagon, the balky mule was in line, as was the Sennett baby actor and some grown-ups, gotten up in impersonation of the stars.

Every old wagon on the Sennett lot was paraded around the park, and some seemingly impromptu stunts were pulled off.

On the Streets, Too.

Of course, they all had to get to the park and they took the longest way around so as to hike over the business streets and show the downtowners what they were missing by not going to the ball game. The event had been widely advertised as "Sennett Day" and most of the town was out on the bleachers, but for the benefit of those who were not, a number of stunts were pulled.

One of the best was the planting of cameramen on the housetops. Apparently they were about to shoot some airplane comedy and presently the street would become packed, when a banner announcing the showing at the Kinema would be dropped, and the stung crowd would move on to give place to a fresh crop of victims.

Got the Crowd.

All of this worked to make for business the following day, when the run was opened, and the house was packed. Teddy and young John Henry ballyhooed the lobby and took chances on being trampled to death.

The orchestra worked a village band selection for local color and on the stage Teddy and John Henry and the mule and some of the other animals and eight men and women worked in a barnyard prologue to get the audience in the proper frame of mind. A special Sennett song was sung, and some of Charley Murray's humor was spread upon the screen.

And the Records.

And, lest there be any mistake, the house management announces the fracturing of the:

Best Sunday record.
Best Monday record.
Best Tuesday record.
Best Wednesday record.
Best Thursday record.
Best Friday record.
Best Saturday record.
Best week's record.

Outside of that they are not talking much about big business and broken records, but they seem to feel they have covered the ground pretty thoroughly.

Monkeyed with Airplane for Five-Day Front-Page Stories

GIVING a new twist to the aerial advertisement, G. E. Brown, publicity man for Memphis Enterprises, Inc., got front-page stories for five days within a week for "What's Your Husband Doing?" at one of his houses.

The Sanger shows winter in Memphis and Patsy, one of the lady simians of the circus outfit, was told she could get her picture in the papers if she would take an air ride without making too much fuss about it. Patsy held out for a quart of peanuts in addition to the publicity, and when the deal was closed Brown hustled down to the newspaper offices with stories of the first monkey aviatrix.

Of course the papers fell hard. Dogs and goats and birds had been used, but a Memphis monkey was to be the first primate to go flying through the air and write the town down in aviation history. Brown got such good results on the first drive that he beat Patsy to it in voluntarily raising her peanut wage.

Then Patsy was taken out to the aviation field of the Memphis Aerial Company, ostensibly to get accustomed to the machine. About a thousand persons, forewarned, gathered to watch the experiment and see how Patsy took to it. She was game to the core and even the motors did not phase her. Not for nothing had she traveled with a circus most of the years of her young life.

Then the big story broke when Patsy actually took the trip and showered passes on the crowd, and Brown got a new scrap book and the Strand a new bank book. Patsy encored the peanuts.

Similarity Contest a Hit; Newspaper Took an Encore

JIMQUIN, of the Rialto, El Paso, persuaded the Herald to dig into a similarity contest for the double of Wanda Hawley, working on the familiar submitted photograph lines. He assured the Herald it would be good for the paper.

He didn't have to say, "I told you so." The paper beat him to it by announcing a new contest for a double for another star at another house. Jimquin didn't mind. He had skimmed the cream of it and got what he wanted, but he was pleased at the unsolicited testimonial to his idea.

Now that he has parked his cares at the Rialto he is working stunts to beat the band and they have had to hire an extra reporter just to watch Jim. It's a dull day he cannot dig at least two real news items to supplenment the stuff most managers consider as press work. And nine times out of ten he makes the front page. He does not count double page hook-ups. He gets one of those about every other week.

The ten-line space with a kick is better than a poor full page.

"How Are You Going to Keep 'Em Down on the Farm?" Asks the Song.

Mack Sennett supplies the answer in his new five-reel, "Down on the Farm." They have so much fun they couldn't be driven away to the city. This is how the Kinema, Los Angeles, prologued the comedy. Jack Callicott put on the stunt.

Here's a Record Advance Advertisement

Mercy Declares Newspaper Advertising Best in End

ANALYZING publicity conditions in small towns, Frederick Mercy, who now has three theatres in Yakima, Wash., declares in favor of the newspapers for best results. He does not decry other forms of advertising as supplemental to the newspaper work, but contends that they should augment and not seek to replace the newspaper columns in small towns.

Lobby displays may serve where there is transient trade to be reached, but it appeals only to those who regularly pass the house, and he looks to the lobby display to do the work other managers intrust to the prologue. For "In Old Kentucky," for example, he made a paddock out of his lobby, not so much in the expectation of creating business as in anticipation of adding to the entertainment of the patrons gained through other schemes.

Special mail matter is good only if not made common through overuse, and this holds good of other special forms, but the newspaper is consulted week in and week out by those who seek amusement and even the weekly program cannot replace newspaper advertising where this is financially possible.

Mr. Mercy's arguments on the lobby display are novel, but they have a sound basis. They can be made to serve as an addition to the entertainment as the patron who passes through a paddock lobby to witness "In Old Kentucky" is sent into the house in a proper frame of mind to be most strongly impressed by the production.

Texas All-Boy Audience Made Good Exploitation

CLEANING up "Huckleberry Finn" with the kiddies is one of the popular stunts, but Leslie F. Whelan, of the Dallas Paramount staff, added some trimmings when he hitched the Dispatch up to the kids and the story.

The Dispatch issued a coupon, good if presented by any school boy in the grammar grades, and the Old Mill was packed from screen to back wall with just boys of the proper hell-raising age. They whooped it up for the show and went out to tell the world.

But Whelan was not done with them. The Dispatch offered prizes for the best essays on the picture and printed some of the best, and all of the funniest, letting the stuff run a full week because it was good copy.

That was the big angle. The free show got the kids and their parents, but the essays got the entire town. Just mark that down for future reference. You can work it, too.

Gave Two Months' Notice of Intended Return Engagement

ADVERTISING the intended return of "In Old Kentucky" for two months enabled the management of the Orpheum, Fond du Lac, to break two records with a single attraction.

Originally the picture was booked for four days, commencing January 19. Good advertising put it over so strong that the crowd has not been cleaned up at the end of the fourth day, and the manager wired in for a return engagement, at the same time announcing in his regular advertising: Coming Back as Soon as We Can Get It Anita Stewart in "In Old Kentucky."

The return engagement could not be arranged for until March 28-29, but the line kept appearing right along and pretty soon the town was worked up to a new fever. The persistent advertising was getting in its work. Those who missed the first showings were determined to see it when it came back, and those who had already seen it wanted to see it again.

A week before the return it was announced that to accommodate all who wished to see the picture, which could only be secured for two days, an extra performance would be given each night. The third day of the original engagement broke the single day record, and the return, with its extra performances, carried off the six day record; not the record for six days with one picture, but the record for any six days, which is going some.

Talking About Stage Audiences! Look Up.

Several thousand boys—and no girls—formed a special audience at the Old Mill, Dallas, Texas, as guests of a local paper to enjoy the antics of "Huckleberry Finn." The roof still stays on, but it was severely tested.

Got an Effective Prologue with Simple Light Effects

WHILE other managers complain that only the large houses can use the prologue effectively, one of the large houses, the New Garrick, Minneapolis, got an effective curtain raiser with simple light effects plus a little elementary painting.

The picture was "The River's End," which, of course, calls for emphasis on the Arctic locale. At the opening the stage was dimly lighted to show a group of igloos sketched in blue and gray upon beaver board. All of the lights were blue and were cut down almost to the limit, slowly rising as the scene proceeded.

Presently the aurora began to flash on the sky, first white than yellow, changing to flaming red, and as this died out a snow storm began which increased in intensity as the lights slowly went down to blackness.

The New Garrick possesses a felt curtain for lighting effects, though any white curtain will serve as a pinch. The aurora was done with a double ripple and the snow effect was also done with a stereopticon. At a pinch home-made wheels can be made to serve, one punctured for the snow and the other a double wheel, slotted, the discs being moved in opposite directions. It is more simple than it sounds, but effective all out of proportion to the labor involved. Mr. Johnson also used a carryall such as is used in one of the opening scenes of the play, but this is merely a detail.

Used Street Sari Touting "The Virgin of Stamboul"

WORKING the street stunt in a new way got "The Virgin of Stamboul" over very nicely at the Allen Theatre, Toronto. It was worked differently and therefore more effectively.

Sam W. B. Cohn, the exploitation man, gets up the stunts for the Allen and then passes them along to the seven suburban houses and some fifty odd Allen theatres throughout the Dominion. He figured he could make a big clean-up with the visitor from Turkey if he went at it right, so he studied it out and decided on a perambulator without the usual banners.

Sari and her Sheik drove through the downtown streets in an impeccable victoria. Every block or so the rig would draw up to the curb and Sari handed out small cards to all who wanted them—which included about everyone in sight.

These were topped with "See what Sari saw in the Harem." Below, in the name space, was "Introducing Sari, 'The Virgin of Stamboul,'" set in three lines, and in the lower left hand corner "At Home Week commencing Monday, April 26. Allen Theatre."

There was absolutely no advertising on the turnout and only the gaily colored costumes were in the least out of the ordinary, so the people had to get cards to find the answer, if they did not mentally connect the show title with the nationality of the pair, and most persons carried away the cards and showed them to others—which was what Mr. Cohn counted on.

September 23, 1911, Epes Winthrop Sargent established in Moving Picture World the first department applying to Advertising for Exhibitors. Without missing an issue he has continued it ever since—eight years of efficient helps to the showman.

Who Will Be the First to Hook-up an Undertaker?

First National Again Uses Dual Booking to Good End

FOLLOWING the joint booking of "In Old Kentucky" at the Strand and Tivoli theatres, San Francisco, the First National Exhibitors' Circuit has repeated the stunt by booking Katherine McDonald into Loew's Strand and Metropolitan theatres, Cleveland, with equally good results.

The Strand is a downtown house while the Metropolitan is a little out of the central district, but reasonably close competition. Both showed "The Turning Point" for a week to big business and got a larger display for a smaller cost to each house, which is one of the valuable features of this scheme. Another almost equally strong angle is the moral effect on the prospective patron.

With "The Turning Point" and "In Old Kentucky" both successful, the spread of the scheme is to be anticipated, although when first tried by the Universal some years ago the stunt did not seem to get over very strongly. The idea has many angles of interest and the advantages are sufficiently strong to suggest dual bookings even in other wise competing houses

Dance Hall Again Assists Picture Publicity Scheme

GUYON'S PARADISE, a Chicago dancing academy, is rapidly becoming a first aid to press schemes. The dance palace uses boards on all of the elevated stations and several times lately has shared these boards with some local attraction, knowing the benefit of a picture hook-up. The most recent is a tie-up with the Republic's "The Girl of the Sea," playing at the Bandbox, using an attractive cut of Betty Hilburne to announce a "Girl of the Sea Dance" with $50 in prizes to the prettiest girls. The prize was split three ways, $25, $15 and $10.

If You Are a Mister Hyde Use Right Razor and Change

SOMETIMES a hook-up seems to be pretty far fetched, but we think that hooking "Dr. Jekyll and Mr. Hyde" to a safety razor in stretching it pretty far, yet the allusion was apt and humorous and it struck in.

The Imperial Theatre, San Francisco, got an elaborate hook up with the Barrymore version of "Dr. Jekyll and Mr. Hyde" through the Gillette safety razor. The illustration shows the central part of the window with a revolving stage, one of the interiors offering Dr. Jekyll and the other showing Mr. Hyde, the stage being built to the scale of the stills. This was hooked to a motor and the two scenes were alternately presented.

Above hung a huge announcement card showing the player in both characters. Opposite Hyde was shown the old fashioned razor and Jekyll faced a safety. The lettering was so placed that the "Dr. Jekyll" served as a legend both for the portrait and the safety razor while the same held good for the other. To the right of the stage a card read "If you use a Gillette you won't have to Hyde." A balancing card announced the feature at the theatre.

Apart from the turntable feature this display can be adapted by anyone, two fixed sets being used where a turntable cannot be rigged. The wall paper is small figured cloth and doll's furniture can be used to dress the set.

The display was run for two weeks; the week of showing and one week in advance.

Manager Worked Every Possible Angle to Make Certain He Would Get Business

BEFORE you quit cold because you cannot get a window or because you think it will not pay to have a banner painted or to buy ten extra three sheets, sit down and read this story of Thomas Proffin, of the William Penn Theatre, Chester, Pa.

Chester is not so big a place as some others, and it is not as small as some other towns. It's just an average live wire place, with perhaps not too much juice running through the wires—except certain strands. Mr. Proffin is one of the surcharged strands.

Lately he booked in "Pollyanna." Then he figured that with a book title like that he could mop the town up if he went at it right.

Then He Began.

He did not start in by sitting on the edge of his chair and telling himself that the town was too large or too small or too live or too dead. He did not seek to provide himself with an alibi before he started in. He was a bit curious to see just what he could do when he got started.

One of the things which suggested business was hook-up windows. That listened so well he decided to have a few. Other managers in other towns seemed to get show windows and he couldn't, for the life of him, see why he could do not the same little thing.

He did.

He got fourteen.

Good Ones, Too.

He was no hog. He did not get everything in sight, but he got fourteen of the best, including a book store, auto sales room, drug store, two electric light companies, a newspaper office, a clothing store, the gas company, a clothing store, a department store and four others.

For these he made cutouts and signs, hooking up the "glad" stuff with the contents of the window. Electric appliances made you glad, spring tonics made you glad, even the newspaper comics contributed to the general gladness.

Then he stuck a banner in front of the house and put another on a building nearby with a huge fist pointing to the location of the fount of gladness.

That Wasn't Enough.

That might seem to be enough. More than one play has gone over strong with fewer than fourteen windows on the job, but Mr. Proffin was just beginning to be interested. He had read of the success of newspaper hook-ups on special matinees. There were two papers handy, so he arranged for one-sixth of a dozen of special matinees.

This, of course, brought the newspapers into the game strong, and he did not have to worry so much about press work, so he could give his attention to getting up a lot of lithographs and attending to little details like that.

Job Didn't Scare Him.

Taken by and large, he advertised "Pollyanna" so thoroughly that the next week they found a man who had not seen the play and they put him in a jar of alcohol in the local museum.

Mr. Proffin just didn't let the job scare him.

Lion Roar for "Lost City"

Next time you have an installment of "The Lost City," mount a six or the big 24-sheet and back of it pit a small boy with a lion roar. To make this you need only a tin pail, a piece of catgut and a rosined cloth or glove. Punch a hole in the bottom of the pail, knot the gut and string it through and with the pail under one foot and the loose end of the gut in the left hand work the rosined cloth up and down the cord. S. A. Arnold worked this years ago. It is just as good now.

Some Razors Flay Your Hide. Gillettes Take Off Your Hyde.

At least that is what this San Francisco window hook-up claims. How the Imperial Theatre collaborated with a razor concern for Paramount's "Dr. Jekyll and Mr. Hyde." The scene, like the hero, is reversible.

Big Ideas in Tabloid Form. The Idea Counts

Advance Jekyll and Hyde to Pave Way for Play Showing

EMPLOYING two men dressed to represent Jekyll and Hyde several days in advance of the picture was the way the Rialto, New Haven, got over "Dr. Jekyll and Mr. Hyde" for four rainy days. One man was dressed as Jekyll and the other as Hyde. Each was assigned to a different section of the town that they might not conflict.

Each would greet passing men with an inquiry for the other personality, Hyde's question being: "Do you know where I can find Dr. Jekyll? It is essential that I find him at once." The Jekyll added that Hyde's terrible appearance would identify him at once.

It required little deduction to gather that the play would presently be announced at one of the local houses, and when the Rialto advertising was begun the public was already prepared for it. They were sold except for the playing dates well in advance of the advertising. If the dressing of the Hyde character presents too many difficulties, there is at least nothing to prevent the use of a Jekyll, who should be dressed as a professional man. He could, if desired, present small cards suitably printed. These should not be larger than the regulation business cards.

Used Sockless Sirens for Booming "The Turning Point"

USING ten really pretty girls to parade the streets with sued clad feet minus socks and with unbound hair was the way John de Steffano, of the Queen, Dallas, put over Katherine McDonald in "The Turning Point."

Preparing for the story with a "You'll reach the turning point next Sunday" flashed on the screens of the Hulsey theatres, in the newspapers and on the billboards, Mr. De Stefano had the town wondering what was to be sprung. Everyone was watching on Sunday and they did not have to look very hard. When the feature opened on Sunday the streets in the downtown section were patrolled by the ten young women with signs pinned to the backs of their filmy pink waists. Everyone turned to look back and then streaked to the box office to find out all about it.

Advance Advertising Helped When Display was Curtailed

CHARLES PACINI, of the Majestic and Butterfly theatres, Kenosha, Wis., has decided that it pays to advertise well in advance. When he booked "The River's End" recently, he began his campaign two weeks in advance, planning to wind up with a splash for the tomorrow announcement. And just before the opening the strike came, the local paper had to cut down to the bone to make the visible supply last, and Pacini had to take what he could get instead of what he wanted. The show got over on the advance work where it might have been blanketed on the short run boom.

Two New Suggestions for Hook-up Page Connections

PARAMOUNT exploitation men do not confine their activities to "Everywoman" and "On with the Dance," though the use of these stunts might suggest that this is the case. Hal Oliver, out in the Omaha district, put over a new one for "Excuse My Dust" the other day when he hooked an automobile concern into a full page with the Strand. Most of the space was taken with a reverse cut for the play and Harold Lloyd's "Haunted Spooks." The theatre had a box on the right and the automobile a slightly larger space on the left with line cuts of two models at the bottom of the page. It worked better than a general hook up and gave a really attractive looking page.

Benjamin Laskin, of the Charlotte, N. C., exchange, also put over a page for the Imperial with "His House in Order." This is a new one and it lends itself well to furnishings. The hook-ups covered a book store, a building and loan association, a savings bank, the Public Utilities Company and an electric wiring concern, two piano agencies, two furniture stores, a drug store and the theatre space.

It does not have to be a super feature if you can get the right angle on the title.

This Newspaper Service Includes Window Shows

SERVICE is a terribly overworked word these days, but the Anaconda Standard, Butte, gives its windows to back up its picture advertisers. The cut shows a window planned for the Goldwyn pictures, but the display is changed twice a week, with two windows, and everyone gets a chance.

A Window Board in a Newspaper Office Devoted to Picture Stills for Advertisers.

Most newspapers let their windows lie idle or else give space to a bulletin of late news, but the Standard seems to feel that by helping the theatres it will help its own advertising columns, and this idea of reciprocity explains the local use of large spaces. It almost invariably happens that the size of the newspaper spaces used is in direct proportion to the willingness of the paper to help its theatrical advertisers.

Used Auto Airplane for the Locklear "Great Air Robbery"

AIRPLANE stunts are getting too common to attract the attention they once commanded, but the Moon Theatre, Omaha, putting over the Universal-Jewel "The Great Air Robbery," with Lieut. Locklear, used an amateur aviator to fly over the town dropping bills and passes, but it made a clean-up with a hubrid with an auto body and airplane wings invented by Guy Smith, a local man. The stunt worked well.

All the Boys Came to See the Choir Singers' Pulchritude.

Mrs. McClendon, of Avant, Okla., wanted a prologue for Equity's "Eyes of Youth." She did not worry because she had no facilities. She hired two church choirs to sing, dressed them to match the picture and laughed at bad weather. Prologues are not difficult to put on if you use a little common sense. Allah knows Avant is no production center.

Are You Looking for a Home? Here's an Idea

Buried Treasure Stunt Is Still Good for a Cleanup

CHARLES VOLLMER, of the Lyric and Washington, Belleville, Ill., slightly changed the title of the new Rex Beach, and by calling it the silver hoard instead of "The Silver Horde" got an excuse for working the buried treasure stunt in conjunction with the News-Democrat. The Goldwyn press department calls it a new idea, but you can find it on page 217 of Picture Theatre Advertising.

As Mr. Vollmer worked it, he announced that the silver hoard was buried somewhere in town, using the slogan, "Watch for the Hoard of Silver, Watch for 'The Silver Horde.'" Several small chests were planted in vacant lots containing small silver coins and passes to the performance. These locations the newspaper vaguely hinted at in the succeeding issues until the last of the twelve had been discovered and exhumed. Some of the tips were purposely easy, but a few were hidden out to permit the contest to run over several days.

This buried treasure stuff was all the run in England before the war, where it was used by the weekly papers as a circulation scheme, and the craze reached such proportions that the stunt had to be stopped, owing to the heavy property damages. If you work it steer clear of private property and premises.

Now the Key Stunt Works for "The Woman in Room 13," Too

WHOEVER started the lost key stunt evidently did something. The most recent use is in connection with Goldwyn's "The Woman in Room 13." Twenty keys were "lost" on the streets of Detroit with a tag reading: "13. Keep this key. Look through the Lost and Found columns of the Detroit Free Press."

In the classified advertising the key was advertised as lost with a suitable reward offered, the finder to return the key to the box office of the Adams Theatre.

Two seats were given each person turning in one of the keys and one of the house staff was kept busy losing the keys again. Ordinary baggage tags were used with the keys and the lettering was done on a typewriter.

From the fact that the newspaper gave only a brief comment it would appear that this was worked as a house stunt, but it suggests a hook-up with the newspaper for a big splurge if the paper has a live advertising manager.

Si Spitzer Appreciates the Compliment Paid Nick Ayer

LAST week we printed an appreciative comment on an advertisement used by Nick Ayer for the second week of "Down on the Farm" at the Imperial, San Francisco.

Now appeareth Si Spitzer, of the Goldwyn Corporation, to thank us for them kind words, pointing out that this is more or less of a paraphrase of an advertisement for "The Blooming Angel" appearing in this paper in the issue dated January 17.

All right. We'll make it a double header. It was clever of Si to adapt it from commercial advertising and it was just as clever of Nick to see its possibilities for a daily insertion. And to save writing another paragraph, it was gosh darned clever of the *first* egg who thought of this idea. That ought to clean it all up.

Street Car Tickets Were Added to Free Showings

FIVE charity matinees with two street car tickets with each free pass sets the record for special matinees. Add to this 5,000 cards distributed by airplane, 20,000 mailing cards, 25,000 reprints from the house program and something more than 1,260 column inches of advertising space, and you can imagine how Finkelstein and Ruben put Mary Miles Minter over in "Anne of Green Gables" in Minneapolis.

The five special morning showings were under the patronage of well-known society people, and the mailing lists for these specials were made up by the Associated Charities and two street car tickets were attached to each ticket to provide transportation. The actual patronesses at each performance were featured in the daily news stories of the events.

The opening gun was a five twenties in each of the three papers, following with a pair of tens the next day. The opening called for two advertisements each three tens and two of the papers got an additional three fifteens. For the run three tens were taken in each paper in addition to the regular house space.

The posted paper included fifty 24-sheets and 30,000 snipes in two styles.

Outside of that they didn't do very much.

Idol Dancer Has Nothing on Sari If it Comes to Cases

USING a "cooch" dancer in a prologue to "The Virgin of Stamboul," was one of the stunts designed by the Superba, Los Angeles, to get over the Universal-Jewel.

The setting showed a roof top overlooking the city, with a lot of atmosphere in the background and Lola Gonzales very much in the foreground dancing for the delectation of her Sheik. If they used the line "See what Sari saw in the Harem," they made good better than the play does, for the Superba audiences saw a lot for their money, and it did not hurt the attraction in the least. It was in keeping with the oriental atmosphere of the story and made an appropriate and sightly interlude.

It also suggests a good idea for a ballyhoo where it is customary to employ such devices. Show a dancer, tell them to see what Sari saw and get two ticket takers, if your audience is of that sort.

Used News Picture to Help Mildred Harris' New Picture

MANY, if not all, of those who booked the Mildred Harris Chaplin First National release, "The Inferior Sex" hooked up with the news to get interest for the star, but the Strand, Louisville, went a bit further and got a two column picture of the star and her husband right alongside the house's three tens.

Shunted Easter Bonnets for "The Silver Horde" Display

GETTING a window in a big department store just at a time when merchants were using all available space to show the spring styles is the score hung up by Miss Jean Darnell, of the Goldwyn publicity in the Texas district.

Persuading Wolf and Marx that a novelty window would help their other displays, she got one of the best locations in San Antonio for the Majestic's showing of "The Silver Horde" with a skin and blanket draped room in which a squaw and a white girl are the central points. Two large signs were displayed for the attraction while the store took its own hook-up from the copies of the book liberally scattered around.

And the novelty of the display drew a crowd which overflowed to the other windows, which is a point to remember when you want to talk a man out of a window he thinks he wants for himself. One window for a novelty will make his other windows draw better.

One Solution of the Struggle for Apartments.

Hire a commodious show window and set up light housekeeping. How a Goldwyn exploitation woman got a showing in San Antonio for "The Silver Horde."

Rig an Adaptation of the Jumping Jack

Grauman Lead the Way, Now Others Follow the Lead

IT begins to look as though the Grauman houses would have to think up something new. For a time the Grauman theatres in Los Angeles used a distinctive style of display, the essential of which was a space cut through the centre by a black band employing the title. It was worked in various ways and various shapes, but the main idea was the same. Now the Grauman style is used in various parts of the country since we began to praise these spaces and other Los Angeles houses are working along the same lines.

A Copy of the Grauman Advertising Style.

This is a very pretty display from the California, Los Angeles, a seven fifteens. But Grauman still has the advantage in that the two houses riding one above the other can do right down the page. Something new in this California display is an organ solo "accompanied by atmospheric stage presentations." It sounds interesting.

—*P. T. A.*—

Jumping Jacks Are Easy to Work

HOW about the jumping jack stunt which was much used some time ago, but which seems to have been forgotten? It is very simple and right now an actual jumping jack is holding up from 20 to 100 persons in front of a show window on Broadway. The jack is in the window and each time the door is opened or closed a string tied to the handle makes the jack kick its legs and attract attention to the contents of the window.

A regular motion might not work as well. It is the intermittent movement which seems to get the crowd. Fasten a string to the top of your own entrance door, run it over pulleys to some sign in the front of the lobby and you can get all of the value of a motor effect without anything like the cost. For that matter you can articulate a cut out three sheet and make an actual jumping jack for a lobby stand.

—*P. T. A.*—

Was Careful to Explain "The Brat" Was Not Scenic

WILLIAM SHARPE, of the Amuzu, Winston-Salem, in doing his work for "The Brat" made a good point in explaining that it was "Different." Not a stupendous, massive spectacular picture, but one that thrills you by the dramatic scenes, the appealing humor, the deep tragedy and the genius of the great Nazimova." We think this a point well made. "The Brat" followed "The Red Lantern" and it is possible that many persons would be disappointed in that the newer picture did not follow the scenic lines of the other.

In anticipating criticism, Mr. Sharpe got his patrons in ready to enjoy the artistry of the player without looking for big street mobs and similar effects. He used six large displays for this single picture for a two-day run. None of them carried cuts,

A FINE PICTURE OF A WAIF OF THE SLUMS WHO IS SAVED FROM JAIL BY A YOUNG AUTHOR
CINEMA
A Great Star, A Dandy Plot, Some Love Story, Rich Comedy, Deep Drama
THESE
Make Up the Big Special
NAZIMOVA
In Her Greatest Role—
"THE BRAT"
THE TIME
THE PLACE
ADMISSION
It's A Special—Come Early—It's A Special

A Four Eights from Winston-Salem.

but by using open composition he got important looking displays with comparatively small spaces as this four eights shows. His largest space was a "tomorrow" set four inches across the page, but his smallest, a double six, loomed large.

—*P. T. A.*—

Half Box Does as Well as Full Frame for a Binding

THIS three-column sixty-line advertisement from the Baltimore Sun seems to be an adaptation of C. F. Givan's one-column reverse frame. It works just as well as a two-column and holds in the advertisements just as well as would a box around all four sides. Mr. Depkin further helps the display by breaking the two panels. If he had two sides virtually alike with the stars and titles matched, the effect would be confusing, but by putting the talk for "The Blue Pearl" above the title and that for the Hammerstein film below the name, he gets a staggered effect and both displays get more attention because they are read separately.

A Good Example of a Small Display.

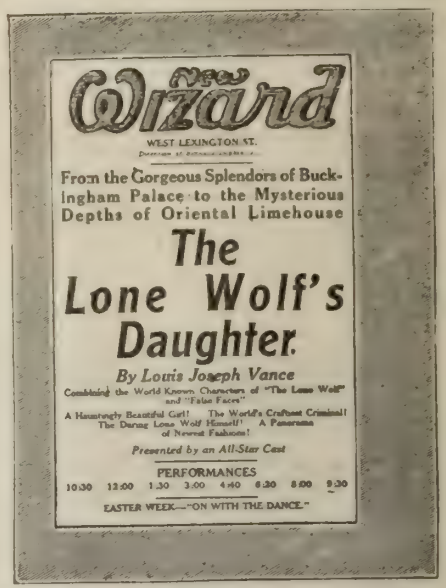
The eye does not travel across the entire space. It comes to the end of a line. Opposite is type which does not match, so the eye drops to the next line and reads down instead of all the way across. This simple expedient more than doubles the value of the display and at very little trouble. It is merely a case of thinking it out and then doing it properly.

The regular arrangement would probably please a printer better, for he is educated to regard an orderly layout, but printers form a small portion of your paying patrons and it is better to displease your printer and get the paid tickets in.

—*P. T. A.*—

Line Frame Works as Well as Solid Black for Border

USING a hatched line effect for a frame worked well for the Wizard, Baltimore, and gave a better result on the page than a solid black would have yielded. The whole display is good, the copy well written and the composition is


New Wizard
WEST LEXINGTON ST.
From the Gorgeous Splendors of Buckingham Palace to the Mysterious Depths of Oriental Limehouse
The Lone Wolf's Daughter
By Louis Joseph Vance
Presented by an All-Star Cast
PERFORMANCES
EASTER WEEK—"ON WITH THE DANCE."

A Light Frame Working Better Than Black.

better than average. Using an upper and lower case instead of all upper gives much greater prominence to the title and this same idea is carried out throughout the display. It gives an example of what can be done by an intelligent printer to back up the efforts of the man who writes the copy. The space is only a three eight and a halfs, but it looks like a quarter on the page because it stands out above the more usual displays.

—*P. T. A.*—

Monthly Programs Are Coming Back Strong

MONTHLY programs seem to be coming back after a lapse due chiefly to the war. Before the shortage in everything struck us the monthly program was one of the best bets in the advertising scheme, but the rising costs made it necessary to drop many aids. Now managers are starting in again, and seem to turn more to the monthly than the weekly announcement, keeping the show for the month before the patron. This is a better scheme than a weekly where it can be handled, and bookings now permit the attractions to be arranged for well in advance.

The Grand Theatre, Faribault, Minn., is the latest in line with a very neat issue of four pages, small enough to go into the coat pocket or be folded for the shopping bag. The cover carries a line cut of some star and the back some underline or general text, the inside pages being devoted to the list of coming attractions nicely laid out. Neither of the samples sent will reproduce on account of their color, but the

When You Do a Thing, Do It Just Right

layout is unusually good. Perhaps the management will send you a copy if you want to follow in their steps, but don't forget a stamped and addressed returned envelope.

—P. T. A.—

Used Different Days for the Various School Parties

ALTHOUGH the Broadway-Strand, Detroit, took advantage of the Easter recess to make special appeal to the school children through the designation of different days for the schools of the Detroit system, the same idea can be used for after school matinees for "Huckleberry Finn" and other plays appealing especially to the child. The Strand took a five twelves to advertise Huck to the school

BROADWAY STRAND
FINAL WEEK STARTS NEXT SUNDAY
ALL YOU HAVE EVER LOVED OR CUSSED IN A BOY AND A LOT ABOUT MEN AND WOMEN
WARNING!
MARK TWAIN'S
HUCKLEBERRY FINN
AS ONLY AMERICA'S GREATEST HUMORIST COULD SEE IT AND SET IT DOWN
A PARAMOUNT-ARTCRAFT SUPER-SPECIAL
SPECIAL NOTICE
TO PARENTS
SPECIAL DAYS FOR SCHOOLS
PETERS AND WEST IN MIRTH AND MELODIES
EXTRA

A Special Appeal to School Children.

children, designating different days for the different schools as shown in the lower portion of the display.

A special notice to parents just above urged them to send the children to the matinees while they attended the evening performance. The idea of making special days for the different schools is a good one. but we think that to juggle the names out of the alphabetical list would make it look still more like a special event. In this the Monday show is allotted to A-C with D-H for Tuesday and so on. The arrangement looks too casual. Making out the list by sections would give a better appearance.

—P. T. A.—

Better Edit Your Hook-Up Pages

THE Majestic, Jackson, Mich., sends in a hook-up double page for "Pollyanna" along the old lines, but one clothing store advertised that the reason Miss Pickford got a divorce was not Fairbanks, but the fact that Moore did not wear a certain brand of clothes they handle. Probably they thought this was clever, but it certainly did not help the theatre any. A certain editorial supervision over the copy for a hook-up page is needed.

—P. T. A.—

Jazzy Lines Dispense With Elaborate Sales Arguments

SEVERAL years ago—three or four—Ralph Ruffner invented "Put the cat out and COME" to sell a story, and a lot of people stopped between the box office and their seats to assure him that the cat had been put out. The New Liberty Theatre, location unknown, has at last improved that old standby with "Leave the supper untouched—the baby with a friend —the dishes in the sink—if you have to—but COME." This is the four lines just below the title in this three eights. We think Ruffner has been passed, at last, on this line. This entire display is well

"SHE'S A DEVIL—"
BUT A MIGHTY POPULAR ONE!
Constance Talmadge
In the Greatest Comedy of Her Career
"In Search of a Sinner"
LEAVE THE SUPPER UNTOUCHED—
THE BABY WITH A FRIEND—
THE DISHES IN THE SINK—
IF YOU HAVE TO—
BUT COME!
ALL THIS WEEK
THE NEW LIBERTY
WABASHA NEAR NINTH ST.

A Snappy Advertisement Which Sells.

handled. The top line is in the same spirit and epitomizes all of the clever lines in the press boo s into an eight word sentence. Where such lines can be evolved there is no need for labored selling talk. The jounce in the announcement works for the story and creates the suggestion that the production must be worth seeing. If you do not make the mistake of trying to put over a poor show with this device you can dispense with a lot of copy writing—though it is more difficult to write a couple of snappy sentences than to grind out a half column of straight copy.

—P. T. A.—

Made Neilan's "River's End" Bring Back "Old Kentucky"

AFTER an initial campaign, in which considerable space was taken to establish Marshall Neilan in connection with his production of "The River's End," the Rex Theatre, Jackson, Mich., worked a brand new idea in booking back "In Old Kentucky" on the strength of

This is Marshall Neilan Week
AT THE REX THEATER
Beginning Today and Continuing Until Friday—
"The River's End"
JAMES OLIVER CURWOOD
Announcement
You'll Never Forget It!
For Two Days Only—Special Return Engagement of
Friday and Saturday "In Old Kentucky" WITH ANITA STEWART
The Spectacular Production that Jackson is Still Talking About

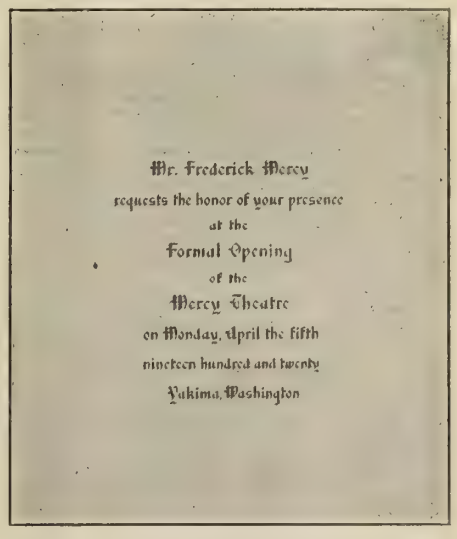
Hooking Up "In Old Kentucky," with "The River's End."

Neilan's name. It is probable that "In Old Kentucky" could have come back as a rebook to good business, but bringing it back to finish out a "Marshall Neilan Week" gave a little extra kick to the return and make it more probable that the receipts will be large. "The River's End" was played Monday to Friday, and the Stewart picture slid in for Friday and Saturday. It is a new and good way of putting over a re-book. Just keep it in mind. You may need it some time. And before you let go note that this is another example of using almost too much talk in a half page and yet getting it read.

—P. T. A.—

Doing Things Just Right

MORE than once we have had to comment upon the manner in which the Mercy attractions do their stunts, but here is another example of how to do things right. There is to be a new Mercy house opened in Ya'kima, Wash., and the invitation might well be a wedding invita-



A Capital Invitation to a House Opening.

tion. It is possibly printed from type, but so well done as to get even an expert guessing. It is on precisely the same dead finish heavy paper used for social events and is inclosed in the usual double envelope and sent out at letter postage.

Nothing anywhere along the line is permitted to slip up. It is all as correct as the announcement of the marriage of a millionaire's daughter and just as well done. Mr. Mercy figures that if a thing is worth doing at all it is worth doing properly, and in consequence he opens the house with the patrons feeling that this is not just another picture theatre, but something worth while. It is only a little more trouble, not much more expense, but it makes a tremendous difference in results.

YOU NEED IT!

Get Yourself a

P. T. A.

Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Live News from Everywhere

Hoosier Happenings

Indianapolis Attractions, May 2-8.

Circle: "The Silver Horde."
Ohio: "Luck of the Irish."
Colonial: "Sinners."
Alhambra: "Women Men Forget."
Isis: "The Dangerous Talent."
Crystal: " AFugitive From Matrimony."
Regent: "Marked Men."
Smith's: "The Idol Dancer."

House Name Ready When Completed.

THE "Mars" is the name that has been chosen by the board of directors of the Luna Amusement Company, of Lafayette, for the handsome new theatre which the company is going to erect on the site recently acquired on North Sixth street, between Main and Columbia streets. A prize of $25 was awarded to F. D. Louth, living near Lafayette, for submitting the chosen name. More than a thousand different titles were suggested.

The company selected the name because it harmonizes with "Luna" the name of one of the theatres now operated by the concern, and because it is unique, easy to spell and easy to pronounce. So far as is known it is the first time the name has been given to a theatre in America. Among the names suggested were Rainbow, Pershing, the Playhouse, Lafayette, Argonne, Marne and scores of others.

Theatres Change House Managers.

J. A. Obreshk, who has several theatres in the Calumet district in the northern part of Indiana, has announced a change of management in two of his theatres. E. J. Lehman, for eight months in charge of the Venus Theatre, Gary, has been transferred to manager the Lyric Theatre, also of Gary. Edward Schultzer, who has been assistant manager of the Star Theatre, Whiting, has been chosen to succeed Mr. Lehman at the Venus.

Becomes His Own Opposition.

The new LeRose Theatre at Jeffersonville, owned by Micheal Switow, will be opened at an early date. The new structure is ornately decorated, arranged conveniently and is said to be equipped as well as any of the smaller theatres in Louisville, Ky., which is just across the river. Mr. Switow, who also operates the Dream Theatre, Jeffersonville, intends to use the LeRose exclusively for motion pictures and will present a combination program of vaudeville and pictures at the Dream.

Doob Exploits an Exchange.

Oscar O. Doob, director of publicity for the Famous Players-Lasky Corporation, with offices at Cincinnati, O., was in Indianapolis this week making arrangements for the opening of an exchange for the Famous Players-Lasky concern. The firm's headquarters will be located in a building in South Capitol avenue, formerly used by the United States Employment Bureau, and will be read for occupany about June 1. It is understood that C. C. Wallace will be in charge of the exchange.

Philadelphia News

To Lay Cornerstone at Stanley.

APPROPRIATE ceremonies wil mark the laying of the cornerstone of the new Stanley Theatre at the corner of Nineteenth and Market streets, which is announced by Jules Mastbaum, president of the Stanley Company of America, for 3 o'clock Saturday, May 8.

Arrangements being made for the exercises include a concert from 2 to 3 o'clock by Hummell's Military Band, under the direction of Silas E. Hummell; addresses by William C. Sproul, Governor of Pennsylvania; J. Hampton Moore, Mayor of Phiadelphia; Horace Stern, judge of Common Pleas Court No. 2 and others. The cornerstone will be laid by Mrs. Fanny V. Mastbaum, mother of Jules E. Mastbaum and the late Stanley V. Mastbaum. The ceremonies will be attended by a distinguished gathering.

Remodeling Cross-Keys Theatre.

Sablosky and McGuirk, directors of the Cross-Keys Theatre, are completing extensive decorations in marble throughout the lobby and stairway. The interior of the theatre is receiving special treatment in fine marble work, which has greatly improved the appearances of the house. All oak doors and woodwork have been replaced with old mahogany of pompeein design and a new box office has been built directly at the front of the theatre to match, having exceptional artistic features.

Nixon-Nirdlinger Acquire Coliseum.

The Coliseum Theatre, Sixtieth and Market, has been acquired by the Nixon-Nirdlinger interests. The Coliseum will undergo improvements from time to time so that in a very few weeks it will be up to the same standard of personal management evidenced in other theatres under the Nixon-Nirdlinger direction.

Guy Burley who has been the successful manager of the Rivoli will be transferred to the new house. Mr. Tower of the Coliseum, will be transferred to the Victoria in Baltimore, while Hod McKenna, recently of Nixon's Opera House, Dover, Del., will be temporarily in charge of the Rivoli until William Gane, of the Belmont assumes charge.

Clergymen to See "Pollyanna."

Invitations have been extended to several thousand clergymen of this city and vicinity to a performance at the Metropolitan Opera House on Saturday afternoon, May 8, of "Pollyanna." The invitation has been extended by the United Artists Corp., who have leased the Metropolitan for an extended season of motion pictures.

Brief News Notes.

Marcus & Fry are the new owners of the Manheim theatre which was recently sold by Fox & Steifel, after having been entirely rebuilt.

The B & B Film Exchange which has just opened here announces a policy of no deposits to be accepted upon bookings.

Martin Stern.

Former publicity man, now on production end. Made the endowment campaign picture for New York University.

Baltimore Bulletins

Attractions May 3-8.

New Theatre: "The Woman Gives."
Parkway and Hippodrome: "Should a Husband Forgive?"
Strand and New Wizard: "Dr. Jekyll and Mr. Hyde."
New Pickwick: "Stronger Than Death."
Garden: "The Strange Boarder."
Blue Mouse: "Wives of Men."
Albaugh's: "The Great Air Robbery."

To Build Large Theatre.

ANOTHER moving picture theatre, with a seating capacity of 1,500, is to be built in Baltimore by the Capitol Theatre Company, and the cost of construction will be approximately $250,000. This playhouse will be called the Capitol and it will be located at 1518 to 1532 West Baltimore street. The plot on which it is to be built measures 124 by 120 feet.

It is expected that the new structure will be ready for the public about September 15. There will be a dance hall on the roof of the theatre. The basement will be occupied by a ladies' rest room, a nursery, a men's smoking room, and will be equipped with fifteen pool and billiard tables and ten bowling alleys.

The officers of the Capitol Theatre Company include Morris Klein, president; William Hoffmeister, treasurer, and J. Louis Rome, secretary. Mr. Rome will manage the new house. He now manages the Broadway and Arcadia theatres in Baltimore.

Victoria Holds Benefit.

Under the auspices of the Kamnetz Podolsk Relief Association for the Ukranians, a benefit moving picture performance was held at Nixon's Victoria Theatre on Sunday, May 2, from 2 to 11 p. m. Norma Talmadge, in "She Loves and Lies," and Larry Semon in "Home, Sweet Home," were the attractions, which were donated for the occasion by Select and Vitagraph companies. Harry Morstein, proprietor of the Queen and Bunny theatres, headed the committee arranging the event. The funds raised went to help the war sufferers in Ukrania.

Idle Hour Sold.

The three-story building 223 North Howard street, the first floor of which is occupied by the Idle Hour Theatre, has been purchased by Jacob Comprecht, Jesse Benesch and Reuben E. Ottenheimer, the sale being contingent upon a court decree. The price paid was $105,000. This theatre has been operated for a number of years by C. C. Waskey.

Still Oppose Sunday Pictures.

The Lord's Day Alliance, through its counsel, former Attorney General Isaac Lobe Straus, has filed a petition, signed by W. W. Davis and other members of a special committee of that body, asking for a writ of mandamus prohibiting the Supervisors of Elections from printing the Sunday Moving Picture act on the ballots in the election next November. A referendum is provided for in this act of the voters of Baltimore.

Fire Destroys Theatre.

Fire destroyed the Central Opera House at Martinsburg, W. Va., morning of April 28. The structure was partly insured, but the loss has been estimated at $40,000. C. W. Boyer, of Hagerstown, Md., was the lessee and his loss in equipment amounted to $10,000. Defective wires are thought to have been the cause of the fire.

Crystal to Enlarge.

The seating capacity of the Crystal Theatre, 528 North Gay street, is to be enlarged 750 seats. The stage is to be taken out to accomplish this improvement. Harry Cluster is the manager of this playhouse.

Detroit Doings

Attractions May 2-8.

Adams: "Little Shepherd of Kingdom Come."
Madison: "Dangerous Days."
Washington: "Desert Love."
Broadway-Strand: "Dr. Jekyll and Mr. Hyde."
Majestic: "Heart of a Child."
Colonial: "Six Best Cellars."

Butterfield Still Expanding.

W. S. BUTTERFIELD, of the Butterfield circuit, announces the extension of his chain of theatres to Port Huron, Mich., where he has purchased outright the property which includes the Majestic Theatre, and now being operated by Herbert Weil. Mr. Butterfield expects to spend about $35,000 this summer on remodelling the exterior and interior of the house and will change its name. He will play pictures, vaudeville and legitimate attractions there. Mr. Butterfield is now building a new theatre in Lansing, and has several other deals on for new theatres in Michigan.

Jackson's New Bijou Opens.

The New Bijou Theatre, Jackson, opened last week with "The Butterfly Man." The house is very cozy and is very modern. Fushanes Brothers are the owners and they are to be praised for the great change they made in this house.

Puts Life In Dead House.

George Spaeth, of the Temple Theatre, Grand Rapids, is proving what a real showman can do with a dead house. Several exhibitors had this theatre and lost thousands of dollars. Since George took it over it has never had a losing week. In fact, it does capacity most of the time.

Another Detroit Theatre Opens.

The New Linwood-Lasalle Theatre, Detroit, opened its doors on April 30. The theatre seats 1500 and is extremely beautiful. Its location is excellent being in a rich family-residential section that is constantly growing. Dow Thompson is the house manager, while the owners are Wetzman & Zemon. The policy will be four changes weekly, and first-class pictures only.

Pontiac To Have New House.

A. J. Kleist, Jr., of Pontiac, is back from an extended trip to the coast, and announces that he has closed a deal for erecting a new theatre in Pontiac that will seat 2,000. Ground is to be broken within the next few weeks. Mr. Kleist, already operates every theatre in the city of Pontiac, which is probably the fastest growing city in the state of Michigan. Mr. Kleist is only about twenty-five years of age.

L. K. Sidney Gets Fat Job.

Louis K. Sidney, former manager of the Washington Theatre, Detroit, has been promoted to western manager of the Fox Circuit of theatres, and he is succeeded in Detroit by Mr. McDonald, who comes from the East.

Goes From Lima to Flint.

Edgar Momand, former manager of the Regent Theatre, Lima, Ohio, for W. S. Butterfield, has resigned to accept the management of the Strand Theatre, Flint, Mich., for Lester Matt.

Metro's Fine Detroit Showing.

The Detroit Metro office boasts of having nine full week showings on its productions in first-run Detroit theatres during the month of May. This includes from two to three weeks solid bookings on "The Heart of a Child," "The Walkoffs," "Alias Jimmy Valentine" and "Dangerous to Men."

Cleveland Cullings

WARD LASCALLE'S very novel and interesting comedy, "Unhappy Feet," was so badly mutilated by the Ohio Board of Censors that it was not exhibited. The comedy made a hit with the Loew people in Cleveland and it was booked for the Stillman. Then it was sent to Columbus for censoring and the best part of it was cut out.

Opens "Jekyll and Hyde" Battle.

There was a merry war on in Cleveland over the showing of "Dr. Jekyll and Mr. Hyde" owing to the release of rival features, one with John Barrymore (Paramount) and the other with Sheldon Lewis (Pioneer).

Loew's Euclid booked the Barrymore picture but did not announce when it was to be shown. The Miles Theatre booked the other one.

Ordinarily a picture opens on Sunday in Cleveland. As soon as it was definitely known that the Euclid would start its run on May 9, the Miles Theatre slapped on its picture May 3 without any advance advertising.

Attractions May 2-8

New York City.

Broadway.—"A Man There Was."
Rivoli.—"The Dancing Fool."
Criterion: "Why Change Your Wife?" (second week).
Rialto.—"The False Road."
Capitol.—"The Deep Purple."
Strand.—"Riders of the Dawn."

Chicago.

Randolph: "Why Change Your Wife?" (fourth week).
Ziegfeld: "Passion's Playground."
Castle: "She Loves and Lies."
Barbee's: "The River's End."
Playhouse: "Nurse Marjorie."
Bijou Dream: "The Virgin of Stamboul."
Rose: "The Orphan."
Boston: "The Toll Gate" (second week).
Casino: "The Virgin of Stamboul."
Riviera: "In Search of a Sinner."
State-Lake: "The Woman God Sent."

Philadelphia.

Stanley: "The Woman and the Puppet."
Arcadia: "The Dancing Fool."
Palace: "The Dancing Fool."
Victoria: "The Paliser Case."
Capitol: "The Confession."
Regent: "The Stolen Kiss."
Allegheny: "Back to God's Country."
Fairmount: "Blood Barriers."
Metropolitan Opera House: "Pollyanna."

Boston.

Park: "The Deep Purple."
Modern and Beacon: "The Dark Mirror."
Scolly Square Olympia: "Dr. Jekyll and Mr. Hyde."
Gordon's Olympia: "The Heart of a Child."
Boston: "The Orphan."

San Francisco.

California: "The Dancing Fool."
Portola: "The Dark Mirror."
Imperial: "Dr. Jekyll and Mr. Hyde" (second week).
Strand: "Who's Your Servant?" and "The Hell Ship" (double bill).
Rialto: "The Woman and the Puppet."
Tivoli: "The River's End."
Frolic: "A Madonna of the Slums" and "Burnt Wings" (double bill).
Sun: "Kitty Kelly, M. D." and "Eve in Exile" (double bill).

Los Angeles.

California: "Scratch My Back."
Miller's: "The Silver Horde."
Palace: "Treasure Island."
Tally's Broadway: "Rio Grande."
Garrick: "The Confession."
Grauman's Rialto: "Dr. Jekyll and Mr. Hyde."
Symphony: "The Butterfly Man."
Grauman's "The Sea Wolf."
Alhambra: "You Can't Believe Everything."
Kinema: "The Woman Gives."
Victory: "That Something."
Clune's Broadway: "A Fool and His Money."
Superba: "The Virgin of Stamboul" (fourth week).

Montreal.

St. Denis: "Oh, Johnny!"
Loew's: "Alarm Clock Andy."
New Grand: "The Woman and the Puppet."
Holman: "Dr. Jekyll and Mr. Hyde."
Tivoli: "The Blood Barrier."

Toronto.

Grand: "Enlighten Thy Daughter."
Regent: "The Idol Dancer."
Strand: "All-of-a-Sudden Peggy."
Allen: "The River's End."
Loew's "Behind the Door."
Hippodrome: "A. B. C. of Love."

Dominion of Canada

Showman Entertains Horse Police.

A UNIQUE ceremony occurred at the Regent Theatre, Ottawa, on Monday afternoon, May 3, when the Royal Canadian Mounted Police was presented with the Irwin Challenge Trophy which is emblematic of the first aid championship of the St. John's Ambulance Association. The team representing the Mounted Police walked off with the honor in competition with teams representing fire and police departments. Members of all teams and officials in charge of the contest were the guests of Manager J. T. Moxley of the Regent Theatre, for the matinee, a feature of which was the presentation of the trophy by Mayor Harold Fisher.

The Allens Open St. Catherines.

The latest Allen Theatre to be opened in Canada is the brand new house in St. Catharines, Ontario, which has a seating capacity of 1,600. Mr. Rosenthal is the resident manager. The theatre is equipped, furnished and decorated in the usual Allen style. The house was opened under auspicious circumstances April 26.

Exchange Officials Travelling.

Two Canadian film officials have been visiting exchanges and theatres of the Canadian West. One of these has been L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Limited, distributors of Pathe and various British releases. The other man is George W. Weeks of Toronto, general manager of the Famous-Lasky Film Service. Weeks will be on the road for upwards of two months during which time he will call on exchanges and exhibitors throughout the territory west of Winnipeg.

Exploitationist on the Job.

W. A. Bach, of Toronto, assistant manager of the Famous-Lasky Film Service, visited Montreal previous to the presentation of "On with the Dance" at the New Grand Theatre, Montreal, during the week of May 3, for the purpose of arranging special exploitation for the run in the shape of special window displays in downtown stores and other outdoor advertising.

Big Concern Has 100 Houses.

Announcement has been made that the Trans-Canada company now has approximately 100 theatres in the Dominion and it is backed by a number of strong financial men including Lord Shaughnessy of the Canadian Pacific Railway, Sir Frederick William Taylor, general manager of the Bank of Montreal, Sir Herbert Holt, president, and E. L. Pease, general manager of the Imperial Tobacco Company, J. K. L. Ross, the big big Montreal financier and sportsman, and others.

Sells Business to Join the Allens.

Ben Whitham of Winnipeg, Manitoba, has become assistant to W. J. Gage of Toronto, purchasing agent for all Allen Theatres in Canada. Whitham has been the head of the Rialto Theatre Supply Company of Winnipeg for the past three years and he has sold his business in order to join the Allen organization. Before organizing the above company, Whitham was the Mutual exchange manager at Regina for several years.

Canadian Film First Shown.

Vera Berliner, violiniste, travelled all the way from San Diego, Cal., to Montreal in order to appear at the presentations of "The Great Shadow," the Canadian film feature, at the Imperial Theatre during the week of April 25. Her interest in the picture was due to the fact that her brother, Rudolf Berliner, also a talented musician, was the author of the scenario of the feature which was produced by the Adanac Film Company of Montreal and Trenton, Ontario. The presentation at the Imperial was the premier run of the picture in Canada.

To Encourage Canadian Films.

It is stated that Senator Lougheed of Calgary, Alberta, is erecting a theatre in Calgary to form a part of the Trans-Canada circuit and that he is providing the site for the Empire Theatre in Edmonton. The policy of the company is to encourage British productions. The various theatres are conducted on the combination plan of moving pictures and dramatic road shows almost without exception.

A Selznick
Special Production

PROJECTION

By F. H. RICHARDSON

The Questions on Optics.

THIRTY-ONE—What is meant by refraction? (P. 92).

32. What is the function of an objective? (P. 91).

33. What is the "optical axis" of a lens? (P. 91).

34. What is meant by "Conjugate Foci"? (P. 91).

35. What is meant by Working Distance (Back Focus)? (P. 92).

36. What is meant by "Equivalent Focus"? (P. 92).

37. What is "Spherical Aberration"? (P. 94).

38. What is the practical effect on screen illumination of spherical aberration in the condenser beam? (According to Griffith it has a tendency to prevent high and low spots of illumination—to make the illumination more even.)

39. How is spherical aberration corrected in the objective? (P. 95).

40. Name the three kinds of lens used for condensing and describe each? (Plano convex (Fig. 56), Meniscus (Fig. 35) and Biconvex (Fig. 32.)

As to Shutters

E. E. Beattie, Signal Corps, Fort Gibbon, Alaska, points out a few minor errors in the handbok, which, while they have all long since been noted and published, are again passed along so that late purchasers may correct their books. Friend Beattie says:

At the top of column two, page 835 of December 13 issue, friend Jarden says that a "five-to-one" intermittent would allow of the use of a shutter blade width of sixty degrees, providing, of course, the ray from the objective has a point diameter.

At the bottom of page 472, and also at the bottom of page 486 of the Handbook you term a movement which allows of the use of a sixty degree master blade a "six-to-one." In the former case, even though Brother Jarden has his ratio reversed. I can see his point, viz., that there are five units of rest to one of movement. I, however, believe you are more correct in stating the ratio as six to one. But both yourself and Brother Griffith have passed on the Jarden problem and have O. Ked it, so I merely call your attention to the discrepancy to the end that a rule may be set for future use.

My Answer to That.

Before going further I want to butt right square into the middle of Beattie's letter in order to explain this point, because he is getting things mixed a bit. Jarden is quite correct in saying that a five to one movement will allow of using a 60 degree master blade, providing the ray of light be of point diameter, which it never is in practice. In the handbook I dealt with practice when I said a six-to-one would allow of the use of a sixty-degree blade to cover the movement plus the width of the ray.

This would, of course, be only an approximate. Put into perhaps more intelligent form, a six-to-one movement would only require a master blade a bit less than 51.5 degrees wide to cover the ray if it were of point diameter. The other eight and a half degrees would, in most cases, cover the ray itself. Do you see the point? Beattie then continues:

I suppose long ere this your attention has been called to the transposition of diagrams on pages 411 and 413 of the handbook; also to the fact that end of second paragraph on page 130 should read Plate 9, instead of Plate 8, and that where it says machine aperture A, in the middle of page 113, it should read machine aperture 2.

Shutter Dope Requested.

And now after getting all that off my chest I will reveal how little I really do know. In the standard Simplex revolving shutter the aperture opposite the master blade is smaller than the other two—referring to the three-winger, of course. Suppose the idea is to get a balancing effect, but would like the exact explanation.

Designs Own Shutter.

I have designed my own revolving shutter, for local use, and it gives a less flicker than the one supplies with the projector. I get a very brilliant twelve-foot picture with twelve amperes, projecting to a duck screen, which is whitened with chalk—thanks to the handbook. I feel that I can afford to lose some light in order to reduce flicker and propose trying out a shutter with flicker blades approaching the eighty degrees I have made the master blade.

This will give the three blades nearly equal width, and of course the apertures will have the same width (meaning the apertures will each be of equal width.—Ed.) It may be possible that the expected reduction in flicker will not occur because of period of darkness exceeding those of light. Propose also to try reducing diameter of beam so that I can use a seventy-two degree master blade, making the other two blades the same width and the apertures forty-eight. This will give the true one and a half to one proportion, in which I see the same possible objection.

As to Handbook Errors.

A fairly long letter, but interesting. Yes, the handbook has about a dozen minor errors all told, but I feel the fact that there are no more is rather a matter for pride, when the difficulty of the work is considered.

The reason for the aperture in the Simplex shutter opposite the master blade being smaller is that, for some reason which even the Simplex engineers do not understand, that particular arrangement gives less flicker, under a given condition, than when the apertures are all of equal width. Experiments have revealed some rather queer things along these lines, and things which have no apparent good reason.

With regard to your present shutter, you will get less flicker, but it is only at the expense of great light loss. Three eighty-degree blades would eliminate 240 degrees of light out of a possible 360, leaving only 120 degrees available at the screen. This is sixty degrees less than fifty per cent., and terrifically inefficient.

And by the way, why isn't that a really better way of expressing the matter than in percentages? Means the same thing and very much less trouble to figure out—also equally, or even more understandable. What do you fellers think of it?

Light Intensity and Flicker.

Of course you will understand that you will have relatively less flicker tendency as you reduce light brilliancy; also less tendency to travel ghost. With lime light it used to be quite possible to run some subjects without any shutter at all, and get a fair result.

With lime light we have seen a fair result with a one-blade shutter, though that was before the Guil Pastel brought calcium light up to relative high brilliancy. You will get precisely the same relative effect by using a normal shutter and reducing amperage. Stopping down your ray will mean light reduction, but why do it that way? Why not "stop down" your current?

But anyhow you very evidently read your books and departments carefully and intelligently, and are not satisfied to just sit tight, draw your pay and watch the wheels go round.

The lens chart that you ordered has gone forward.

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

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Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Projectionist Dies in Fire

We are just in receipt of March number of South Dakota Fire Marshall, W. N. Van Camp, in which appears the account of a projection room fire in Sioux Falls, South Dakota, as follows:

Projectionist Burned to Death.

John Theobold, twenty-six years old, moving picture projectionist for the Liberty Theatre of Sioux Falls, was burned to death Saturday evening, February 21, while operating the projector. The verdict of the coroner's jury is as follows:

> John Theodore came to his death as the result of a fire occurring in the Liberty Theatre, which said fire was caused by the moving picture projector located therein and spread to other films carelessly and negligently permitted to remain in the opening and outside of the metal box provided for the same.

This terrible accident is the first accident that has caused loss of life since the inspection and licensing of moving picture houses was placed under the Fire Marshall's Department, and while we deeply deplore the accident, there is a big thing in connection with the fire that we must keep in mind, and that is that while this theatre was filled at

the time of the accident, it was completely emptied with not an injury to one of the patrons, due to the requirement of a fireproof booth with automatic drops from all openings.

We Agree.

We agree with the fire marshall that promptly acting automatic port shutters are a great help in such an emergency, but would point to the fact that without ample means for egress of the gases and smoke—in other words, ample vent flue area, the quick closing ports can only partly fulfil their mission, which is to keep the audience in entire ignorance of the fact that there is a fire under way.

This has been pointed out many times. With quickly acting port shutters and ample vent flue area, especially if aided by ample size fans, every bit of smoke and gas will pass off, the draft being in through the crevices of the shutters and door.

In other words, under the proper condition when there is a fire the projection room is just a great big stove, with the vent pipe for its flue and the crevices around the door and shutter ports as the draft. It is for this reason we have contended that the intake air should be arranged to be automatically cut off when the port shutters fall.

Has Paid Penalty.

It is unnecessary to point to the folly of the projectionist who kept open reels of film lying about. He has paid the full penalty for his error, but let his fate be a warning to others thus carelessly inclined.

That an intelligent inspection of projection rooms by officials is beneficial cannot be doubted. But mind you we said INTELLIGENT. We have ourself witnessed some inspections which did not quite come up to the mark. For instance, we well remember when Chicago, the home of crazy laws and rules as applied to the projection room and moving picture theatres, enacted a law that all theatres located under rooms used as dwellings or factories must be lined with sheet steel backed by asbestos three-eights of an inch thick (if we rightly remember). The editor of this department was projectionist for W. R. Cozart in "The Electric Theatre," North Clark street, which was a "store room" theatre about ninety feet long. On either side were solid brick walls something like eighteen inches thick.

Mr. Cozart had compiled with the requirement of the new rule, as he understood it, by having the ceiling covered with asbestos and steel of the required thickness. What was our amazement when an inspector appeared one afternoon and threatened to close the house unless the twenty-inch-thick brick sidewalls be covered with asbestos and steel. We bet if friend Cozart sees this (and he is still, for all we know, an exhibitor in New Mexico) he will have one good laugh at the memory.

Kind of Alcohol

Now don't get all excited and het up by the title, because it is merely that J. J. Keogh, Williamsport, Pa., wants to know what is the proper and best kind of alcohol with which to clean lenses; also a list of books we handle which deal with projection, setting up of "booth," etc.

The Handbook, a 700-page book on practical projection, and Hallberg's Motion Picture Electricity are the only books handled by the Chalmers Publishing Company dealing with projection. Neither of these give instructions for "setting up the booth," but in the Handbook will be found detailed instructions as to proper projection room construction.

Presumably friend Keogh refers to setting up the steel frame portable asbestos

Projection Experience

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To save time, order from nearest office.

projection rooms, commonly, though improperly, dubbed "booth." Full instructions for erecting these rooms accompany them.

Kind of Alcohol.

We would not recommend the use of alcohol at all, unless there be oil on the lens. Just breathe on them and polish with a very clean, very soft cloth.

If alcohol is preferred, however, or if the lens be very dirty or if there is oil on its surface, then mix denatured or wood alcohol with an equal amount of water, wash the lens and polish quickly, while wet, with a very clean cloth, which is soft and free from lint.

An old laundered handkerchief is ideal for the purpose. You will find full instructions regarding lens cleaning in the handbook.

Anvil for Sprocket Pins

Emile S. Carbin, Addison, Missouri, says:

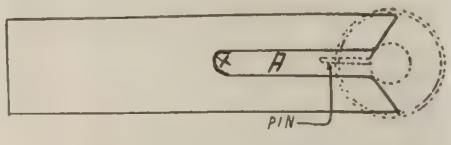
Every time I try to remove an old intermittent sprocket I experience trouble getting the pins out.

Can you suggest any practical way of doing it? I have even ruined the shaft twice by bending it slightly.

If you will make an anvil, as per the following, you will, or should have no trouble, provided you get punches of correct size.

Get a piece of bar iron one three-quarters of an inch square and saw it down endwise about an inch, to form slot A. When both sides are sawed down to proper depth (using a hack saw, of course) run a drill through at X, which will cut off the piece and leave slot A open.

Next, with a file, taper the top somewhat as shown and then when you desire



to remove a sprocket pin you have but to clamp your sprocket anvil in a vise, slot end up, lay the sprocket in the anvil, as shown, and there you are. Such an anvil should be in the tool chest of every projectionist.

Will Bear Repetition.

While rummaging through some old papers recently we found some verses written by David C. Adams, then projectionist in the Empress Theatre, though just what "Empress Theatre" it was we do not know. The verses were printed in the department about six or seven years ago, but will, with the change of a few terms to bring it up to date, bear repetition.

When It's "Just a Moment" Time in Photoplay.

When the theatre is crowded, and the picture's on the screen,
And you gaze in admiration at the moving picture queen;
While the music's softly playing, then you let your fancies roam
Mid the scenes which form a story, bringing thoughts of folks at home.
When the light is clear as crystal, with projection bright and keen,
You forget the guy, with eagle eye, beyond the port, unseen.

When we get our reels of film they're not always new and clean;
Some are full of "rain" and flicker, with bad patchs in between.
When the show is nearly ended, if a "rainbow" looms up dim—
It's a sign we're using carbon stubs and time we need a trim;
So, while we fight the flicker, if you're pleased with what you've seen,
Don't roast the guy, who hopes they'll buy an up-to-date machine.

When the picture's on the curtain and the audience, serene,
Has forgotten work and trouble in the most dramatic scene,
If there comes an interruption and the light is blotted out,
It blames the projectionist, while the facts it leaves in doubt.
It may be a film that's breaking in the upper magazine,
But they knock the guy, who toils up high, and knows what troubles mean.

When the sparkling snow has painted white the fields and hills a plenty,
And with bells and noise we welcome the year Nineteen Hundred Twenty,
It is time for resolutions and the men who speed the cranks
Will resolve to throw a better show, and try to win your thanks;
But trouble comes at times and then, you critics of the screen,
With patience try to help the guy who runs the old machine.

Non-Winding Device

Recently the editor was summoned to the National Institute of Inventors, New York City, to witness the demonstration of a non-rewinding device, the invention of Harry M. Stephenson, formerly instrument maker for the Bureau of Standards, Washington, later assistant to the superintendent of the Waltham Watch Company, and now located in Denver, Colorado, whence he had journeyed more than two thousand miles to show us the device.

But alas, when it was unpacked it was discovered that the transportation men had gotten in their deadly work, and the main casting was broken beyond the possibility of repair.

But, anyhow, the mechanism of the invention was interesting. It would require no change in the projector itself. It sits at an angle from perpendicular, receiving the film from the lower sprocket of the projector upon a sprocket of its own, by which the film is built into a roll, from the outside in, without any slippage of the film upon itself. The film is laid in against the interior of a metal ring about, from memory, sixteen inches in diameter.

The inventor assures us it is fool proof—a measurable commendation. It will not, in all human probability, reach the manufacturing stage for quite a considerable time in the future.

PROJECTIONISTS—There is a constant demand for projectionists of quality. Get a copy of "Richardson's Handbook" and use it during your leisure. Make yourself worth a fat pay envelope. Sent postpaid on receipt of $4. *Moving Picture World, 516 Fifth Avenue, New York.*

Among Busy Film Exchangemen

Baltimore

Back to Film from Clothing.

Harry Cohen, who has been in the clothing business in Washington, D. C., since December last, has returned to the film business and is now managing the Washington, D. C., office of the Special Pictures Corporation, handling Comedyart pictures. Mr. Cohen was connected with Metro prior to leaving the film business last November.

McShane Pinch Hitting.

During the absence of M. Courtney "Plain" Jenkins, Republic representative in Baltimore, who was on vacation, E. S. McShane, formerly manager of the Washington, D. C., office of Robertson-Cole covered the Baltimore territory for him.

Screenart's Washington Branch.

Michael Lessy, general manager and owner of Screenart Pictures, of Philadelphia, will open a branch office of that company in Wsahington, D. C., in the near future. Mr. Lessy stopped over in Baltimore April 27, to see the Baltimore branch and then continued to Washington, to look over the situation.

E. R. Price a Benedict.

Edward R. Price, well known to the film men of this territory, was married to Kathleen V. Kendall, of Brooklyn, N. Y., on May 1. Mr. Price is receiving the congratulations of his many friends. He has now assumed the duties of manager of the Baltimore branch of Screenart Pictures, and S. Palan will again go on the road for that company. Mr. Price has recently been in New York handling state rights features. Prior to serving in the world war, he was connected with many companies including Paralta and Mutual.

Jans Pictures Holds Meeting.

To attend a meeting of the Board of Directors of the Jans Pictures, Inc., most of whom are Baltimoreans, H. F. Jans, president of that company, came to Baltimore April 26. He was met by George C. Easter, secretary and treasurer of the company, who took him to call on several of the prominent exhibitors in Baltimore. After that they attended the board of directors' meeting at the Hotel Emerson, which was to decide the means of disposal of their latest production, "Madonnas and Men," a ten reel production, directed by B. A. Rolfe.

Will Try Another Style.

Dr. A. H. Rollnick, owner of the "Are You Fit to Marry?" film, who brought that feature to Baltimore several months ago, is again in Baltimore for an indefinite stay with a new production which he calls an economic feature.

Cleveland

Moving Day in Filmland.

A regular moving day was May 1 in Cleveland and indications were that it would be a moving month for the exchanges. The Metro moved from the Sincere Building to the third floor of the Standard Theatre Building. The Masterpiece Film Attractions moved from and to the same places. Their occupancy is only temporary until the new film building is completed in the fall. The Dave Warner Films Company moved from the Sloan Building to the Erie Building. This concern has a big suite of offices there.

Shifting Away from Film Center.

The latter part of this month the First National will be installed in its new home, 3648 Euclid avenue. A big residence is being rebuilt to accommodate this concern and the Collins Film studios. This is a big move from the film center (about eight blocks) and these will be the only film companies outside the present film district.

Federated Forms Holding Company.

The Federated Film Exchange of Cleveland was incorporated May 1 for the purpose of distributing motion pictures. It is an Ohio holding company for the Federated Film Exchanges of America, Joseph L. Friedman, president. The Ohio franchise is held by the Standard Film Service Co. of Cleveland, Cincinnati and Detroit.

"Stamboul's" Third Cleveland Week.

Manager Smith of the Universal announced that "The Virgin of Stamboul," after a week at Loew's Stillman and another week at Loew's Mall, would play the week of May 8 at the standard theatre.

Detroit

Hodkins Man Wide Awake.

Eddie Crane, local W. W. Hodkinson manager, has been having splendid success the past few months placing every release first-run in Detroit. He reports that all of the Hodkinson specials are now booking to the leading theatres in city and state.

Detroit Falls Before Milwaukee.

George W. Sampson, Pathe manager, took second prize in the contest for March known as "Brunet Month." He was edged out by Milwaukee. He spent the last week in April at the home office for a conference.

Skirboll Leave Metro.

W. N. Skirboll, manager of the Detroit Metro office for the past nine months, has resigned to sell electric display signs and electric lighting effects for theatres. He is succeeded as Detroit manager by Clair Townsend, former Metro salesman here.

Goldwyn in New Quarters.

The Goldwyn exchange has moved to its new offices on the sixth floor of the film building, and they are very attractive since the remodelling and redecorating.

Shifted to Detroit District.

Sam Pelzman, well known film salesman in the East, and recently at the Washington office for Select, has been transferred to Detroit where he now covers a part of the state.

Personal References.

Ralph Packham, Detroit manager for the Republic, is making a big drive for new business and is employing six salesmen.

With the change of Hallmark taking over the Triangle exchanges, M. Harlan Starr continues as Detroit manager of the exchange.

A. W. Blankmeyer Dies.

Art W. Blankmeyer, former manager of the Harri I. Garson productions and the Pioneer Film Corporation, and well known as a pioneer exhibitor in Detroit, died recently.

A. Lincoln Hart.

Who is production manager for J. Parker Read, Jr., handling Louise Glaum and Hobart Bosworth units.

Buffalo

New Exchange Building Opens.

The Warner building, Buffalo's attractive new exchange center, was formally opened May 1. The structure represents an outlay of $125,000. It has a frontage on Franklin street of 50 feet and a depth of 100 feet, with 6,000 square feet of floor space on three floors. Republic and Vitagraph occupy the first floor, Metro is on the second floor with Universal and Triangle using the third floor. The building has all the latest and improved equipment.

Books Realart for Club.

The Oneida Community, Ltd., has booked the entire Realart output for presentation in its clubhouse at Sherrill, N. Y., according to an announcement by Henry E. Kilkinson, local manager. The Rev. Father Kelly of the Ascension Church, North Tonawanda, recently showed "Anne of Green Gables," in his church and reports his audience enthusiastic over the picture.

J. F. Kirsch in Gotham.

Jack F. Kirsch, manager of the Buffalo Dooley Exchange, Inc., accompanied Thomas W. Dooley, general manager, to New York week of May 3 where at the Hotel Astor they will interview producers and purchase productions, serials, and short subjects for New York state, north and west of Weschester county. "The Million Dollar Reward," serial with Lillian Walker, has been purchased and first run booked at the Keith Theatre, Buffalo, and the Grand Theatre, Rochester, "Are You Legally Married."

Woodward In Albany for Dooley.

G. A. Woodward, formerly with the Goldwyn office, is now representing the Dooley Exchange in Albany. David G. Rowney, a former Vitagraph man, is now a member of the Buffalo Dooley sales staff. The opening of branch offices in Albany and New York City is now being arranged for.

"Virgin of Stamboul" Scores.

Frank S. Hopkins, Universal manager, was enthusiastic over the big reception given "The Virgin of Stamboul" on opening day at Shea's Hippodrome, week of May 2. Long lines were at the boxoffice all day and far into the evening. Managing Director Harold Franklin, gave the production the usual excellent presentation.

Pittsburgh

Film Men On the Go.

W. C. Pearce has resigned his position with the Hatch exchange to handle official war pictures for the American Legion. He took Capt. Kinder with him as publicity manager.

Capt. McClelland, well-known in Pittsburgh film circles, is again confined to his home by a serious illness.

Dinner to Miles Gibbons.

The Pathe boys gave a dinner in honor of their former manager, Miles F. Gibbons, who was promoted to the home office, at the Chatham Hotel, Friday evening, April 23. They presented him with a gold pencil and fountain pen.

S. & S. Adds Releases.

The S. & S. Film & Supply Co., Pittsburgh, have added several new series of short subjects to their releases. These include the two-reel Texas Guinan Westerns; Franey one-reel comedies and the Moranti two-reel comedies.

Projectionist Now Carbon Making.

F. J. McGinnis, one of Pittsburgh's oldest projectionists, in point of service, and Mrs. McGinnis, for ten years with the Pittsburgh Universal exchange, have moved to St. Marys, Pa., where Mr. McGinnis will be connected with the Speer Carbon Co.

Pittsburgh Personals.

Arthur Marrone, for some time operator at the Lyric Theatre, Fifth avenue, Pittsburgh, is now connected with the Pittsburgh U. T. E., in the capacity of "set-up" man.

Thomas Ross Latest Stage Star to Enter Pictures; Is Playing in Metro Subject

THOMAS W. ROSS, creator of "Checkers," in Henry Blossom's racing play, is the latest star of the legitimate stage to go into pictures. He has been engaged to play Jim Callendar, the "heavy" in the Drury Lane melodrama, "The Marriages of Mayfair," now in production at Metro's New York studios in West Sixty-first street.

"I'm only a beginner in pictures," Mr. Ross explained when seen at the studios, "but I'm convinced that it's the biggest game now, and I intend to devote the rest of my career to it."

Mr. Ross first flashed in big letters upon Broadway in 1903 when he captured the town by his performance in "Checkers." He played "Checkers" for two seasons and in 1905 became a Dillingham star in "The Fair Exchange."

In 1907 Mr. Ross created the name role in "The Traveling Salesman," by James Forbes, later played in New York by Frank McIntyre. The next two seasons he starred in "The Fortune Hunter," creating the title role in the Chicago production.

Mr. Ross didn't act in the season of 1910-11. The following season he divided between "An Everyday Man" and "The Only Son," both productions being made in Chicago. He then continued to play "The Only Son" on the road. In 1914-15, he co-starred with William H. Crane in "The New Henrietta."

Mr. Ross continued in "The New Henrietta" through the next season on a coast to coast tour and in 1916 he co-starred with Macklyn Arbuckle in "What's Your Husband Doing?" He retired then until the fall of 1918 when he went on a Southern tour in "Out There."

Mr. Ross came back to Broadway in support of Robert Edeson in "Soldiers of Fortune" at the Savoy Theatre. The next season starred in William Collier's success "On the Quiet" on the road.

Neilan Finishes Third Picture; Title of Subject Not Revealed

THE final scene of Marshall Neilan's third independent production following "The River's End" and "Don't Ever Marry," was shot recently and the work of cutting and assembling the film is now under way. Although the title of the film is not ready for publication, it is stated that the picture presents a highly dramatic subject and discloses one of the most unusual stories ever produced by Mr. Neilan.

What is heralded as a startling characterization is promised in the portrayal by "Bull" Montana, ex-champion middleweight wrestler of America, whose screen debut several years ago was sponsored by Douglas Fairbanks.

Other prominent players, including Charles West, appear in the supporting cast and full details on the production will be announced within the next two weeks, when a nation-wide publicity drive will be started and to which all exhibitors running the picture will be enabled to tie up. The production has been scheduled for release the middle of June.

Sullivan Coming to New York.

The twelfth of May will see C. Gardner Sullivan, Thomas H. Ince scenario writer, en route to New York on the first lap of his tour of the world. Sullivan returned from the East following an attack of grip. His passports for foreign fields are on the way from Washington.

Franklin to Five Reel Comedy.

Edgar Franklin, writer of popular magazine stories, has been engaged by Universal to write a five-reel screamer for Lyons and Moran. It is to be called "Once a Plumber."

Marguerite De La Motte.

One of the featured players in Metro's Drury Lane melodrama, "The Hope."

Carpentier Given Big Ovation in Wheeling and Pittsburgh

ON board the private car "Ideal," the palatial little car on wheels that was made famous by President Wilson on his recent tour of the United States, Georges Carpentier, with his party of twenty-five famous athletes and celebrated sportsmen, has arrived in Wheeling, W. Va., for his first professional appearance before the American public.

A great ovation was accorded Carpentier and in the audience that assembled at the Court Theatre was both women and men from every station of social life

At the Duquesne Gardens in Pittsburgh where Carpentier made an appearance after the matinee in Wheeling an even greater ovation was given him. The Duquesne Gardens seats 15,000 and for this occasion extra seats were installed to accommodate 5,000 additional persons.

Van Loan Appoints Eastern Agents.

H. H. Van Loan, free lance scenario writer, has authorized Landy and Turnbull, to act as his "agents and representatives in the Eastern part of the United States while he, himself, will handle his business on the West Coast."

Some of the producers who have closed contracts with Van Loan include Hope Hampton Productions, Inc., and Selznick Pictures Corporation.

Making Progress on "Branded Mystery."

Rapid progress is being made on "The Branded Mystery," the new Ben Wilson serial which is being made on the West Coast, under the supervision of the star-director who first rose to serial fame with "Voice On The Wire." Hope Loring, the chief of serial production at Universal City, has been called in as a consulting expert to pass on the continuity for each episode and to O. K. each 2,000 feet of film before it is shipped East.

Work on "The Riddle: Woman" Soon to Begin.

Associated Exhibitors, Inc., announces that production of Geraldine Farrar's initial picture for the association—"The Riddle: Woman"—will begin within a very few days. Director Edward Jose at present is busy with preparation production details, and it is expected that the scenario, which is being prepared by an expert continuity man, will be ready shortly before Miss Farrar returns to New York from a southern concert tour.

Says Europeans Had No Idea of Picture Business Done Here; Praise Our Houses

LOUIS DESTENAY, United States representative for L. Gevaert & Co., of Antwerp, Belgium, has been in New York at the Hotel Astor for the past four weeks, to establish headquarters for his firm, which is a large manufacturer of raw cinema film and to open trade with this country, Canada and Mexico.

In an interview Mr. Destenay said that conditions in his country have greatly improved in the past year and his firm does a large busines with France, Holland, Italy, Switzerland and England, as well as with some of the other countries. In fact it is working day and night to fill orders.

Mr. Destenay also said that Europeans had no idea of the tremendous business done in this country in film. They are more advanced here and more up-to-date. American films are popular in Belgium and moving picture houses are well patronized. Moving picture theatres are not nearly so numerous in Europe as here and the performances are only given in the evenings and Thursday and Sunday afternoons.

He has visited several of the motion picture theatres in New York and says there is nothing in any way approaching them on the continent. They are a great surprise and delight to him. He does not think the cities of Europe will, in the near future, attempt anything like them, as available capital there will scarcely permit of such expenditure and the present high prices for building material all will tend to discourage any splendor in building.

Buys Lincoln Rights in "Inner Voice" Film.

A transaction has been consummated whereby Walter Niebuhr has purchased the E. K. Lincoln share of the recent screen production, "The Inner Voice," for American Cinema Corporation, which firm made the picture.

An extensive advertising and publicity campaign will be launched on "The Inner Voice," shortly, to mark the picture's debut as a subject of the state right market.

Holubar Making Scenes in the Desert.

Allen Holubar, Dorothy Phillips and Olga Linek School, the Holubar-Phillips scenario writer, have desered Los Angeles for the wilds of the desert in order to put the finishing touches on the story for the super-production, which Holubar and Miss Phillips are to do at the Hollywood studio under Al Kauffman's banner.

Holubar refuses to divulge the name or character of the forthcoming production, but admits that it will be a more elaborate feature than he has ever produced in the past.

Splendid Cast in American Cinema's Latest.

A cast comprising half a dozen names especially well known in screen and stage circles is announced by American Cinema Corporation for important roles in its latest production, "His Brother's Keeper," now in the course of making. Martha Mansfield and Albert L. Barrett play the two leads, supported by L. Rogers Lytton, Gretchen Hartman, Gladden James, and Frazier Coulter. Wilfred North is the director.

Niebuhr Buys Bolton Script.

Walter Niebuhr has purchased an original script, "Sands of Destiny," from Guy Bolton, co-author of "Adam and Eva" and other big successes, for early screen production by American Cinema Corporation.

Leaves Organ to Play a Part in Picture.

After playing the organ for several weeks for scenes in "Athalie," the Sidney A. Franklin production for Mayflower from the novel by Robert W. Chambers, Al Cody has been cast for the part of Henry Ledle, by Director Franklin. Now they are looking for someone to play the organ for Cody in the Brunton Studios at Los Angeles.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Pathescope Gives Dinner Which Proves an Enlightening Divertissement to Guests

A DINNER, held at the Cafe Bouevard on Friday evening, April 30, by the Pathescope Company, which was attended by about fifty people, of whom the majority were connected with the schools and New York Board of Education, proved to be not only interesting, but enlightening on matters of visual education.

Owing to the various discussions that have recently taken place regarding the use of portable machines in which non-flam film only can be run, the declaration of Ernest L. Crandall, Director of Lectures and Visual Instruction of the Board of Education, that in every school in New York City there should be at least six portable machines, for use in the classrooms, and one standard machine for the aud.torium, was of special moment. The demonstration by the Pathescope Company of their old style machine against the new machine which throws a picture four times as large as the old one, and entirely without flicker, was another interesting feature of the evening. The offer by the Pathescope Company to reclaim their old machines, and substitute new ones practically free of charge, evidenced their willingness to make good.

This event, which in itself may not have seemed of great importance, will be remembered as one which threw considerable light on the requirements of visual education. The speakers of the evening opened their hearts on the subject, and it will be gratifying to those interested in the non-theatrical field to know that the schools are interested not alone in educational films, but in all good films, and are especially anxious for good comedies to be used in recreation periods.

Mr. Willard B. Cook was the chairman of the evening, and the speakers were Frank D. Wilsey, Dr. Ernest L. Crandall, Don Carlos Ellis, William P. McCarthy, and Edward W. Stitt.

Government Handbook Answers Queries on School Equipment

THOUSANDS of educators, church people, community workers and others interested in the non-theatrical exhibition of motion pictures will welcome a booklet which has just been issued by the Bureau of Education of the Department of the Interior. "Motion Pictures and Motion Picture Equipment" is the title and it was written by Mr. Carl Anderson, now of Educational Films Corporation, during the period that he was with the Bureau of Education in association with Mr. F. W. Reynolds of the extension division of the University of Utah.

Before this time the teacher or other person that considered the installation of motion pictures have had to depend on some book prepared largely with the idea of its use by the professional operator or on questions addressed to persons who have had more or less experience in the work. Many of the mistakes that have been made have been attributable rather to the misinformation given than to any imperfection in the apparatus or the work of the individual.

It is interesting to note how this booklet came to be compiled. The Bureau of Education had occasion to send out questionnaires to the schools of the country in order to learn the equipment of these institutions and their ability to use motion pictures made by the government. Returns of these answers was accompanied by thousands of questions and these Mr. Anderson promptly classified and the booklet resulting is a comprehensive answer to all of these questions.

Copies of the booklet can be obtained from the Superintendent of Documents, Government Printing Office, Washington, and mentioning the name, or the number, "Bulletin 1919, No. 82, Bureau of Education, Department of the Interior."

"Artistic Antwerp"

One of the latest Paramount-Burton Holmes travel pictures covers thoroughly the city of Antwerp. The photographer does not seem to have forgotten any phase of life in and about the city, and from its country folk come to town from the outlying districts, to the soldiery, plain townspeople, and silk-hatted aristocrats.

The streets of Antwerp pay tribute to the artistic sense of the citizens, lamp posts are garnished with plants and flowers in bloom, the buildings of importance are beautiful examples of architecture, and the statuary with which they commemorate their artists and their heroes are of the finest. The picture is both pleasing and informative.

Goldwyn-Bray Pictograph Has Group of Interesting Subjects

THE first subject in the Goldwyn-Bray Pictograph for May 8 is called "Beating the Landlord," and deals with ways of meeting the high cost of living quarters.

Rather than concede to an advance in rent, the families in one New York neighborhood went on strike and moved their belongings to the street. More fortunate families secured house boats on the river bank and transformed them into comfortable homes. But stranger yet was the move of a resourceful young couple who purchased an abandoned street car on Staten Island and made it habitable.

The second number in this issue goes under the title of "How's Your Eyesight?" and presents, through a series of animated drawings a study of the eye, explaining in an interesting and clear manner the cause of short-sightedness, far-sightedness, astigmatism and other defects of the vision. We see here a new version of "nosing for news," "a laugh at long range" and two very good reasons "why eyes go wrong."

As is customary in the Pictographs, the closing subject is a comedy cartoon, the selection for this issue being Jerry on the Job in "Swinging His Vacation." At this season of the year Jerry, in common with hundreds of thousands of other men and women, suffers an attack of spring fever. The results are highly amusing.

Lewis Sargent
Who went over as "Huckleberry Finn" in the big Artcraft production.

Some Things Worth Knowing

THAT the committee appointed by Ernest L. Crandall, Director of Lectures and Visual Instruction of the New York City Board of Education, to investigate the possibilities of adopting moving pictures as aids to text book teachings, has found about half of the material required for the study of biology to be now in existence. In all likelihood the New York Schools will adopt moving picture aids to biology lessons, late this fall, or the first of the next year. They are now investigating sources of supply for the study of geography and English literature.

* * *

That Universal's New Screen Magazine for April 30 contained a trip through Eskimo land. Another feature of this reel is the use of miniature models of fire engines, freighters, marine engines and other apparatus that actually work by gas or electricity.

* * *

That the Burton Holmes travel picture for May 2 "In Happy Alsace" shows the joy of the natives of the province at their return to French rule, the revival of peace-time conditions, cultivated fields, motor roads, and picturesque homes. Part of the journey leads through the Vosges mountains, with their unique chateaux, vine-clad slopes and heavy forests.

* * *

That No. 34 of the Pathe News contains views of the crater of Kilauea-Iki, at Puna, Hawaii, as well as some of the most interesting of current events.

* * *

That the Paramount Magazine for May 16 features the people of the jungle in "Lounge Lizards of the Jungle," showing that the characteristics of the idle rich had their origin in the aborgines of the jungle.

* * *

That the latest Selznick News reel shows a person boarding a racing airplane from a plunging auto. This stunt is recorded as having been pulled in Daytona, Florida. In addition to the sensational stunt picture from Daytona, Selznick News also shows the overall craze that has hit a Wichita (Kansas) high school; the maneuvers of the famous fighting 27th Division in Central Park, New York; a university track meet at Berkeley, Cal.; the scenes of the U. S. fleet homeward bound from Guantanamo Bay; a revival of river days on the Mississippi, showing a freighter being chrictened for service on the muddy waters at St. Louis, and the New Jersey state prisoners making number tags for state motor licenses, at Trenton.

Gosh, But May's Got Will-Power!
Guess May Allison sees enough of Bert on the Metro lot without looking on the next page for him.

Kent Buys Mountain States Rights to "Up in Mary's Attic"

WILLIS KENT, head of the Equality Pictures Company, Denver, made a special trip to New York to purchase rights to "Up In Mary's Attic," the five reel super-comedy produced by the Fine Arts Pictures, Inc., Murray W. Garson, president. He had never seen the picture but was attracted by advertisements in the trade press.

"To open my new exchange in Denver," says Mr. Kent. "I realized that I should have one big headliner—one picture that everyone would have to use. Therefore, when I saw the announcements of 'Up in Mary's Attic' I came to New York to look the picture over on the off chance that it might be what I wanted.

"Since seeing parts of it I want to say that this production is not only far better than I hoped or dreamed, but in my opinion will be among the greatest money getters.

Mr. Kent paid a high price for the rights to the "Mountain States"—Colorado, Utah, New Mexico and Wyoming.

"Up in Mary's Attic," according to Fine Arts executives will be ready for a trade showing not later than May 15.

Stevens to Write for Universal.

Louis Stevens has been engaged by Universal to write a series of two reel underworld melodramas, according to announcement made by Hope Loring, supervising director of serials and short reel production at Universal City. Edward Kull will direct the series, which will be made under Miss Loring's personal supervision, with a star as yet unnamed.

This Baby Girl Surely Holds a Unique Record

TO have been cast before her birth, for a role in a motion picture, is the unique distinction attained by "Baby Democracy" DeLeon, who appears in the final scenes of Lee Francis Lybarger's "Democracy, the Vision Restored."

When Director William Nigh was preparing the scenario he remarked to Walter DeLeon, one of the players, that he would require a three weeks old baby toward the close of the production. DeLeon whispered something in his ear.

"A few weeks later" Nigh's assistant phoned the DeLeon household. The next morning found the young player at the studio, and the infant actress registered her emotions without any megaphone calls from the director, scoring a success as an actress and earning the title of the first actress to be cast for a role before her birth.

Associated Exhibitors, Inc., Influenced Activities of Independent Convention

ONE of the most important and significant sidelights of the gathering of independent exhibitors at Chicago was the informal "convention" of about a dozen of the franchise holders in Associated Exhibitors, Inc. The sessions of the Associated group, while unofficial, may have been the pivot around which turned some of the progressive activities of the men whose presence in Chicago resulted in the formation of the Independent Exhibitors of America.

While no official connected with the Associated Exhibitors took official part in the doings of the independent exhibitors' convention, it was made known to those in Chicago that Associated Exhibitors, Inc., pledged its support to any plan or organization that is designed to protect exhibitors' interests. This pledge dovetails with the exhibitors' indorsement of co-operative propositions such as is exemplified in Associated Exhibitors, Inc.

Compliment First National.

"The Associated Exhibitors are heart and soul in accord with any movement or plan that is designed to further the unselfish interests of independent exhibitors," stated an announcement, "and for that reason we wish to compliment the First National Exhibitors' Circuit for the great progress made in its convention, and especially to emphasize the value of franchise protection and benefit offered by First National to independent exhibitors."

The gathering of the Associated men brought to light the fact that the franchise holders in Associated are receiving co-operation and pledges of support of the Associated plan from the independent showmen throughout their respective territories. Associated franchise holders also stated that keen interest is being expressed in the announcement that Associated sub-franchises will be available very shortly.

Franchise Holders Present.

The franchise holders say that exhibitors are attracted by the soundness of Associated's business-backed promise of 100 per cent. protection, 100 per cent. pictures, 100 per cent. profits and 100 per cent. ownership in a purely independent exhibitors' organization.

Among those who took part in the informal meetings of Associated franchise holders were I. H. Ruben and M. S. Finkelstein of Ruben & Finkelstein, Minneapolis; Harry M. Lubliner and Joseph Trinz, of Lubliner & Trinz, Chicago; John P. Harris, Pittsburgh; I. Libson, Cincinnati; C. M. Olsen, of Olsen & Sourbier, Indianapolis; J. H. Cooper, Oklahoma City; Thomas Saxe, Milwaukee; R. D. Craver, Charlotte, N. C.; Saul Harris, Little Rock; Judge Wilkerson and E. R. Rogers, of Signal Amusement Company, Chattanooga; Joseph Morgan, Washington, D. C.; F. C. Quimby, general manager of Associated, and Phil Ryan, also of Associated.

All attending the Associated sessions were enthusiastic over the signing of Geraldine Farrar, and much satisfaction was expressed over the purchasing committee's acquisition of "The Riddle: Woman" as Miss Farrar's initial Associated Exhibitors' vehicle.

Beatrice La Plante in Rolin Comedy.

"Merely A Maid," which Pathe will release May 16, is announced as the title of the first Rolin comedy featuring Beatrice LaPlante, the latest entry into comedy films from feature pictures. Miss LaPlante is well known to film fans and exhibitors, having appeared in leading feminine roles in various feature productions, her latest being with Sessue Hayakawa in "The Beggar Prince."

Associated Franchises Go to Thomas Saxe and R. D. Carver

THE two newest franchise holders in Associated Exhibitors, Inc., are Thomas Saxe, of Milwaukee, and R. D. Craver, of Charlotte, N. C. Mr. Saxe, a pioneer exhibitor and one of the best known showmen in the country, has acquired the franchise for the Milwaukee territory. This franchise was transferred to Mr. Saxe from the Merrill Theatre Amusement Company, whose Merrill Theatre recently changed hands.

Mr. Craver, with large independent theatre holdings in the South, obtained the franchise for the Charlotte territory, which includes North and South Carolina. Mr. Craver was one of the first and is one of the foremost exhibitors in the country.

It is understood also that the Dallas territory franchise in Associated Exhibitors has been secured by prominent southern independents and that announcement of this will be made shortly.

Both Mr. Saxe and Mr. Craver affiliated themselves with Associated during the Chicago convention of independent exhibitors. Mr. Saxe stated that the majority of the exhibitors in his territory are enthusiastic over the possibilities of Associated sub-franchises. He says that already more than 150 theatre men in Milwaukee have expressed their eagerness to co-operate under Associated's plan. Mr. Craver was equally enthusiastic.

Judge and Mrs. Ben Lindsey Have Parts in New Paramount

WHEN the current William D. Taylor production for Paramount Artcraft temporarily titled "The Boy," is shown on the screen it will be seen that the cast will include Judge Ben B. Lindsey and Mrs. Ben B. Lindsey.

For not only does the "Little Judge," founder of the famous juvenile court in Denver and an authority on the American boy, appear in the picture, but a part is played by his wife, who is his chief aide and confidante in his life work and who makes his hours in his courtroom and office her hours.

The picture is from an original story by Julia Crawford Ivers. It is the story of an American boy of the lowest stratum who is saved and becomes a useful member of society. It is a story with romance and every requirement of a great picture and through it runs the powerful theme of the boy problem.

Neilan Engages Colleen Moore.

Colleen Moore has just been engaged by Marshall Neilan to play one of the two female leads in a forthcoming Neilan picture which will offer Wesley Barry in the featured role.

In the new Neilan film, Miss Moore will have an excellent character part particularly suited to her clever talents and it is probable that when her current engagement is finished, Mr. Neilan will sign Miss Moore to a long term contract as a permanent member of his company.

German Distributor Tells Inter-Ocean American Films Will Be Much in Demand

A LETTER just received by an official of the Inter-Ocean Film Corporation from one of the largest independent motion picture distributors in Germany describes the film conditions in the Teuton regions.

The status of the German motion picture industry is at once defined and explained by the writer whose name is withheld for obvious reasons. He is hopeful that the present embargo restricting the import of American films into Germany will be lifted by the end of May, and believes that when the embargo is lifted American motion pictures will find a big market in Germany. He also feels certain that German films will become popular in this country.

The letter, originally in German, translated into English by Inter-Ocean follows:

"For the time being in Germany, the importation of motion pictures is not permitted. It is expected and we are hopeful that the embargo will possibly be lifted by the end of May . . . It is feared in producing circles that with the flood of American pictures into Germany, business will take on an unpleasant aspect. Competition will very likely begin and bring with it hard times for the German producer and his product.

Says America Wants German Films.

"The German public demands American motion pictures, and consequently the American product will find a large market in Germany. But in exactly the same manner, German films will be demanded in America because the particular elements of interest in German pictures bring the variation that motion picture audiences in America demand.

"German producers will never be able to compete with American producers in offering lavish and spectacular productions to the public. In this respect America dominates the situation. The German strength, however, lies once and for all time in the logic of the action and in the sentimental values of the story being filmed.

"It is certain that no business is so rich with possibilities as the motion picture industry, which in America ranks as the third or fourth largest industrial enterprise, and which in Germany is numbered among the country's leading industries.

"I have formerly sold American pictures in Germany and intend to continue doing so in the future. Even though the import of films to Germany will be impossible for some time, it nevertheless will be possible to do a big business as soon as the exchange approaches normal. The business possibilities are gigantic, provided, of course, that the right pictures are available.

"The motion picture business in Germany has grown immensely. Motion picture theatres have sprung up almost overnight with the admission prices ranging 15 marks and more. At the same time rentals have advanced considerably. In brief the upward movement in prices has been the same in Germany as in other countries."

Dwan Producing His Own Scenario.

Allan Dwan has returned to his first love in the world of films. He has again become an author. It was by writing a scenario several years ago, that Dwan "broke" into the motion picture business. He has since gained fame as a director and producer. Now it is announced that his next production, the sixth production under his contract with Mayflower which he is to start at once is from his own pen. Mary Thurman will play an important part in the Dwan production.

Universal Signs Character Comedian for Comedy Series

LEE KOHLMAR, one of the best known character comedians on the stage, has been signed by Carl Laemmle, president of Universal, to appear in a series of one and two reel comedies. Kohlmar once supported David Warfield in "The Music Master." He also had one of the chief comedy roles in the "Potash and Perlmutter" series. Recently he has been headlined in vaudeville.

Another stage favorite recently engaged by Universal is James Liddy, who has gained a name both in drama and on the musical comedy stage. He played light comedy roles for many months with the Alcazar Stock Company in San Francisco.

With Universal, he will play opposite Anne Cornwall in her latest five reel feature, "The Girl in the Rain," from the novel "The Girl by the Roadside," by Varick Vanardy. Rollin Sturgeon is directing the picture. Others in the cast are Lloyd Bacon, Jessalyn Von Trump, James Farley and George Kunkel.

Davis to Make "Brownie" Comedies.

James Davis, recently of the Mack Sennett staff of comedy directors, has been engaged to make all future "Brownie" pictures, starring the clever dog Brownie, which are released by Universal as Century Comedies. Brownie's latest picture, "The Tale of a Dog," has just been completed by Thomas Buckingham.

Selznick Engages Ida Darling for Permanent Stock Company

IN line with the policy that will bring about the establishment of a stock company, Myron Selznick announces the engagement of Miss Ida Darling as a member of this department of Selznick Pictures Corporation.

With twelve productions working simultaneously and with preparations under way for beginning half as many more within the next ten days, the Selznick organization is confronted with the problem of engaging many prominent screen players for the companies supporting its stars.

Miss Darling is said to know nothing of the hard road of apprenticeship traveled by most screen players. Among the women stars in whose support she has appeared are Norma Talmadge, Pauline Frederick, Elsie Ferguson, Constance Talmadge, Marguerite Clark, Madge Kennedy, Marie Doro, Mae Marsh, Irene Castle and Ethel Barrymore. She played with Ethel Barrymore in "The Nightingale," the first picture Miss Barrymore made.

Kaufmann Arrives in Los Angeles.

Eugene H. Kaufmann, manager of the accessory department of Inter-Ocean Film Corporation, has arrived in Los Angeles. Mr. Kaumann left New York last week for California to establish West Coast offices for Inter-Ocean, through which it proposes to handle the distribution of motion picture accessories in that territory.

Lay Off the Flirting Stuff, Bert!
We don't allow Metro players to make eyes at even May Allison on these pages.

Fox's Message from the Sky Gives His Regards to Fleet

A MESSAGE from the sky was sent to Admiral Henry B. Wilson, commander of the Atlantic Fleet, as it steamed up the Hudson River off New York City on the conclusion of the fleet's winter cruise and manoeuvres in West Indian Waters. The message was in the form of greetings by William Fox, president of Fox Film Corporation, and congratulated the admiral and his officers and men on their achievements during the last four months.

Mr. Fox's letter was dropped upon the deck of the flagship Pennsylvania as it slowed down to anchor off Ninety-sixth street. It was released for its downward flight by Alfred D. Brick, staff cameraman, who was picturing the arrivals of the warships in an aeromarine seaplane piloted by Lieut. Paul Zimmerman. On the lower wing of the flying boat was stretched a banner with the words "Fox News." The letter hit the deck squarely and was picked up by a representative of Fox News who had boarded the superdreadnought down the harbor. The Fox News man turned the communication over to the admiral, who read it and expressed his thanks to Mr Fox.

Niebuhr Buys Quarter Interest.

The quarter interest in American Cinema Corporation formerly owned by Burrel Ruskay and associates has been purchased by Walter Niebuhr, president of the corporation and Lucius J. Henderson.

Mr. Ruskay has retired from the board of directors and the vacancy filled by Mr. Henderson, who has also been elected secretary of the corporation.

Cardinal Gibbons Likes First Glimpse at Movies

THE first moving pictures that Cardinal Gibbons has seen were viewed by him on Tuesday, April 27, in the library of his residence on North Charles street, Baltimore. He expressed admiration for the invention of the moving picture machine and said he was highly pleased with the exhibition.

Six reels of film were shown the Cardinal. The picture was entitled "American Catholics in War and Reconstruction," and showed the patriotic activities of 20,000,000 American Catholics. Only the official family of the Cardinal and a few personal friends were present.

Later the same reels were shown at Loyola College Auditorium. The pictures were shown by the National Catholic War Council Motion Picture Committee.

"I Need the Money."
Says Sid Grauman to Al St. John, Warner Brothers' star, just after the comedian received a watch as a token for having appeared at Grauman's Theatre.

Lucille Lennox a Pathe "Find."

A new star is approaching the film firmament, according to the calculations of George B. Seitz and others connected with the production of Pathe serials, who have given such enthusiastic accounts of the talents and beauty of Lucille Lennox, a winner in a recent beauty contest with no previous stage or screen experience, to Paul Brunet, that the vice-president and general manager of Pathe has signed her to a contract to play parts in serials. Miss Lennox is now doing a part in the serial "Velvet Fingers," which Mr. Seitz is producing in the New York studio. Lucille Lennox, it appears, is a Pathe "find."

Schussel Made Assistant Head of Realart Exchange

THE promotion of Seymour R. Schussel to become assistant branch manager of the New York City office of Realart Pictures Corporation has been announced by Lester W. Adler, manager. Mr. Schussel has been sales representative in the New York office since its organization last fall. He has won for himself an enviable record as a salesman in Manhattan territory and his promotion comes as a result of this, according to Mr. Adler.

Schussel's rise in the motion picture industry has been rapid and steady, showing business capacity of a high order. His first position was with the Triangle Film Company in 1915 as poster clerk. Within a short time he became bookkeeper and then was appointed cashier of the company.

He has a large acquaintance among exhibitors throughout New York City and State, who will be pleased to hear of his promotion. The increased business done at the New York office in recent months made it imperative for Mr. Adler to have an assistant and Mr. Schussel was immediately picked for the post because of his ability.

Tri-Star Signs Claire Whitney.

Claire Whitney, who has been starred in numerous film productions in the past few years and is almost as well known on the legitimate stage as in the silent drama, has been signed by the Tri-Star Pictures Corporation to be starred in a series of feature productions, under the direction of Directors Joseph Byron Totten and Joseph W. Smiley. Miss Whitney is the second star to come under the Tri-Star banner.

"Humoresque" Will Appeal to All; Country-wide Advertising Campaign Planned

IN announcing to exhibitors Cosmopolitan Productions' latest release, "Humoresque," a Fannie Hurst story directed by Frank Borzage and featuring Alma Rubens, Henry M. Hobart, vice-president, calls particular attention to the phases of greater interest to exhibitors—the exploitation and box office phases.

"'Humoresque' is one of the biggest things Cosmopolitan Productions has turned out since its organization," said Vice-President Hobart. "It is a story of rare emotions, of transcendent mother love, of superb characterizations, a story of tears and of laughter, of human heart throbs, of everyday life that you know and I know and everybody else knows. It is not a story of war and the war does not enter into it, but it is a story of after the war. It is the sort of a story that you cannot forget because it is unforgettable.

Will Appeal to the Masses.

"We have unbounded faith in 'Humoresque' because it has every quality of success. It has that superlative breadth of appeal, interest for the great masses. Realizing the story's potential value as a box office magnet even before production was begun, we determined to turn it into the very best picture that money and human ingenuity, genius and science could produce. Accordingly, we assigned Frank Borzage to make it.

"Then we gave the story an all-star cast of players, featuring Alma Rubens. For the difficult role of the mother we engaged Vera Gordon. Others in the cast are Dore Davidson, Gaston Glass, Sidney Carlyle, Ann Wallick, Maurice Lavigne, Edward Stanton, Maurice Pecker, Ruth Sabin, Louis Stearns, Bobby Connolly and Miriam Batista, the lovable tot who is the hit of 'Florodora' in New York today.

Extensive Publicity Campaign.

"'Humoresque' will be released by Paramount-Artcraft on June 6. We have surrounded it with an extensive advertising, publicity and exploitation campaign. A string of big daily newspapers stretching from coast to coast will carry full page, half page and quarter page advertisements daily tying up with the local exhibitors in every possible way. Special publicity stories have been arranged for with these newspapers, and special exploitation ideas and plans have been entered into with several national business institutions which will give 'Humoresque' a large amount of the best sort of publicity.

"Exhibitors will find 'Humoresque' a rare and ideal subject for exploitation. It lends itself admirably to artistic lobby and stage displays, and it presents many phases that permit of the most lavish and unusual kind of local exploitation."

Madge Kennedy Begins Making "The Girl with the Jazz Heart"

GOLDWYN has started work on its third eastern production starring Madge Kennedy. The vehicle is "The Girl with the Jazz Heart," from the story by Robert Shannon which first appeared in Munsey's Magazine. Miss Kennedy recently finished the picturization of "The Truth," taken from the famous play by Clyde Fitch.

"The Girl with the Jazz Heart" is regarded by officials of the Goldwyn organization as a certain money-maker. Although cast along different lines, it possesses the same universal appeal which distinguishes "The Truth." It gives Miss Kennedy every opportunity to display her humorous and emotional talents.

"The Girl with the Jazz Heart" will be directed by L. C. Windom, who directed "The Truth." Joe King is playing opposite Miss Kennedy. The rest of the cast is being selected while Miss Kennedy and Mr. King are working together.

Hodkinson Announces "No. 99" as Kerrigan's May Production

THE W. W. Hodkinson Corporation announces for late May release the seventh in J. Warren Kerrigan's series of Robert Brunton productions, "No. 99," prints of which have been received from the Brunton Studios, Los Angeles.

"No. 99" is one of the most colorful and entertaining comedy-dramas this engaging star has ever produced. It is a fast moving story of New York society life from the original magazine serial by Wyndham Martyn, the well-known English author.

"No. 99," directed by Ernest C. Warde, who supervised the production of all Kerrigan-Brunton vehicles since the amalgamation of star and producer, contains enough concentrated action, suspense and original, serio-comic twists for the making of three successful pictures. Impelling, bomb-shell situations follow close upon each other with dash and rapidity.

Kerrigan is supported by Fritzi Brunette, Emmet King, John Steppling, Lilie Leslie and Roy Laidlaw. Jack Cunningham is responsible for the screen adaptation of the Wyndham Martyn serial.

Elmer Harris to Adapt "Miss Hobbs."

Elmer Harris, author of many original musical comedies, plays and scenarios, and collaborator with Oliver Morosco on two musical plays, "Canary Cottage" and "So Long, Letty," was chosen to undertake the task of scenarizing Jerome K. Jerome's play, "Miss Hobbs," Wanda Hawley's first starring vehicle for Realart.

By many it is believed that "Miss Hobbs" will be the best of Mr. Harris' many motion picture adaptations. Donald Crisp is directing the production.

Chamberlain on Exchange Tour.

F. V. Chamberlain, general service manager of the distribution department, Famous Players-Lasky Corporation, is on an extended trip on which he will visit ten of the Famous Players-Lasky exchanges. The following offices are included in the itinerary: Kansas City, Denver, St. Louis, Salt Lake City, Los Angeles, San Francisco, Portland, Ore., Seattle, Minneapolis and Chicago.

Mr. Chamberlin's purpose is to study the conditions in the respective territories, with the idea of bringing the service system up to the highest point of efficiency.

Six Republic Films Book Fast.

Six Republic productions, "The Gift Supreme," "Trilby," "The One Way Trail," "The Blue Pearl," "Twelve-Ten" and "Romany, Where Love Runs Wild," according to Sam E. Harris, general manager of the Republic Distributing Corporation, are being booked with rapidity by scores of exhibitors.

Mr. Morris stated that three, four and five day bookings on the productions are common in the latest reports received from the various Republic Branch offices.

A good press agent should be a combination of George Washington, Annanias, P. T. Barnum and Victor Hugo. That's the proper combination. Come as close to it as you can.

Jesse D. Hampton
presents

BLANCHE SWEET
in
SIMPLE SOULS

From the novel by
John Hastings Turner

Directed by
Robert Thornby

Pathé Distributors

We believe in this picture.

We believe that it definitely establishes Miss Sweet as one of the few really great stars.

We believe that in story, production, photography and direction it is 99½ per cent perfect.

We believe that it will arouse large audiences to enthusiasm, and have record runs everywhere.

SEE IT! Your nearest Pathe exchange will be delighted to show it to you.

BLANCHE SWEET
in
SIMPLE SOULS

An intensely human story, wonderfully interpreted by star, director and a really remarkable cast.

In the mansions of the rich or the shabby apartments of the poor, always is it true to life, always is it beyond criticism.

Life, love, drama, laughter and tears; you'll find them all in "Simple Souls!"

Pathé
Distributors

Johnson & Hopkins Organize Company to Enter Distributing Field of Industry

A NEW national distributing organization to be known as National Exchanges, Inc., has just been organized and is financed by the Johnson & Hopkins Company, 398 Fifth avenue, New York City, finance construction, capital management.

Hunter Bennett, well known as a general sales manager for large distributing corporations, has been elected vice-president and general manager. Mr. Bennett until recently was a special representative for the Famous Players-Lasky Corporation. He was sales manager of the Mutual Film Corporation when that company was maintaining sixty-eight offices throughout the country. He also at one time was assistant general manager of the World Film Corporation.

Mr. Bennett has had a wide experience in theatrical fields as well as the motion picture industry. When interviewed, he said: "During the past several years I have handled practically every known situation which might arise in the dealings between distributor and exhibitor. I have been all through the experimental stages, changes of policy, etc., of various large distributing concerns, and I feel that with a new organization at my disposal, we will be in a position to avoid all the useless extravagance and costly experiments entailed by others during their development.

W. L. Johnson Is President.

"I know also that I am in a position to secure a branch office organization which will prove second to none in selling and franchise holders partners in our business, and what we require is men of the highest calibre who will assist us in surrounding the organization with an atmosphere representative of the house of Johnson & Hopkins.

"I have devoted the entire past three months with Johnson & Hopkins, perfecting the plans and policies of our organization, which I know will prove a revelation. Our capital is fully paid and there is no stock for sale."

Walter L. Johnson is president of National Exchanges, Inc., and Earl H. Hopkins is treasurer. Mr. Johnson said: "While we have assisted in the financing of certain projects in the industry during the past year, we have been carefully studying the various branches of the industry at large with the thought in mind that eventually we would devote our entire energies and resources to a proposition which ultimately would prove a prominent factor.

"We have therefore become associated with Mr. Bennett in the organization of National Exchanges, Inc., a corporation founded upon sound business principles and a solution of many of the problems worrying certain distributors. Our intention is to release only a limited number of high-class productions yearly to exploit big pictures in a big way."

Pathe to Release Miss Sweet in "Simple Souls" on May 23

PATHE EXCHANGE, INC., announces that "Simple Souls," the latest Blanche Sweet production, will be released on May 23. The production comes as a climax to the pleasing success of the star in "A Woman of Pleasure." "Fighting Cressy" and "The Deadlier Six."

The appeal of scores of exhibitors for another Sweet production of the caliber of "The Deadlier Sex" made it necessary to advance the date of release on "Simple Souls." "The Deadlier Sex" started out with a greater number of advance bookings than any other Pathe production of the season, and in every case it met with such genuine and widespread approval that exhibitors who played it wrote in asking for the early release of another Blanche Sweet production.

Although the first announcement of the new picture was made but a week ago, bookings have started to come into the Pathe branches. The steady increase in the popularity of the star has been measured in the increase in contracts on each production, and today she is playing in as great a number of motion picture houses as any other woman star, according to Pathe.

Start Work on "Black Pawl," Reginald Barker Production

DIRECTOR REGINALD BARKER has started work at the Culver City studios on the all-star production of "Black Pawl," from the widely read story by Ben Ames Williams. "Black Pawl" is a virile tale of the sea, intensely dramatic and replete with spectacular incidents that will be utilized to the fullest extent in the film version.

Russell Simpson, a powerful actor who profits by a rugged physique and a dominant personality, has been chosen to interpret the masterful character after whom the story is named. He has just completed a strong part in another all-star Goldwyn production, "The Branding Iron," and his work in that picture is responsible for his choice to fill the exacting role of Black Pawl.

Director Barker is now considering a number of actors available for the character of Red Pawl and expects to reach an early decision. John Bowers, one of the most popular young leading men on the screen today, will play Dan Darrin, Helene Cradwick will be Ruth Lytton and Alec Francis will fill the role of Samuel Poor.

Hope Hampton Buys Van Loan Story.

For her second production to follow "A Modern Salome," which is doing heavy business throughout the country on the Metro program, Hope Hampton has just bought a new story written by H. H. Van Loan.

"A Modern Salome," which was Miss Hampton's first production with her own company and also contributed her debut before the public, was a sumptuously staged picture and one in which no expense was spared.

Fox Buys Story for Eileen Percy.

William Fox has purchased "Myra Meets His Family," an original Saturday Evening Post story by F. Scott Fitzgerald, for use as a vehicle for Eileen Percy, the latest addition to Fox featured players. It is a comedy and contains plenty of fast action. The story appeared in the March 20 issue of the Saturday Evening Post.

Mrs. Hilliker Leaves Chester.

Mrs. Katherine Hilliker, who has been writing the sub-titles for the C. L. Chester Scenics, has resigned as secretary and director of the company. She will leave as soon as several productions in work are completed. No announcement of her future plans is at present forthcoming.

Beatrice McCauley.
Who manages her father's $60,000 house in Glenwood, Minn.

Young Woman Manages $60,000 Theatre.

Miss Beatrice McCauley, daughter of Mr. and Mrs. J. H. McCauley, of Glenwood, Minn., has become manager of a new $60,000 picture theatre which her father has recently erected. A singer herself, music plays a leading part in the programs, and she books nothing but first-run films. Miss McCauley also manages, during the summer months, a large pavilion at a nearby lake. Moving pictures, roller skating and dancing predominate there. Miss McCauley is not yet 25 years old.

Metro Takes Capitol Studio for Buster Keaton Comedies

AS a home for the new Buster Keaton comedies, which will be produced by Joseph M. Schenck, for release through Metro Pictures Corporation, the studios in Hollywood, formerly occupied by the Capitol Film Company and at one time by Metro companies, have been taken over by Metro and are being specially fitted up for their new uses.

Occupation of these studios, which cover an entire city block at the juncture of Canuenga avenue and Romaine street in the Los Angeles suburb, enlarges the ground area of Metro's producing plant on the West Coast to four city square blocks, or something like twenty-two acres. Stages and open spaces in the newly acquired studios are being cleared of old sets to make way for a series of contrivances being worked out by Mr. Keaton and his director, Edward Cline.

Lou Anger will be production manager. Mr. Keaton will be starred at the head of a specially selected company of screen funmakers. This company is to begin work very shortly, with the intention of turning out eight two-reel comedies a year.

"Traveling Salesman" for Arbuckle.

An indication of the plans which have been made for Roscoe (Fatty) Arbuckle under his new contract to make feature comedy productions for Paramount Artcraft was given out recently by the Famous Players-Lasky Corporation. The comedian is to be starred in James Forbes's stage success, "The Traveling Salesman."

The role of the fat, genial salesman is considered an ideal one for Arbuckle. The picture will be directed by Joseph Henabery.

Ince Separates Team of MacLean-May; to Present MacLean as Star in His Own Right

HEEDING the direct and indirect demands of the country's exhibitors, Thomas H. Ince has separated the team of MacLean-May, and will present Douglas MacLean as a star in his own right.

MacLean's first individual starring vehicle, now in course of production under the direction of Jack Nelson and the personal supervision of Thomas H. Ince, is an adaptation by Agnes Christine Johnston of the popular Saturday Evening Post story, "The Yanconna Yillies," by Herschel S. Hall.

The new MacLean series of productions will be released by Famous Players-Lasky Corporation through an agreement which gave Paramount Artcraft an option on additional Douglas MacLean starring pictures following the completion and release of six comedies co-starring MacLean and Doris May.

The future plans of the feminine member of the co-star team, Doris May, will be unfolded in an announcement in the near future.

In outlining the plans for MacLean's starring career, Mr. Ince stated definitely that no set form of story material would be employed.

Ince Praises His Protégé.

"Mr. MacLean is first of all versatile," said Mr. Ince. "His ability to portray farce, broad comedy and light drama has been very clearly demonstrated in the pictures already made in my studios. I expect to star him in pictures that will emphasize his diversity and bring to exhibitors and their patrons 'something new, different and unexpected' with each release. My communications and personal contact with representative theatre owners have backed my own opinion and judgment that in Douglas MacLean the screen has a new and refreshing personality that will become more ingratiated in public favor and prestige as bigger and broader opportunities are afforded."

Bert Lytell Prepares to Come East from Coast for Four Pictures Under Karger

IMMEDIATELY after completing his work in "The Price of Redemption," his newest starring vehicle, at Metro's west coast studios in Hollywood, Bert Lytell will leave Southern California for New York. He will be engaged in his next four productions at Metro's eastern studios in West Sixty-first street, which are under the personal guidance of Maxwell Karger, Director General.

Although the list of stories to be picturized has not yet been made public, it is known that they are of the variety that will require the background of a great city, rather than the natural settings provided by Southern California's mountains.

The Lytell specials made in New York will be under the general personal supervision of Director General Maxwell Karger. A few members of Mr. Lytell's company, including Sol Polito, his camera man, will accompany him on his transcontinental trip.

Practically all the interior scenes for "The Price of Redemption" have been completed and two shifts of carpenters are rushing work on colorful architecture that will furnish the setting for the streets of Akbar, the fictitious East Indian city where the most important of the play's action takes place.

Mr. Lytell has been working continuously at the Hollywood studios for three years. He welcomes the opportunity to renew his acquaintance with Broadway where he has many friends of his days in the theatre. His current picture, is an adaptation by June Mathias of I. A. R. Wylie's novel, "The Temple of Dawn." Dallas M. Fitzgerald is the director.

Barrymore in "Dr. Jekyll and Mr. Hyde" Moves Showmen to Wire Congratulations

ACCORDING to a statement from the Famous Players-Lasky Corporation, based upon reports received at the home office, the Paramount-Artcraft version of "Dr. Jekyll and Mr. Hyde" starring John Barrymore is being acclaimed in the larger cities in all sections of the country, just as it was during its recent record-breaking engagements at the Rialto and Rivoli in New York, as a triumph of the screen.

Moe Kridel, who showed "Dr. Jekyll and Mr. Hyde" at the Goodwin Theatre, Newark, the same week it was breaking records at the Rivoli in New York, telegraphed as follows: "John Barrymore in 'Dr. Jekyll and Mr. Hyde' biggest box-office attraction ever played in my house. This is Holy Week and receipts are running $200 and $300 a day over anything that has played this theatre. Such an artistic production demands recognition and Paramount-Artcraft productions have my best wishes for future success."

Frank L. Newman, of Kansas City, recommended the picture in letters to his patrons and did a big business with it. So great was the business done by "Jekyll and Hyde" at Grauman's Mill-Dollar Theatre, Los Angeles, during its week's engagement there that Sid Grauman found it necessary to bring it back for a return engagement at his new Rialto starting May 2.

Rothacker Officials in New York.

Douglas D. Rothacker, of the Rothacker Film Manufacturing Company, sales division, is spending several weeks in the New York office in an intensive industrial films selling campaign. Before returning to Chicago he will visit some of the other eastern Rothacker industrial selling agencies.

H. J. Aldous, Rothacker treasurer, also is spending several weeks at the New York office. He leaves May 12 for Los Angeles, to give personal supervision of placing the contracts for the construction of the Rothacker Coast laboratories.

Plan Publicity Drive on Darmond Serial.

An unusual publicity campaign is planned to start preliminaries for "The Hope Diamond Mystery," the fifteen-part serial featuring Grace Darmond and an all-star cast. The Hearst newspapers are to publish a fiction version of the May Yohe serial simultaneously with the release of the film, and Miss Yohe plans personal appearances at leading theatres showing the serial.

Nazimova Makes Ruoff Art Director.

Pleased by the original settings he designed for "The Heart of a Child," her newest picture, Nazimova has appointed Allen Ruoff, a young Western architect, as her technical art director. Mr. Ruoff has achieved a unique position for a man, only twenty-nine years old, who has neither attended high school or college, nor studied any art courses.

"The Heart of a Child" was adapted by Charles Bryant from Frank Danby's novel of London life. It was directed by Ray C. Smallwood. The production is a current Metro release.

Says Saturday Evening Post Fiction Has Big Film Value

SATURDAY EVENING POST stories are proving to be among the most successful of present day screen vehicles as regards entertainment value and drawing power of title, according to Arthur S. Kane, president of Kane pictures, who declares that the acquisition by Charles Ray of two Rob Wagner scenarios represents an astute business move on the part of the First National star.

According to Mr. Kane there is no magazine fiction published today which has as wide a circulation and as extensive a body of readers as the stories from the Post. For some time past, producers have recognized the value of Post fiction as screen scenarios, and the development is such, it is said, that within a few hours of the appearance of this magazine for sale, the weekly crop of stories suited to photoplay uses is telegraphed for and bought. Let alone the merit of the narratives themselves, says Mr. Kane, the value of this purchase as far as publicity in the title is concerned is indisputable.

The modern tone and the spirit of contemporary times reflected in the Saturday Evening Post fiction is in the opinion of Mr. Kane particularly well suited to the needs of the screen and the tastes of modern audiences. Among recent successes proving the type of Post fiction finding popularity is quoted "Twenty-three and a Half Hours' Leave," the story by Mary Roberts Rinehart which was converted into a play from its magazine version.

Ince Adds to Publicity Staff.

Dwenelle Benthall, well known as a newspaper and magazine writer, has joined the Thomas H. Ince publicity headquarters on the West Coast. Miss Benthall will confine her efforts exclusively to the preparation of articles for "fan" magazines and women's journals.

Antonio Moreno Starts on Another Vitagraph Serial

VITAGRAPH now has three serial companies working simultaneously out on the West Coast. William Duncan is on the final episodes of "The Silent Avenger"; Jose Ryan and Jean Paige are well along on "Hidden Dangers"; but that company has formally announced that Antonio Moreno, previously starred in three successful Vitagraph serials, is working full tilt on another.

Albert E. Smith and Cleveland Moffett, who wrote the Vitagraph serials, have spent the last few weeks on the Coast in finishing the scripts for the current Moreno serial, the title on which is as yet unannounced. That a tense mystery element travels throughout the story is indicated by the working title, "The Veiled Mystery."

Pauline Curley, who created such a favorable impression as leading woman in "The Invisible Hand," will again be seen as Mr. Moreno's leading woman. H. A. Barrows and Nenette De Courcy head the supporting cast. Webster Cullison is directing.

Congratulates Blackton on "Passers By."

J. Stuart Blackton is being congratulated by those who have seen advance showings of his coming feature, "Passers By," a picturization of C. Haddon Chambers' play, upon his selection of types for the characters of London which add so much to the atmosphere of the story. Like Peter Waverton, played by Herbert Rawlinson, in the play, Mr. Blackton stepped out into Broadway and made his choice. William J. Ferguson, playing in "The Little Whopper," was cast as Pine, the valet, and Tom Lewis, known from New York to San Francisco in vaudeville, plays Nighty, the cabman.

Correct Statement Regarding First Lionel Barrymore Film

WITH the definite announcement that his initial production starring Lionel Barrymore to be released through First National Exhibitors' Circuit will be "The Master Mind," adapted from the Broadway stage success in which Edmund Breese appeared, Whitman Bennett now states that the announcement given the trade press for publication last week was erroneous.

The statement Mr. Bennett corrects was to the effect that his first release through First National would be "The Devil's Garden." It is likely, however, that the latter picture will be the second Barrymore feature through First National's distributing channels.

In "The Master Mind" Mr. Barrymore is given dramatic opportunities seldom offered. Incidents leading up to and surrounding the adoption of an orphan girl by a wealthy and fashionable family, the revelation that unknown to the entire household, the butler (played by Mr. Barrymore) is the father of the girl, the love test that comes with the girl's decision between happiness and wealth all work together to form a story of appealing tensity.

Under the personal supervision of Mr. Bennett, the production of "The Master Mind" is well under way. Examination of the script and the camera results coincident to the first few pages of the continuity have engendered expressions of gratification on the part of the Barrymore staff and a number of First National executives.

Ivo Dawson Becomes a Communter.

Ivo Dawson, the distinguished English actor who has long been a famous figure on the English and American stage and is now firmly established in photoplays through his appearance in "The Miracle of Love" and with Olive Thomas in "Footlights and Shadows" has taken a house in the country and bought a commutation ticket for the summer.

Tarrytown is his summer address and Dawson chose this delightful Westchester town because it was the nearest approach, in his mind, to the rural beauty of his native England.

Billie Burke Signs Contract for New Series of Artcrafts

ANNOUNCEMENT has been made by the Famous Players-Lasky Corporation that Billie Burke has just signed a new contract for a series of Paramount Artcraft pictures by arrangement with Flo Ziegfeld, Jr.

Miss Burke, whose latest picture, "Away Goes Prudence," will be released early in July, will begin work on the first of her new series in the near future. The play is now being put into continuity, and as soon as the script is completed, Miss Burke will begin production in the Fifty-sixth street studio of the Famous Players-Lasky Corporation.

American Film Reports "Something New" in Artistic Titles of "House of Toys"

THE art work on the titles of "The House of Toys" has met for the time the insistent demand for "something new" which each production in its turn encounters. By a happy combination of illustrations and reproduction of fabric background the American Film Company announces a pleasing change from the usual style of title.

Suggestive illustrations which bridge the time and space from one scene to another, sometimes more or less explanatory in purpose and carrying the atmosphere without confusing the thought or detracting from the main theme have, of course, been the usual goal, but added to this achievement is the elimination of eye strain and a sense of restfulness which is one big point ahead.

It is said that the smoothness with which the titles blend into the illustrations and the illustrations in turn fade into the titles, prevents the usual dilation and contraction of the pupil of the eye and prevents a "jolt" from black to white and white to black which strains the muscles and nerves.

In addition to the decorative element these titles serve a real and comprehensive purpose, not as a finger-post or label to assist lame continuity or mediocre acting, but embodying in terse sentences a sketch of each important character and giving a background to the role portrayal, putting the spectator en rapport with conditions leading up to the present action. In other words, the titles help the audience to know the people moving on the silver sheet before them, much the same as the readers of Dickens knew the characters which he created.

A trade journal critic, voicing his approval of "The House of Toys," has said: "This is not a preachment, but philosophy dignified—a picture that keeps one on the tiptoe of expectation all the way through with its powerful message and timely theme."

Young Buffalo in a Series of Pictures of the Outdoors To Be Released by Pathe

ACTING on an expression of opinion from exhibitors in all parts of the country to the effect that there is a great demand on the part of the public today for motion pictures of the great outdoors, Pathe Exchange, Inc., will release, beginning July 11, a series of two-reel Western outdoor pictures, featuring Young Buffalo in the stellar role. The pictures were made in the Canadian Northwest and in the lumberlands and are in settings of mountains, streams and forests.

Carrying all the dramatic strength and action of longer productions and with practically no interior scenes the plays are unique. Young Buffalo, known in his picturesque way the world over, is just the type of strong heroic manhood to center in pictures of this kind, and he is supported by an able cast. George Redgewell directed the series, and the stories are from the pen of William Addison Lathrop.

Five Pictures in Series.

There are five pictures in the series and their striking titles tell much of what may be expected in the productions. The first, "Tex of the Timberlands," will be released on July 11; "His Pal's Gal," on July 18; "The Law of the Border, on July 25; "The Hobo of Pizen City," on August 1, and "The Hold-up Man" on August 8.

In announcements of the series Pathe frankly states that they are westerners full of thrills, but unlike many westerners of the past these productions have been carefully filmed. They are not merely of the outdoor life, but they are also noted for the real beauty of the natural settings in which they have been made.

"Riders of the Dawn" Praised by Press and Public at Its New York Premiere

UNHERALDED save for the opening announcement by W. W. Hodkinson Corporation of its arrival from the Coast, "Riders of the Dawn," Benjamin B. Hampton's production from Zane Grey's novel, "The Desert of Wheat," had its world-premiere at the Mark Strand Theatre, New York, last week with an opening day rush that found the large Broadway photoplay palace all too small for the crowds clamoring for admission at every performance.

So taken were President Moe Mark and Managing Director Jack Eaton with this Benjamin B. Hampton picture at a preview that, despite the fact that press material and accessories had not yet been completed, they decided to shelve another picture and give "Riders of the Dawn" immediate presentation. Record-breaking crowds and the tributes paid the production by the newspaper critics vindicated their judgment.

Its premiere at the Strand bears out the statement of a prominent Eastern exhibitor that production has the combined ingredients of Benjamin B. Hampton's previous successes, "The Westerners," "Desert Gold" and "The Sagebrusher"—wonderful acting, heart interest, faithful scenic effects, action galore and a wealth of realism.

Recognition of Zane Grey's audience-pulling power was shown conclusively in the volume of business done by the Hodkinson organization on his previous Benjamin B. Hampton production, "Desert Gold," but "Riders of the Dawn," to judge by the widespread exhibitor interest, gives every promise of eclipsing the mark set by its predecessor.

Hodkinson managers throughout the country will hold trade showings on "Riders of the Dawn" this week. Announcement of its release date will be made next week.

Caroline Rosenthal Joins Metro.

Caroline Rosenthal, a Barnard girl who has been play reader for the Selwyns for the last two years and who has worked with a number of playwrights on the construction of their dramas, has joined Metro's scenario staff and is now working on continuity at the company's New York studios, 3 West Sixty-first street.

Williams Signed by Character.

Frank Williams has been signed by Character Pictures to play the important juvenile role in "The Isle of Destiny." Mr. Williams has many admirers on the silver sheet, having been seen many times in well-known photoplays this season.

Eddie "Hoot" Gibson
Universal's cowboy star who is appearing in Western dramas.

Fox Has Fifteen Productions for May, Including "The Terror," Starring Mix

ALTHOUGH the list of releases scheduled by William Fox for release during May includes four of the regular Fox entertainments and one of the Tom Mix star series productions, these five releases represent as brilliant an array of literary and artistic talent as ever has been published by this firm on a regular schedule, says an announcement.

To begin with, there is "The Terror," a web of wits, horsemanship and daring of the American cowboy woven through a story which places Tom Mix, the popular Fox daredevil star, in an entirely new series of backgrounds. It is the second of the Mix series directed by Jacques Jaccard and the director is responsible also for the scenario.

The exterior scenes for "The Terror" were photographed in and around Sonora, Cal., a section made famous during the gold rush of '49. The company includes Francelia Billington, Lucille Younge, Lester Cuneo, Charles K. French, Joseph Bennet and Wilbur Higby.

"The Dead Line," in which Fox is starring the athletic George Walsh, is a melodramatic story of the southern hills written especially for Walsh by Paul H. Sloane, of the Fox staff. The press department is heralding it as the greatest Walsh production ever released by the firm. The cast includes Irene Boyle, Baby Anita Lopez, Joseph Hanaway, Al Hart, Henry Pemberton, James Milady, Gus Weinberg, G. A. Stryker, James Birdsong, John Hopkins and Virginia Valli. Dell Henderson directed.

New Shirley Mason Feature.

In "Love's Harvest" the winsome Shirley Mason shines forth in her second screen role from the versatile pen of Pearl Doles Bell. The story of the play is an adaptation of Mrs. Bell's novel, "The Harvest," and is said to be quite as becoming to the tiny star as was "Her Elephant Man," in which she made her debut under the William Fox banner and which also was from a book by Mrs. Bell. In the supporting cast are Raymond McKee, Edwin Booth Tilton and Lilie Leslie.

Another eminent author contributing to Fox entertainments for May is Charles Alden Seltzer, whose "Forbidden Trails" is the fourth of the releases for the month. Buck Jones is to be seen in this Seltzer story. It is, of course, a western theme and gives the cowboy actor his second opportunity to show his skill as a horseman. The principals supporting the star are Winifred Westover, Stanton Heck, William Elmer, George Kunkel, Harry Dunkinson and Fred Herzog, while the scenario was made by Scott Dunlap, who also directed the staging of the play.

Denison Clift, of the Fox West Coast staff, is the author of "The Iron Heart," a May release in which Madlaine Traverse is the star. He also wrote the scenario and directed the production. George McDaniel, Edwin Booth Tilton, Melbourne McDowell and Ben Deely form the supporting cast. The story is said to deal with life in the steel mills, disclosing many scenic flashes of the blast furnaces and ovens.

Five Sunshine Comedies.

A total of five bright and snappy Sunshine Comedies will go to first-run houses during May. They are, in the order listed, "A Waiter's Wasted Life," "Dangerous Eyes," "The Diver's Last Kiss," "Should Dummies Wed?" and "Mongrels." Five Mutt and Jeff Animated Cartoons which are listed for May are "A Diver's Last Kiss," "Nothing But Girls," "Mongrels," "The Wrestlers" and "Girls and Gunpowder."

This makes a total of fifteen productions from Fox Film Corporation for May, offering a wide assortment of subjects and a quintet of popularly approved stars supported by well-known players. Fox News continues steadily twice a week.

Reputable Schools for Budding Genius Can Advance Screen Art, Says Director

A REPUTABLE institution devoted to the picture art should be encouraged and advocated by all producers having the best interests of the industry at heart," says Thomas H. Ince. "Many, very many, talented young persons have failed to pass a studio test and try-out merely because a total lack of experience and training placed them hopelessly and ludicrously in the light of undesirable amateurs.

"Personality cannot be undermined, nor can it be boycotted from the ranks of professionalism. To combine natural personality with natural talent—properly rehearsed before the great test arrives—is the duty of every aspirant to motion picture recognition.

"The increasing production of motion pictures the world over and the public's growing demand for new talent has made deep inroads on the available material. The establishment of a reputable school to serve as a clearing house for ambitious persons, where an applicant would be diagnosed promptly, with a free and candid opinion of the possibilities before them, could only advance the welfare of the business and provide real opportunities for those who have ability and the sincere ambition to back it up.

"I can see no valid reason why the great majority should be curtailed and detrimented because of the transgression of a few unscrupulous fakirs. Granted that there are numerous so-called 'schools' that prey on innocent victims and extract hard-earned money under false or misleading pretense, there are, or should be, institutions in Los Angeles, New York and other big centers where aspiring players could seek authentic information and guidance.

"I firmly believe, however, that such an academy should be conducted for the general interest and advancement of the motion picture industry rather than for individual or collective profit.

"The institution should be self-sustaining only, and any dividends accruing from tuition should be reinvested by the directorate for the provision of added facilities and courses, or for free scholarships to those talented persons who cannot afford even a reasonable fee.

Would Minimize Disappointments.

"Under this system the student body would comprise only those men and women who have been adjudged mentally and physically 'fit' for motion picture work. Advance tests and trials by a faculty of directors at the top of their profession would determine whether or not the applicant should devote further time and energy to the chosen line of endeavor.

"America and Europe boast of very many conservatories of art in which genius is ripened and rough-shod talent polished into shining accomplishment. These institutions are highly respected because their motives cannot be questioned even by the most skeptical of unbelievers. If music, literature and the allied arts are benefited by such reputable academies, the motion picture art should have a similar opportunity.

"From the straight commercial viewpoint, I would like nothing better than to engage talent from a real school which understands the requirements of producers and which undertakes to prepare students for every phase of studio work."

Turn the pages quickly until you come to the letter in the back of the book. Don't miss it.

La Rocque Continues in King Pictures.

Rod La Rocque, who played the leading male role opposite Grace Darling in "The Discarded Woman," Burton King's second independent production, has been re-engaged by Mr. King for his next picture. "The Common Sin," an original story by Willard Mack, which is scheduled as the next Burton King production, is said to be admirably suited to his talents.

Clawson Writing Scenarios for Metro.

Edward J. Clawson has joined the Metro scenario department at the company's studios in Hollywood, and will do as his initial script, "Big Game," the play by Willard Robertson and Kilbourne Gordon, which was produced in New York this season at the Fulton Theatre.

Cosmopolitan Signs Edith Hallor.

Edith Hallor, well-known motion picture player and former star in the stage play, "Leave It to Jane," has been signed up to play the leading female role in Winston Churchill's "The Inside of the Cup," which Albert Capellani is now making for Cosmopolitan Productions. Miss Hallor will play the role of Allison Parr, which Director Capellani considers one of the most difficult characterizations in the whole production.

Otto Clinger, manager of the Main Street Theatre, Galeton, Pa., has something to say to you on page 940.

Slim, Svelte, Smiling Doris Kenyon Talks About Art and Avoirdupois

By MARY KELLY

IN contrast to everywoman, and specifically in contrast to almost every screen star, is Doris Kenyon in her heroic attitude toward that most haunting of feminine bogeys—getting fat! She says she never will.

At a recent breakfast tete-a-tete in Chicago, where she is playing a two-week engagement at the Woods, in "The Girl in the Limousine," she calmly announced her decision never to commit this unpardonable sin. Thereupon she made no frantic attempt to rap on wood so as to insure her immunity from this misfortune. She merely pressed her dainty lips a little more firmly together and registered resoluteness.

"No, I shall never grow fat," she said. "It isn't necessary, you know." She leaned forward confidingly. "You see, it's in any woman's power to regulate her weight. I don't mean by studying the 'then and now' ads for reducing, fascinating as they are. And I don't mean that bon-bons and French pastry have to be given up—not altogether. But," and here she issued the momentous secret in hushed tones, "do you know it's actually true that a woman can 'wish' herself any desired size!

"It's a faith remedy," the lithe young star continued, "but it's a strictly nonsectarian one. Anybody can work it, if they have the right temperament."

Her Dimensions Increased.

Then, in animated, entertaining style, she told how it is done. One of her friends who was a "perfect 56" longed to be a flitting shadow. She was told to concentrate for twenty minutes each day on her desire and intention to become thinner. Three months it took to do the work, but at the end of that time, the result was "beautiful," Miss Kenyon says.

"And I know others who have tried it," she insisted, "so that is one worry that is permanently off my list."

Having dismissed this tragic possibility, "Doris" of the deep blue eyes and saucy nose turned to discussing a subject, hardly more important (for how could that be), but more apropos.

"No, indeed, I've not given up the screen for the stage," she announced. "I shall be back at the W. W. Hodkinson studio early in May. My engagement at the Wood's Theatre here closes May 1, and I shan't go back on the stage until this picture is finished."

Just what the new production is to be the star could not definitely announce, but she implied that another of Augustus Thomas' plays, "Indian Summer," will probably be her producer's next choice. The most recently released of her vehicles is "The Harvest Moon," which she saw a few days ago at a pre-showing in Detroit.

Will Never Leave Film Work.

"That's the hardest ordeal of all in connection with movie-acting," Miss Kenyon said with seriousness. "It's so strenuous to watch one's self on the screen. The nervous dread of seeing one's pictured performance for the first time is as uncomfortable an experience as appearing on the stage for the first time. There are a thousand little things that I realize I ought not to have done, and another thousand that I have failed to do. It's tantalizing, but it's profitable, nevertheless. One can learn so much from such a study."

When asked if applause would be likely to lure her away from the silent art altogether, Miss Kenyon answered slowly: "No, I think it never will. Picture-making is too enjoyable for that. And the consciousness that one's performance is seen in all parts of the world, in places where one can perhaps never be, personally, is really quite wonderful."

Josephson Resigns from Ince.

Julien Josephson has purchased his contract release from Thomas H. Ince and will join the ranks of independent writers. Mr. Josephson's resignation from the Ince forces is not surprising to his intimate friends and studio associates, who have known for some time of his desire to take a long rest prior to becoming a free-lance author of photoplays.

Josephson will establish headquarters in Hollywood, Cal., where his future plans will include the provision of original scripts for several of filmdom's prominent stars. He also plans to write stories and continuities for specials.

Lucille Lennox

A Pathe "find" who is appearing in serials. Now working in a George B. Seitz production.

Congressmen Like "Topics of the Day," First Released by Pathe One Year Ago

THE Pathe Exchange, Inc., and Timely Films, Inc., are celebrating this week the first anniversary of the releasing of "Topics of the Day" by the Pathe organization. The close of the first year finds the film in use in practically every first-class theatre in the country and it is in use in at least one theatre in every city, and in most villages and towns.

Aided Public Movements.

Aside from its functions as a distributor of the best laughs of the week, all selected by the editors of the Literary Digest, it has aided in many public movements in the course of the year and has become a decided influence on the public opinion of the nation. In Washington the members of the Senate and the House form theatre parties to see the newspaper comments on world events.

"These jolly theatre parties are the source of much good-natured fun," said Congressman O'Connell in an interview. "Our statistics show that the Senate gets many more 'raps' in newspapers throughout the country than does the House. This is proved by editorial quotations in the 'Topics of the Day' programs. Consequently, our Congressional theatre parties are in hearty accord with the screened comments.

Aided Teachers' Pay Campaign.

"One excellent feature about 'Topics of the Day' is the ease with which one may find a theatre showing the subject. They all seem to be showing it. Whether I am in New York, Washington or some little burg, I am usually able to find at least one theatre in the place showing these witticisms."

In the recent teachers' pay movement the most important feature of the nation-wide campaign was the contest arranged by the "Topics of the Day" for the best reason given each week by a school teacher for increasing the pay of teachers. Exactly 181,238 topics were entered in the contest by 22,654 teachers. Every state and Canada, Porto Rico and Hawaii were represented.

Among Those Assisted.

The Near East Relief Campaign to aid the starving millions of the Near East was aided by the weekly. The Red Cross was also given assistance in making its appeal to the public. In response to requests from blind soldiers the selected topics have been sent to the Red Cross Institute for the Blind in Baltimore and are read to the soldiers. They are also printed in raised type so that the blind can also glean the news of the day.

Cosmopolitan Gets New Stories.

Cosmopolitan Productions announces the acquisition of several new stories for motion picture purposes. Contracts have been signed with E. Phillips Oppenheim, author of "The Cinema Murder," and Cynthia Stockley, author of "April Folly," in both of which Marion Davies starred for Cosmopolitan Productions, whereby several of the best stories of these authors, which have been published or will be published in Hearst's Cosmopolitan, Harper's Bazaar, or Good Housekeeping magazines, will revert to Cosmopolitan Productions. Announcements of the titles will be made later, but one of the Oppenheim stories is now running serially in Cosmopolitan Magazine and has created a great deal of talk in literary circles.

Musicians See "Humoresque."

More than a score of well-known musicians attended a special private showing of Cosmopolitan Production's "Humoresque," a Fannie Hurst story, directed by Frank Borzage and featuring Alma Rubens, on the evening of May 3 in Cosmopolitan's projection room at 729 Seventh avenue, New York. All expressed themselves enthusiastically as being pleased with the production. Among those present were Fritz Kreisler, Mischa Elman, Max Rosen, Toscha Seidel, Leopold Auer, Arnold Volpe, Eddy Brown, Maximillian Pilzer, Alfred Megerlin, Rudolph Larsen, Philip Mittell, and Jacques Gottlieb.

Turn the pages quickly until you come to the letter in the back of the book. Don't miss it.

Are They Engaged?
Sure, in conversation, Seena Owen in "The House of Toys," made by American.

This Cuban Trafficker in Stolen Film Failed to Secure Single Picture Here

BY being continuously on the job, the film theft committee of the National Association of the Motion Picture Industry, with Harold M. Pittman, chairman, is slowly starving out the illicit film dealers in New York. The film "fences" who have heretofore marketed the stolen films are experiencing difficulty obtaining new stock, and quite as much difficulty in disposing of the stolen goods that come into their possession.

A Cuban who, it is said, had always been a large buyer of stolen films, and the Latin-American countries have always been the best market for stolen films, came here the latter part of March to replenish his stock. Until this visit he had always been able to take back with him a large number of stolen films, and he had planned for an especially large purchase this time. So well did the film theft committee, and its agent, W. S. Hawkins, have the situation in hand that this Cuban dealer for the first time was obliged to return to his home without getting a single picture.

This condition is in marked contrast with that of a year ago when practically all of the exchanges were missing prints. There are comparatively few films being stolen now and the crooks gradually are being forced into other lines.

The activity of the Film Theft Committee is resulting in not alone the reduction in the number of films stolen, but a great deal of the stolen film is recovered before it can be disposed. Recently a Metro print of "The Brat" and a Famous Players print of one of the Max Sennett comedies were stolen from the lobby of a Brooklyn theatre. Both prints were recovered through the agency of the film theft committee.

While much of the work is preventive, only recently a plot for the wholesale robbing of one of the large exchanges was frustrated. Some arrests are being made. One well-known film thief, who has been under surveillance for some time, has fled the country, and steps may be taken to extradite him. Arrests have also been made in a film theft case which is before the federal courts.

The film theft committee has also succeeded in stopping the theft of poster paper.

De Mille Issues Statement Regarding His Latest Picture; Denies Rumors About Theme

SO many false reports and rumors have been circulated regarding "Something To Think About," Cecil B. DeMille's latest special production for Paramount Artcraft, that the producer has been moved to make a formal statement regarding his latest creation.

"Nothing was said or published regarding 'Something To Think About' during its production simply because I did not wish to confuse this picture with 'Why Change Your Wife?' which had not yet been generally released at that time," states Mr. DeMille. "There was no 'mystery' about 'Something To Think About'; there was nothing in its production work which could not have been made public at any time had it seemed advisable.

"The story and scenario of 'Something To Think About' are by Jeanie Macpherson. The theme differs rather radically from that of any of its immediate predecessors and it carries a very different sort of a 'punch' from that of 'Male and Female' or 'Why Change Your Wife?'

"Elliott Dexter returns to the screen in this production after an absence of almost a year. He plays the role of 'David Markley' in this story. The character which Dexter portrays is that of physically crippled student and art dillitante. Despite the fact that he plays a cripple, Dexter is not suffering from any serious results of his recent illness. All reports to the contrary can be branded as false and the proof of it to be found in the fact that Dexter is now at work in a 'straight' role in George Melford's present production.

"The rest of the cast includes Gloria Swanson, Theodore Roberts, Monte Blue, Claire McDowell, Theodore Kosloff, little Mickey Moore, Julia Faye, James Mason and others.

"'Something To Think About' bears little or no resemblance to any previous production either of mine or any other producer. The power of right thinking furnishes the motive for an important phase of the climax but there is no suggestion of religious propaganda of any sort in this production."

Turn the pages quickly until you come to the letter in the back of the book. Don't miss it.

Ship Burns in Taking Scenes.

In taking the special scenes for the "Isle of Destiny," the new special Character Picture on board the Gulf's largest steamer, a real fire started on deck. The flames worked their way through the entire boat burning it beyond recognition. Through some error in lighting the United States Government smoke pots an explosion occurred which proved disastrous. According to the story of "The Isle of Destiny," a fire occurs but this fire was realism itself and although the cameramen shot the picture, their lives were in danger for over thirty minutes. Paul Gilmore and Hazel Hudson, who are playing the leading roles, escaped by jumping overboard.

Universal's New Poster Service.

A new system of poster supply and distribution, which will insure every exhibitor a complete line of new posters at all times, is projected by Universal. It will be installed by Edward Armstrong, Universal's district manager for the western division, and will be modeled closely upon his system now in vogue in the Universal's Denver branch.

Armstrong recently arrived in New York to confer with H. M. Berman, general manager of exchanges for the big film company, and to plan his tour of readjustment. He will leave the Universal home office in a few days and go all over the country, putting in his poster system in each exchange.

Spoor-Thompson Discontinues Office.

The Spoor-Thompson Laboratories have discontinued their New York sales office, which was located at 110 West Fortieth street. Temporary headquarters for the East are now located in their new laboratory building at Sixth and Pearce streets, Long Island City until such time as larger office space can be secured, which will be opened under the name of the S-T-M Film Laboratories, Inc.

Saved by a Blue Pencil!

In Philadelphia, when the people learn from seeing a movie that buildings are sometimes burned down, they rush screaming from the theatre to the street, seized with a wild, un-Philadelphian desire to make Nero's conflagration look like a boarding house furnace fire on October 1.

That is why the censors make marks with their blue pencils like those found recently on William S. Hart's "The Toll Gate." Only a blue pencil line protects Philadelphia from the fate of Rome.

Following are the blue pencil marks found on "The Toll Gate":

"Eliminate views of man crawling under shack, lighting match, firing faggots and coming out from under shack."

"Eliminate views of throwing lamps down into cellar and subsequent views of lamps landing in cellar."

"Eliminate subtitle, 'Hand me the bar lamps and the money.'"

Why not prohibit the carrying of matches in Philadelphia?

"Stamboul" Plays to Record Business.

On its recent Sunday opening in the Superba Theatre, Los Angeles, "The Virgin of Stamboul" averaged $2.50 for each seat in the house. The total receipts for the day amounted to $1,543.

Carl Laemmle, president of Universal, and who now is at Universal City, attended the opening. His delight was great.

"There is no doubt that in this Priscilla Dean picture we have the biggest attraction of Universal's successful career," said Mr. Laemmle.

Eddie Bonns Joins C. L. Chester.

Eddie Bonns, who has been associated with the Warner Brothers, leaves that organization to join C. L. Chester as sales manager of Chester Productions.

Mr. Bonns has left New York for Los Angeles for a conference with Mr. Chester.

The Chester organization, which has in the past specialized in scenics and comedies, has now arranged to extend its activities to feature productions.

Good advertising is not filling a newspaper space with words, but a theatre with patrons. It doesn't matter how you do it so long as you get them in.

Myron Selznick Signs Martha Mansfield to Long Term Contract for Photoplays

MARTHA MANSFIELD, heralded as America's prettiest magazine cover girl, has been permanently captured for the screen, according to Myron Selznick, president of Selznick Pictures Corporation, who has signed her to a long-term contract.

In adding Miss Mansfield to the Selznick constellation, Mr. Selznick has enlisted the talents of a girl whose features are almost as well known to the citizens of "Sleepy Eye" or "Painted Post" as they are to the habitual first-nighter of Broadway. Although she was born in New York, Martha Mansfield is the daughter of the United States in every sense of the expression. She has been referred to as the most photographed girl in America, a statement that is far from exaggeration when one remembers how often her portrait has adorned not only the covers but the pages of practically every magazine that carried illustrations.

But Martha Mansfield's beauty is not alone responsible for her popularity. On the screen she has given such good account of her talents that at the time she signed her contract with Selznick practically every big producing company was bidding for her services.

Played First in "'Op o' My Thumb."

It was when she was a very little girl that Martha's parents moved from New York to Mansfield, Ohio, from which town she later took her stage name. She began her schooling in the buckeye state, and it was just when she was preparing to enter high school that her family returned to New York. After much persuasion she triumphed over parental opposition and was allowed to make her first stage appearance. That was in William A. Brady's spectacle, "'Op o' My Thumb," produced six years ago at the Manhattan Opera House.

Martha played only a minor role in the Brady production, but her unusual beauty attracted the attention of several noted artists and almost over night her picture became the prize coveted by practically every magazine editor in the country. So insistent were the demands upon her time for sittings that for two years she gave up the stage.

She returned to the footlights when she was cast for a role in the Ziegfeld-Dillingham production, "The Cenutry Girl," at the Century Theatre. It was while she was playing at this theatre that Max Linder, the French screen comedian, came to America to make a series of productions. He attended a performance of "The Century Girl," saw Miss Mansfield and capitulated on the spot. "I must have her for my leading woman," he said, and so it came about that Martha made her photoplay debut.

Leading Woman for John Barrymore.

Although this engagement brought her no end of offers from picture concerns, Miss Mansfield decided, at the close of her work with Max Linder, to return to the stage. A. H. Woods immediately engaged her for an important role in "On With the Dance." When the New York run of that play ended she signed a contract with F. Ziegfeld, Jr., to appear in both the Follies and the Midnight Frolic.

Miss Mansfield's next screen appearance was made in an important role in the Selznick production of "The Perfect Lover," in which Eugene O'Brien was starred. After this she played in a picturization of "Civilian Clothes," and then John Barrymore selected her as his leading woman in the screen version of "Dr. Jekyll and Mr. Hyde." Her success in this trio of pictures was as great as her reputation as a beauty, and while her features may adorn the magazines with less frequency from now on, the citizens of "Sleepy Eye" and "Painted Post" will not be the losers, for they will be able to see her in Selznick pictures.

Mayer to Produce "Isobel."

The popularity of James Oliver Curwood's stories, and the growing demand for special pictures have induced Louis B. Mayer to produce Curwood's novel, "Isobel," as a special attraction.

Work on the production has been started at the Mayer studio, with Edwin Carewe directing House Peters and a strong cast, including Jane Novak. The working title of the picture is "The Trail's End."

Among those in the cast are Tom Wilson, Edward J. Piel, Bob Walker, Pearlie May Norton and Richard La Reno.

Robert C. Bruce on the River
Taking scenes in Cuba and Jamaica for the Educational Films Corporation.

Robert C. Bruce Completes First Series Taken by Him Outside of North America

ALTHOUGH his scenic pictures have been before the motion picture public over a very long continuous period, Robert C. Bruce has just completed his first series taken outside the continent of North America. Before this, all of his work, with the exception of a few pictures made in Canada, have been confined to the United States.

Mr. Bruce has just completed a trip of several weeks to Cuba and Jamaica for Educational Films Corporation and is now editing and titling the pictures made there. Among the titles are "The Castaway," "The Isle of Desire," "Tropical Nights," "The Narrow Winding Road," "The Banana Special" and "Water Trails." Cities and the usual objectives of the tourist have been carefully avoided in these pictures, and novelty is promised as one of their principal appeals.

For some time Mr. Bruce has followed the plan of preparing his scenarios in advance and then seeking the exact material he requires, a policy in marked contrast to that of the average scenic and travel photographer who takes what he comes upon and then assembles the matter later. The "story" element is said to be more pronounced in these Cuban and Jamaican pictures than any other that Mr. Bruce has made.

New England and Then Europe.

While the details of the productions will not be announced in advance, an idea of the story character may be obtained when it is said that "The Castaway" tells the experience of a shipwrecked sailor who finds the delights of the tropical island so great that when aid is finally at his call he elects to remain with the beauties of nature.

Upon the completion of these pictures Mr. Bruce will start on his first professional trip abroad, first visiting the British Isles. He will take his entire expedition with him, and in order that he may be satisfied that all his material is suitable, he will leave next week for a trip to the White Mountains and other sections of New England, covering 1,500 miles in a week and putting his cameras, automobiles and staff to the most strenuous tests. Mr. Bruce will remain abroad for several months, returning only to edit and title some of his pictures, and then continuing his work in European fields.

His work abroad does not contemplate any of the usual travel material but scenic studies of various sections in line with the work that has won him such a high standing in this country.

Yale Supply Company Active.

C. D. Struble, manager of the Yale Theatre Supply Company, Simplex distributors for western Missouri, Kansas, Oklahoma and northwestern Arkansas, reports that besides having moved his establishment from its old location at the Sheidley Building, to the newly erected Film Building at Seventeenth and Main streets, Kansas City, Mo., he has also been active in spreading the fame of the Simplex projector through his territory.

A partial list of recent Simplex installations made through the Yale company include Princess Theatre, Kirksville, Mo.; Arrow Theatre, Broken Bow, Okla.; El Reno Theatre, El Reno, Okla.; Strand Theatre, Tulsa, Okla.; Electric Theatre, Joplin, Mo.; Electric Theatre, Springfield, Mo., and Fletcher Theatre, Fletcher, Okla.

Leon Gendron Signed for Madge Kennedy.

Although it is only a short time since Leon Gendron made his screen debut as a juvenile in a forthcoming Cosmopolitan-Vignola production, entitled "The World and His Wife," he has just been retained by Goldwyn Pictures Corporation for a prominent part in the story on which Madge Kennedy is now working at its New York studio. The name of Miss Kennedy's picture is "The Girl with the Jazz Heart," and in it Gendron plays a role which is not only that of the leading juvenile, but also has a "character" side to the portrayal.

Turn the pages quickly until you come to the letter in the back of the book. Don't miss it.

Shackleton's Film Released by Robertson-Cole Is Booked by Prominent Exhibitors

ALL that was predicted for "The Bottom of the World," the Sir Ernest Shackleton Antarctic Expedition picture, by the exhibitors, scientists and others who were privileged to pre-view it, and by virtue of the wide interest in the picture when it was shown in England, has come true. Broadway has taken "The Bottom of the World" to its heart, which is a fact of considerable significance when one remembers that the film is actual history and not a flight of fancy.

Aside from the warmth with which the New York show world has greeted the Shackleton picture, the scientific world in the metropolis is much interested. This is evidenced in the showing of the picture at the American Museum of Natural History, where it was viewed by scores of savants concerned in the various sciences. Through the courtesy of Robertson-Cole, which is distributing the film, it was given a showing at the museum before members of the scientific staff.

Considerable attention was given the Shackleton picture in connection with its Broadway showing from the first. When it was shown to Dr. Hugo Risenfeld, managing director of the Rialto, Rivoli and Criterion theatres, he did not wait for a salesman to approach him on the matter of booking the picture, but personally ordered it at once from the New York exchange. He saw in its humanly interesting story, as well as its wide scientific interest the greatest picture of its kind ever made. The New York papers more than backed up his judgment.

Besides Dr. Risenfeld, who booked it first in New York, others have followed quickly. Among those are Marcus Loew. The picture will be shown in all the Loew houses.

In the West, Eugene Roth, director of the California Theatre, San Francisco, has booked the picture. In the Madison Theatre, Detroit, one of Michigan's finest houses, John H. Kunsky will show the production. The Stanley Theatre, in Philadelphia, one of the representative houses of that part of the country; the Euclid Theatre Cleveland, one of Ohio's finest picture theatres, and the Auditorium, Minneapolis, a house which is controlled by a competing company, all have booked "The Bottom of the World," and will feature it.

Louis Klopsch Is to Extend Field of Screenews Service

LOUIS KLOPSCH, who for the past nine months has been in charge of production publicity of Fox Film Corporation, has resigned and has left for an extended tour of the United States in the interests of Screenews Service, an organization which serves more than 300 newspapers with a weekly news service of the happenings of the motion picture field.

During the trip, which will take Mr. Klopsch to the coast, he will try to establish in those cities to which Screenews Service is not already sent an understanding with the leading newspaper of the community by which Screenews Service will become a feature of the paper.

Mr. Klopsch was with Metro Pictures Corporation at the time war was declared and immediately resigned his position there to enlist in the Seventh Regiment, later being transferred to the 165th Infantry and going overseas with the Rainbow Division. Upon his return from France Mr. Klopsch joined the staff of his former chief, Arthur James, then supervisor of advertising and publicity of Fox Film Corporation.

Vitagraph Opens Exchange at 1915 Third Avenue, Seattle

AFTER practically finecombing the business section of Seattle for a suitable building to use as an exchange, Vitagraph finally abandoned the search, and put up a building of its own. Manager Cobbs and his staff has moved into the new building, which provides thoroughly equipped quarters. The building is in the heart of that city's film activities, at 1915 Third avenue, and the space is more than twice that used at the previous Vitagraph office at 415 Olive street in that city.

The new Seattle building is but one phase of Vitagraph's expansion in the Northwest. About three weeks ago that company opened an exchange in Portland where previously it had no office at all. It is one of the few film exchanges in the Oregon metropolis.

As in the case of all Vitagraph branch offices, the new Seattle and Portland exchanges are equipped with modern and fireproof projection rooms.

Guess What the Lady in Black Is. Fortune-Teller? Right!
A "telling" scene from a new Robertson-Cole special, which is being released under the title of "The Fortune Teller."

Actors Name Ethel Barrymore for A. E. A. Vice-Presidency

MISS ETHEL BARRYMORE accepted the nomination for the vice-presidency on the regular ticket of the Actors' Equity Association, which is headed by John Emerson as candidate for the presidency, when it was tendered her recently by the nominating committee.

The name of Wilton Lackeye, which originally appeared on the regular ticket for the vice-presidency, was withdrawn by the committee, owing to Mr. Lackaye's failure to either accept or reject the nomination, which was offered him three weeks ago. It was necessary for the committee to nominate at once a candidate for the vice-presidency in order to include the candidate's name in an official bulletin of the regular ticket to be sent to Equity members throughout the country.

Hugo Indorses "Ship by Truck" Film.

A telegram, indorsing the "Ship by Truck-Good Roads" campaign, scheduled for the week of May 17 to 22, and the motion picture "Ship by Truck" made by Universal, which will be exhibited throughout the country beginning May 10 to inspire interest in the movement, was received from Secretary of State Francis M. Hugo, who in company with other state officials, viewed the film at a private screening in the capitol at Albany.

Zeidman Joins Cohan.

Bennie Zeidman, general manager for the Chaplin unit of the Louis B. Mayer organization, has joined Sidney Cohan's organization as head of the scenario and publicity departments, Mr. Cohen announced on his arrival recently in New York City. Mr. Cohan also said he had secured some fine screen material for his stars, Dustin Farnum, Mae Marsh and Lew Cody; also the Robert W. Serviss novel, "Trail of '98," which will be made with an all-star cast.

Crisp to Direct Salisbury Players.

Donald Crisp has been engaged as the director for the Monroe Salisbury Players. The Monroe Salisbury Players is a new producing company starring Monroe Salisbury.

"The Barbarian" is the title of the first story that the company will produce. It is from the pen of Theodore Solomons. Jane Novak and Barney Sherry have been signed to support Salisbury.

Seek Director for Pauline Frederick.

Now that Pauline Frederick has been signed by Robertson-Cole and the story for her first super-production selected, attention is being given the matter of choosing a director for her. With her name now one of the most staple box-office values known, Robertson-Cole is determined to push her still further to the front by unsurpassed productions.

Miss Frederick goes to work in the West immediately on a story the name and nature of which are carefully guarded.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.

Mr. Sidney Grauman

of Grauman's Magnificent Rialto Theatre Los Angeles

Wrote The Two Ads

reproduced on the other side of this insert

For the opening of Clara Kimball Young

in

"For the Soul of Rafael"

at his beautiful theatre on Sunday April 18th

Every showman should read these Two Ads. They tell the whole story of the hugeness of our latest & greatest Clara Kimball Young Picture. Now being booked thru Equity Franchise Holders

EQUITY PICTURES CORPORATION

AEOLIAN HALL ··· NEW

To Lovers of CinemaDrama
I wish to announce that I have secured for first presentation on the Pacific Coast what I deem one of the most wonderful products of the motion picture studios—
Clara Kimball Young's
latest and by far her greatest effort,
"FOR THE SOUL OF RAFAEL
and will offer this production at
RIALTO THEAT
for an indefinite period, beginn
SUNDAY
'For the Soul of R
Combines all that the aver
poignant drama dem
There is the strife of hea
ing of passions, the seething
tions of romance. The
sublime ideals of the good
gling to save the soul of th
out only upon the red lus
When two passions
long toward each
The turmoil of thei
the crash of the th
I want everybody to see this mighty story.
SID GRAUMAN
It Is Here:
The Perfect Photodramatic Spectacle.
It blends the plaintive appeal of a baby's sob to the roar of the lightning's crash.
It is big in theme, gigantic in action, tense in its dramatic moments and a symphony of art.
I would not dare go on record as saying that
Clara Kimball Young
—IN—
"For The Soul of Rafael"
was a mighty romance if it were not, for I have to live among you year in year out—yet I tell you Mr. and Mrs. Lovers of Photoplay that
FOR THE SOUL OF RAFAEL
is the greatest work Clara Kimball Young has ever achieved and I sat thrilled and proud as I watched it unwind in majestic series of punch and beauty and I vowed then and there that I would offer it for an indefinite period beginning
Next Sunday
at my
Rialto Theater
I want everybody to see this production.
Very sincerely,
SID GRAUMAN.

These Two Ads Written by Sid Grauman Himself

READ these two newspaper ads signed by Sidney Grauman. Notice the personal tone that phrases his appeal to the picture loving public.

These two pieces of evidence are offered as proof of the supreme artistry, finesse and de luxe character of "FOR THE SOUL OF RAFAEL" for Mr. Grauman does not endorse pictures haphazardly.

The accomplishment of "FOR THE SOUL OF RAFAEL" in being chosen as the *FIRST* outside production to play Grauman's beautiful Rialto Theatre, Los Angeles, is alone sufficient evidence that this production is all that has been or can be said of it.

In a few days you will receive from your Equity Franchise Holder a copy of the most wonderful advertising and publicity campaign book ever created for big picture exploitation.

With this production and this calibre of exploitation, exhibitors may prepare for one of the biggest successes in years. Playing engagements are now being arranged by all Equity Franchise Holders.

EQUITY PICTURES
CORPORATION

John R. Freuler Visits New York.

John R. Freuler, owner of the Butterfly and the White House moving picture theatres in Milwaukee, and interested in the Newman and the Royal theatres in Kansas City, with his daughter, Loraine, are in New York city for a week and are staying at the Hotel Astor. Mr. Freuler is looking after productions for his theatres while here and is on a general business trip.

Metro Gives Claire Whitney Part in New S-L Production

CLAIRE WHITNEY has been engaged for the part of Marian Holbury in the forthcoming S-L special production, "Love, Honor and Obey," adapted by Eugene Walter from Charles Neville Buck's novel, "The Tyranny of Weakness," and now being made at Metro's New York City studios in Sixty-first street. E. J. Ratcliffe has also been added to the cast, which includes Wilda Bennett, Henry Harmon, Kenneth Harlan, William Williams and George Cowl.

Miss Whitney was recently starred in the screen production, "Mothers of Men." Prior to that she was seen in the Metro special, "The Man Who Stayed at Home," with King Baggot. The screen career of this stage actress has also included leading roles in "The New York Peacock," "Thou Shalt Not Steal," "Camille" and "Shirley Kane." Miss Whitney is a New York girl.

Her part of Marian Holbury in "Love, Honor and Obey" is that of a society leader who leaves her brutal husband after a violent quarrel and flings herself into the unwilling arms of Stuart Emmet, a novelist, the role to be interpreted by Kenneth Harlan.

"The Fortune Teller" Begins Its Broadway Run on May 9

ROBERTSON-COLE has placed "The Fortune Teller," the Albert Capellani super-special with Marjorie Rambeau as its star, for a run, starting on Sunday, May 9, at B. S. Moss's Broadway Theatre, New York City.

"The Fortune Teller" presents a number of attractive views in and about the New York of the present and of other days. Miss Rambeau first is seen as a young wife wedded to a cold-hearted scientist who shares little of her warm love for their child. Then she passes through a series of dramatic changes, being robbed of her child and forced into a life of degradation. At last she rises again to find happiness after years of misery and pain.

The management of the Broadway Theatre, in showing "The Fortune Teller," will be aided by the fifty-page exploitation book which Robertson-Cole is issuing, the largest book it has yet gotten out to guide the exhibitor in showing a picture.

Republic Appoints Branch Managers.

Sam E. Morris, general manager of the Republic Distributing Corporation, has announced the appointment of Carl Michael as sales manager of the Republic branch in Minneapolis. Robert Cotton, former branch manager, resigned on May 1.

Mr. Morris also announced the appointment of D. Williston as Republic branch sales manager at Indianapolis.

Famous Players Votes Dividend.

The board of directors of the Famous Players-Lasky Corporation at a meeting on April 12 in the company's home office voted the regular quarterly dividend of $2 on the corporation's preferred stock. The dividend is payable May 1 to stockholders of record of April 19.

Acquisition of Regent and Piccadilly Entrenches Loew Strongly in Rochester

BY purchasing a majority of the stock in the companies owning the Regent and Piccadilly theatres, the Loew interests have secured control of those two Rochaster, N. Y., houses. It was long known that Loew was seeking to get into Rochester and that plans were under way to build a house. Now it is understood that in addition to controlling the two largest picture houses in the city, a new theatre will be built to house Loew vaudeville.

Two officers of Loew, Inc.—E. B. Bernstein, treasurer, and Leopold Friedman, assistant secretary and attorney—came to Rochester to put through the deal. Sufficient stock of the Piccadilly Theatre, Inc., was bought to secure control, and George E. Simpson, who had a majority of the stock in the East Avenue Theatre Company, owners of the Regent, turned his stock over to Loew.

To Be Operated by Regorson.

The houses with the Gordon have been operated by the Regorson Corporation, of which Mr. Simpson is president and general manager. The Gordon is owned by the Gordon Photo Theatre Company, the stock of which is held by the Gordons of Boston and Washington. It is understood that for the time being at least the Regorson Corporation will continue to operate all three of the theatres and that Mr. Simpson will remain in charge.

No definite announcement has been made regarding the site of the proposed vaudeville house or when it will be built, but it is said that several sites in East Main street are under consideration. One site is said to be in the heart of the business district and another near the National Academy of Motion Pictures being built by George Eastman.

To Build $1,000,000 House.

The Regorson Corporation recently bought land in Clinton avenue South for about $300,000, on which it was announced that a picture house costing nearly $1,000,000 would be built. It is understood that the company will build this house as planned, but that construction will be held off until building operations take a drop from the present high costs. No more definite announcement is forthcoming now.

Chadwick Pictures Incorporated.

The Chadwick Pictures Corporation with offices at 130 West Forty-sixth street, New York, has been incorporated with I. E. Chadwick as president and Jacques Kopfstein as vice president and general manager.

The purpose of this new organization is to sell all type of production on the open market. The product which will be handled will include feature attractions and short subjects from one reel length up.

$300,000 Spent in Making "Joseph."

In its issue of May 1 the Moving Picture World, in describing the making of Armenia Films' "Joseph," stated that $75,000 was spent in the fourteen months devoted to the making of the production. Mr. Zilelian, head of Armenia Films, calls our attention to the fact that the sum of money involved should have been 75,000 pounds, which at the actual rate of exchange would make the sum about $300,000.

Harris Adapting "Old Homestead."

Elmer Harris has been chosen to write the new Paramount Artcraft version of "The Old Homestead," according to announcement from the studios on the West Coast.

Mr. Harris has made a thorough study of the Denman Thompson play and has determined to make the screen adaptation one of the most appealing he has ever undertaken. George Melford will give it a lavish production. Further details will be announced later.

Leonhardt Comes East.

Harry Leonhardt, formerly of the California Theatre, Los Angeles, has come east with A. J. Callaghan of the A. J. Callaghan Productions.

Just Before a Big Battle in Vitagraph's "The Sea Rider."
Harry T. Morey is the star in this story of the sea. The villain c[illegible] the high cost of furniture.

Trade Awaits Educational Description of Its System of Twenty-two Exchanges

THE Educational Films Corporation will next week announce its own complete exchange system with offices in the twenty-two principal motion picture centers of the United States. Actual contracts covering all but three of these territories have been signed, and these will be closed within a few days. These statements were authorized yesterday by E. W. Hammons, vice-president and general manager.

Details of the exchange system were practically completed during Mr. Hammons' visit to Chicago, since he took advantage of the various meetings there to discuss the details with a number of exhibitors. He found there an unexpectedly strong demand for participation in the Educational plan of distribution, with the result that there were many bidders for each of the territories remaining open. The three now remaining territories could have been easily closed at that time, but Mr. Hammons preferred to wait upon certain developments in the East.

Nothing But Short Subjects.

Each one of the exchanges will be directly controlled by Educational and they will handle nothing but short subjects made and distributed by the parent company. The main organization will be maintained in New York, where Mr. Hammons has been gathering together the men whose association he has desired. Announcement of the home office organization will probably follow shortly after the list of exchanges, their managers and locations are given. It is an important part of the Educational plan to give each exhibitor, through the exchanges, complete service and to perfect a system of distribution that will remove all the usual complaints.

In this announcement Mr. Hammons called attention to the high class of men that are associated with the company in the exchange organization. He is enthusiastic in the belief that they will be able to afford a service and sales group that is without a superior.

Exchange Men Have Financial Interest.

"We have taken our time," said Mr. Hammons, "in selecting these men because we wanted people who will be recognized by every exhibitor as representing the best in motion pictures. The selection of mere territorial representatives would have been simple, but our plans have called for far more than merely salaried employes. We have sought not only men of unquestioned standing, but we have invited their financial participation in the ownership of the individual exchanges because we believe that such interest would insure their greater co-operation to the exhibitor.

"Educational will control the majority of stock in every one of the exchanges, but we have permitted financial participation up to as much as 49 per cent. Each exchange will be under the direct control of the home office and every policy must meet the approval of the general management. It can be seen that such a plan invites the co-operation of men who would not be interested in a mere salary arrangement.

"An important part of the plan to us is that these exchange interests will represent a great number of the first run theatres in the principal cities of the country. In every case the men who are interested in our exchanges have been led to become associated with us because they realize the quality of the material that we will supply."

"The time is near when no school in this country will be complete without its motion picture projection machine and no instructor well prepared or student mechanically inclined well taught without facility in its use."

This is a statement of F. W. Reynolds, of the extension division of the University of Utah, for a time connected with the extension division of the United States Bureau of Education, who has prepared a list of the educational institutions now equipped with motion picture projection machines. His report shows that more than 2,000 colleges and schools and more than 2,600 churches, libraries and clubs are using motion pictures for educational purposes.

Baker Cutting "Whiff of Heliotrope."

Director George D. Baker, who has been working for the past several weeks on Richard Washburn Childs' "A Whiff of Heliotrope," for Cosmopolitan Productions, has completed the shooting of the scenes and is now engaged in cutting and titling.

Long-Run Pictures Are Now the Aim of Directors, Says President of Mayflower

MOTION picture producers today are concentrating their efforts on productions of such high standard as will be calculated to guarantee exhibitors indefinite runs with corresponding profitable return," says Benjamin A. Prager, president of Mayflower Photoplay Corporation.

"We have given much consideration to the continually growing demand for such feature productions," declares Mr. Prager, "and it has been our aim to sponsor pictures that will not merely be used for restricted dates but may be kept going for a prolonged period because of popular demand.

"Under the Mayflower plan, directors of unquestioned reputations are allowed absolute sway, untrammeled by any restrictions whatever in the preparation of film versions of the works of authors of the highest standing. This brings out the best that is in the director, who benefits from the realization that he alone is responsible for the picture. With such able directors as Allan Dwan, Sidney A. Franklin and R. A. Walsh equipped with these unlimited powers, their already splendid records will undoubtedly be materially enhanced.

"To co-ordinate with these full-power directors, there is a highly organized machine which places at their disposal the very latest developments of the camera, lighting and other equipment, all procured by the liberal expenditure of funds intelligently invested."

Mr. Prager went on to show that fully 70 per cent of the amusement seeking public attends motion picture shows; therefore it should be evident that every possible effort must be made to satisfy such an immense clientele.

"Judging from advanced information furnished for the census of 1920," he said, "it is strongly apparent that the interest in motion pictures is growing in the same phenomenal ratio that has characterized it up to the present. The industry is now rapidly striding to second place among the nation's great enterprises."

Mack Leaves Hill Theatre.

A. Johnnie Mack, who for the past two years has been part owner and manager of the Hill Theatre and of the Hill Theatre Corporation, Newark, N. J., has sold his interest and resigned his position.

Mr. Mack has been in the show business for over twenty-five years, being an expert aeronaut and at one time winning a gold medal donated by the government for performing many stunts with balloons.

After a few months' vacation, Mr. Mack will resume his activities in the motion picture field.

Some Interpretative Scenes from "Humoresque," Made by Cosmopolitan Productions.

Alma Rubens is featured in this drama of unusual heart interest. This picture will be released on the Paramount program

More Than 3,000 Additional Houses Book Semon Comedies

LARRY SEMON'S popularity as a comedian and the real merit of his productions are being splendidly demonstrated by the rapidly increasing demand for his comedies reaching the Vitagraph offices. Some idea of the Larry Semon wave that is sweeping over the country may be gained by the fact that within the past five weeks more than 3,000 theatres throughout the United States and Canada, which never before exhibited a Semon comedy, have added his pictures to their attractions, and are advertising and presenting them as features. The additional bookings are by no means confined to any particular class of theatres, but include a wide range from the smallest to the largest. Among the more prominent theatres that have booked the Larry Semon comedies, beginning with "School Days," which is just being released, are the America in Denver, the New Madison in Detroit, the Portola in San Francisco, the California in Los Angeles, and the Gardner and Loew's Hippodrome in Baltimore.

Some of the exhibitors are so anxious to show their appreciation that they send telegrams. "To our mind 'The Grocery Clerk' and 'The Fly Cop' could not be improved," telegraphed C. F. Rollins, of the Star Theatre, Boston. "However, if Semon's next one, 'School Days,' is any better we will take off our hats and say that Larry Semon is without any shadow of doubt the king of screen comedians."

Larry Semon's newest, "School Days," will open a week's engagement at the Capitol Theatre, New York, this coming Sunday.

"Sex" Is Given Three Weeks' Run by a Detroit Exhibitor

"SEX," J. Parker Read, Jr.'s Louise Glaum production, now registering an unprecedented success in its third big week in Los Angeles, will be given a three weeks' presentation in Detroit, beginning mid-May, as the result of contracts signed the past week by Charles H. Miles, the prominent Cleveland and Detroit showman, and Tom Ealand, general manager of the Miles Detroit enterprises, the Detroit booking having been made with E. A. Crane, local exchange manager of the W. W. Hodkinson Corporation.

The Louise Glaum production will open for a week at the Majestic, and for the two succeeding weeks will hold the boards at the Orpheum and Regent, respectively. Already Mr. Ealand and Charles Guise, his exploitation expert, have laid their plans for a promotion campaign that will outstrip their drives on "Sahara" and "The Lone Wolf's Daughter," Miss Glaum's previous J. Parker Read, Jr., successes.

Among the big first-run bookings reported this week on "Sex" are The American, Troy, N. Y.; the Orpheum, Twin Falls, Ida.; the Ferry Field, Detroit, Mich.; the Mecca-Palace, Saginaw, Mich.; the Strand, Charlotte, N. C., and the Lyric, Lincoln, Neb.

"Desperate Hero" Is Third Moore Picture.

The erection of a large set for the third Owen Moore Selznick production, "The Desperate Hero," is said to have necessitated the construction of a bazaar—a typical country fair—in which several hundred persons were used as extras.

Supporting Mr. Moore are Gloria Hope, who plays the leading feminine role; Nell Craig, former Essanay star, back on the screen after an absence of two years; Henry Miller, Jr., Emmett King, Charles Alling and several other prominent screen players. Wesley Ruggles directed the production.

"The Desperate Hero" was written by Edgar Franklin, and adapted for the screen by Zelda Crosby.

Ince Buys "I Wonder If—."

"I Wonder If—," a story of Manhattan madness as applied to frail femininity, has been purchased by Thomas H. Ince for the next Ince-Paramount picture starring Enid Bennett. The story was written by Frank Dazey.

The production will begin next week under the direction of Fred Niblo. Agnes Christine Johnston scenarized the original story.

"Fatty" Arbuckle—Baseball Fan.

Top to bottom: Before the Game; Opposing team scores. They knock his favorite pitcher from the box; his team loses —"Oh, gee, might as well go back and start another comedy for Paramount," says Roscoe.

Hodkinson Films Booked by First-Run Los Angeles Houses

PRODUCTIONS released by the W. W. Hodkinson Corporation played in three first-run houses of Los Angeles' Rialto last week. With J. Parker Read, Jr.'s Louise Glaum production, "Sex," at Gore Brothers & Lesser's Kinema, "Desert Gold," Benjamin B. Hampton's Zane Grey picture, at the Garrick and "His Temporary Wife" as the attraction at the Victory, the Hodkinson organization set a new mark for a week's picture distribution in Los Angeles.

Backed by a strong campaign "Sex" smashed all opening day figures, a fact verified by the Gore-Lesser management's hurried action in arranging with F. A. Wagner, Hodkinson Los Angeles manager, for the following week's showing of the Louise Glaum production at the firm's other first-run house, the Alhambra.

Claud E. Halsell, the power behind the successful Garrick Theatre, won a fair share of the exploitation laurels during Hodkinson week with a "Desert Gold" campaign as effective and attractive as the production itself.

At the Victory, where "His Temporary Wife" held the boards during Hodkinson week, Chris Glinn, the proprietor of the house, stressed the leap year angle of the production, co-starring Rubye De Remer, Edmund Breese and Mary Boland in all his advertising, the feature of his lobby display being hand-painted cards with some catchy paragraphs on the advantage or evils resulting from girls taking the initiative at popping the question.

New Macauley Picture Is Tale of West Virginia Mountaineers

FOLLOWING his appearances in "When Bearcat Went Dry" and "The Gift Supreme," which are distributed by the Republic Distributing Corporation, Bernard Durning promises to reveal an unusual phase of his acting ability in "The Sowing of Alderson Cree," the third production to be made for Republic by MacCauley Photoplays, according to a recent announcement.

In the cast supporting Mr. Durning are Pauline Starke, who was featured in many Triangle plays; Gloria Hope, also a well-known screen player, and Eugene Besserer, whose first stage appearance was with McKee Rankin. Other players are Charles Edler, Jack Curtis, Evelyn Selbie, George Hernandez, Jack Levering, and two boys, Burwell Hamrick and George Stone.

The story is laid in the mountains of West Virginia. It is described as a powerful production, throwing to the foreground all the animalism and primitive instinct of the West Virginia mountains, shaded with the religious fervor for which the mountaineers are known.

"The Sowing of Alderson Cree" is from the novel of the same name by Margaret Prescott Montague. Sada Cowan adapted the story for the screen. Ollie O. Sellers is directing.

"Invisible Divorce" Third National Picture.

"The Invisible Divorce," the third production of National Picture Theatres, Inc., of which Lewis J. Selznick is president, now being produced at the Selznick West Coast studios under the direction of Thomas R. Mills, is announced as setting forth some stirring and ever present phases of the divorce question, which are thrown on the screen by the superb characterizations of an all-star cast.

In the cast are Walter McGrail, Leatrice Joy, Walter Miller, Grace Darmond, Tom Eaton, J. B. Ryder, Pidgie Ryder, John Barry, Claire Kane Barry and Peter Carr.

"The Invisible Divorce" was written by Lelia Burton Wells. Katherine Reed adapted the story for the screen.

"Marooned Hearts" Is Complete.

Final exterior scenes for the Selznick production, "Marooned Hearts," in which Lewis J. Selznick presents Zena Keefe, the 1920 star, have been taken in the Bahamas under the direction of George Archainbaud.

At the head of the cast are Miss Keefe, Conway Tearle, Eric Mayne, George Backus, and Joseph Flanagan.

Famous Players-Lasky Will Re-Issue Cecil De Mille's "Old Wives for New"

TO give exhibitors who have shown "Why Change Your Wife?", and other Cecil B. DeMille productions an opportunity to obtain greater revenue from the popularity of Mr. DeMille's pictures, the Famous Players-Lasky Corporation has announced that the Cecil B. DeMille success of a few years ago, "Old Wives for New," will be reissued on June 6.

Taken from the successful book of the same name by David Graham Phillips, "Old Wives for New," when it was first issued, set a new mark in motion picture production. This mark, it is declared, has been equalled only a few times since. Into "Old Wives for New" Mr. De Mille puts all the skill for the portrayal of characters, lavish settings and careful detail which has established him as a foremost director.

Since "Old Wives for New" Mr. DeMille has produced, among others, "For Better For Worse," "Don't Change Your Husband" and his latest picture, "Why Change Your Wife"—all treating of the problems which come up in modern marriage.

It is pointed out that "Old Wives for New" was released at a time when the motion picture public was considerably smaller than it is now, and that although the picture has great popularity, thousands of people who go to motion pictures regularly today were not film enthusiasts then.

A factor which is emphasized in the Famous Players announcement is the opportunity which exhibitors have to cash in on the prestige which the latest Cecil B. DeMille pictures have built up. "Why Change Your Wife?," present reports indicate, is a great money-maker. It has just opened at the Criterion Theatre, New York, for an indefinite run and in other leading theatres throughout the country is said to be proving equally successful. By booking "Old Wives for New" after the showing of "Why Change Your Wife?" exhibitors can capitalize the popularity of the most recent DeMille success, it is argued.

"Ruth of the Rockies" Title of Ruth Roland's Next Serial

RUTH OF THE ROCKIES" is the title selected for the fifteen-episode serial which Ruth Roland is now producing at the Astra studios for Pathe. The picture will be Miss Roland's seventh Pathe serial.

The scenario, by Gilson Willets, is a picturization of "Broadway Bab," written by Johnston McCulley and published in All Story Magazine. Production was begun in the middle of January and the company is now working on exterior scenes for the seventh episode.

In addition to starring in the picture, Miss Roland is taking an active part in the producing of it and consults with George Marshall regarding all details of direction. The supporting cast is headed by Herbert Heyes, and the heavy role is played by Tom Lingham. Other prominent parts are played by Jack Rollens, Fred Burns, William Gillis, Gilbert Holmes and Norma Nichols.

Gibson Visits Eastman Plant.

George Gibson, factory superintendent of the Rothacker Chicago laboratories, has left for Rochester, N. Y., where he will spend several days at the Eastman Kodak plant as the guest of Mr. Blair. Then he will visit the Norma and Constance Talmadge Studios and other New York studios.

Lane Finishers on Dalton Picture.

After three weeks on location at Charleston, S. C., Charles Lane has just returned to New York with Dorothy Dalton, director Harley Knoles and the remainder of the supporting cast for her forthcoming Famous Players production, "This Woman —This Man." The trip South was made largely to film the famous Magnolia Gardens in Charleston, a privilege that had never before been accorded.

Vitagraph to Release Harry Morey in "Sea Rider," a Story of Seafaring Folk

VITAGRAPH is putting out a picture this month—Harry Morey in "The Sea Rider"—every inch of which was made within ten miles of Manhattan Island's Battery. The story opens at Scallop Haven, a little New England fishing village, and closes in New York.

New York Harbor supplied most of the background for the production and the other exteriors were taken at selected spots along the Long Island shore. The whole story riots with the salt spray of the bay, with shore ice, tar, rope, sails, nets, the tackle of sailing vessels and the looming masts and spars of shipping.

The star in "The Sea Rider" had sea and wind and ice to buffet instead of indoor tanks, Caribbean zephyrs and sunbeams. The director of "The Sea Rider," Edwin L. Hollywood, the assistant director, Frank Heath, the technical men and the cameramen made the wave-beaten wharves of New York their playground, and when other productions calling mostly for exteriors were being made down South. Harry L. Dittmar is the author of the story and Fred Schaefer is the adapter and scenario writer.

"The Sea Rider" deals altogether of seafaring folk. The story, with its first scenes in a fishing village, shows unusual native types and surroundings, the later scenes staying just as close to salt water, though in New York, but a New York of maritime scenes rich in composition and color, and to which the average New Yorker is a stranger. "The Sea Rider," played by Morey, is in love with a village belle, but his romance is shattered by the catastrophe of a human frailty. Forswearing his creed of home ties and a rooftree ashore, the Sea Rider becomes an embitter vagabond of the ocean as skipper of a disreputable schooner. In a most unexpected source, he finds proof of that genuine quality of love which he thought was only a fable.

Alice Calhoun and Louiszita Valentine share honors as leading women. Webster Campbell, Van Dyke Brooke and Robert Gaillard are prominent members of the supporting cast.

Cecil B. DeMille Coming East.

For the purpose of laying out future production plans, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has wired Cecil B. DeMille, director-general, requesting Mr. DeMille to come on to New York for a conference. Mr. Lasky is sailing in the near future for England where he will put in operation the big production plans which the Famous Players-Lasky British Producers, Ltd., has for making pictures at the company's new London studio.

Mr. DeMille will arrive in New York May 5, it is expected, and will bring with him the first print of his big new special production, "Something to Think About," which he has just completed.

It's nice when the local paper calls you a "hustling manager," but it's nicer to put in the bank the money you make from press-worked pictures. Boom your pictures and they will boom you.

Hyea—Lee, Kako Zee Pussyfoot—That's Chinese—Then the Poor Fellow Faints After Trying to Answer Him.

Scenes 1 and 2 are from "Content," the second release of the Kaufman Weekly, while scene 3 is from "A Good Fellow," taken from the first production. These pictures are being released by Selznick.

"Return of Tarzan" To Be Distributed by Goldwyn as Much Exploited Special

THE RETURN OF TARZAN," a picturization of Edgar Rice Burroughs' book, produced by the Numa Pictures Corporation, will be handled as a big special by Goldwyn Distributing Corporation. The picture is now undergoing a final editing preparatory to its release, backed by a heavy exploitation campaign. Harry Revier directed the production, which was supervised by George M. Merrick.

Those familiar with the exploits of the romantic ape-man will recall that the story opens on board a liner where Tarzan meets a beautiful countess and her brother Rokoff, who becomes Tarzan's bitter enemy. Later the ape-man finds his way to the jungle, where he reverts to the half-savage ways of his early training.

The picture was produced on lavish scale and introduces many incidents of jungle fighting said to be startlingly realistic, notably Tarzan's two encounters with lions and a struggle with a man-sized ape. More than 3,000 extra people were used in some of the spectacular scenes, it is said. Joe Martin, the well-known screen ape, is among the animals present, as are seven lions and lionesses.

Numbered in the cast are several well-known screen players, headed by Gene Pollar, who is seen in the role of Tarzan. Standing six feet two inches and weighing 215 pounds, Pollar is an athlete as well as an actor. George Romain is cast as the French count. Armond Cortoz plays Rokoff the bad man. Walter Miller is also cast as a villain. Others in the company are Estelle Taylor, Betty Turner and Donna Pepita Ramirez.

No expense was spared in securing a faithful interpretation of Mr. Burroughs' popular novel. The company was sent to whatever part of the country offered the best facilities for photographing the exteriors. Several months were spent in California, and later Director Revier and his players went to Florida for additional jungle scenes. Goldwyn has not announced a definite date for the distribution of this super-feature.

Pathe Reports Heavy Demand to Book Lloyd's Second Series

REAPING the benefit of the marked success of the first series of Harold Lloyd two-reel comedies, Pathe announces a rush by exhibitors to book the second series. The most prominent showmen in the country are bidding for first-run preference on the comedian's work. "An Eastern Westerner" completes the first series, and is released May 2.

Beginning with the first of the second series, Lloyd will make his bow at the Capitol Theatre, New York. He will also continue to entertain audiences of the Strand Theatre.

The Pantheon Theatre in Toledo is among the host of houses booking the new sereis. The Globe in McKeesport also signed for the second series.

To Release "Sherry" on May 30.

A tribute to the work of Edgar Lewis is the fact that hundreds of theatre owners and managers who have played his "Other Men's Shoes" have wired to the branches of Pathe Exchange, Inc., and contracted for his next release, "Sherry," without waiting to see it. On the announcement of Mr. Lewis that it was a picture of the same caliber as "Other Men's Shoes" these exhibitors have taken the latest Edgar Lewis production.

"Sherry" is from the pen of George Barr McCutcheon. Pat O'Malley is in the title role, supported by Lillian Hall, Harry Spingler, Richard Cummings, Gertrude Norman, Maggie Halloway Fisher, William Jeffries and Scott McKee.

Marshall Neilan Adds Voice to Those Predicting Return of Original Story

BECAUSE the demand for well-known novels and successful stage plays far exceeds the available supply is one reason," declares Marshall Neilan, "why the original photoplay will soon come back into its own."

Mr. Neilan, producer of "The River's End" and "Don't Ever Marry" knows whereof he speaks, and his opinion is of interest to everyone connected with the profession.

"A few years ago," he continued, "when a few prominent producers turned to the established stage successes and the works of famous authors for material for photoplay production, a new era dawned on the picture business. Immediately nearly all companies vied with one another in securing the stories which had already met with public approval as books or plays.

Demand Exhausting Supply.

"But so great has been the demand to obtain these stories that in a few years the supply of suitable material has become nearly exhausted, and soon we are to see a return of the original photoplay. The inevitable result of the keen competition was the boosting of prices to such an extent that today the market value of the few remaining available stories is far in excess of what the average independent producer can afford to pay.

"This does not mean, however, that we are due for pictures inferior to those we have had in the past three or four years. On the contrary, I look for better pictures everywhere because producers will have to select their material from thousands of original stories among which they are certain to find new ideas and new themes.

"And, again, the best efforts of our renowned authors and playwrights of the future will be accomplished with the eventual filming of their stories in mind, so that even though their works may first reach the public in book form or by the stage, they can rightfully be classed with the original photoplay."

Brunet Makes Shrader Central Western Pathe Exchange Head

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., has announced the appointment of R. S. Shrader, manager of the Pathe Indianapolis branch, as central western manager. In line with the Pathe policy of promoting men from the ranks as a reward of loyalty and efficiency, several other appointments in branches also have been made.

Mr. Shrader has established an enviable reputation in his work as manager of the Indianapolis branch. Not alone in sales records, but in service and satisfaction to exhibitors he has earned his promotion. He is succeeded in the management at Indianapolis by P. B. Elliott, who was a salesman out of the branch, and who contributed much to its success.

To fill the position of branch manager of the Pittsburgh exchange of Pathe, made vacant by the appointment of Miles F. Gibbons as short subject sales manager, Mr. Brunet has trained Frank C. Bonistall. The latter was formerly with Famous Players and National Pictures as branch manager.

Three Excellent Views of "The Sea Wolf"—A Thrilling Drama of the High Seas.

There's about to be a bout in scene 3. Guess we'd stay on a vessel for life if we could dine with such a pretty girl as is shown here. Released by Paramount.

Bringing Up Father Series Going Big Wherever Shown

WITH New York stirred to enthusiasm by the co-operative campaign of the New York American and the Strand Theatre in behalf of the "Bringing Up Father" comedies and by the success of the first of the series the second picture is expected to meet with great success when it opens at the Strand on May 9. "Father's Close Shave" is the title of the second comedy, and in action, humor and every detail of production it meets the standard set by the first.

Starting with an unprecedented number of bookings in the important theatres of the country, the comedies are rapidly gaining in popularity, and each day brings a flood of new bookings to the Pathe offices.

Among the theatres which have secured the attraction in contracts signed this week are the Boston Theatre of Chicago; the Empress, of Toledo; the Royal, of Sioux City; the Dome, of Youngstown, Ohio; the Liberty, of Terre Haute; the Rivoli, of Portland, Ore.; the Avoy, of Moline, Ill.

In "Father's Close Shave" Jiggs gets all the thrill that can come to one man in a lifetime in the brief period of these two reels. It will be released on May 16.

Cazeneuve Working on New Fox Play.

Paul Cazeneuve, who recently made his debut in the directorial field of the motion picture industry, has begun work on his second picture for Fox at the Hollywood studios. "Her Honor the Mayor" is the name of the picture Mr. Cazeneuve is now at work on, and in it William Fox is starring Eileen Percy. "Her Honor the Mayor" comes from the pen of Arline Van Ness Hines, and was produced on Broadway, where it ran for some time.

The cast includes Ramsey Wallace as leading man, Charles Force, William Fletcher and Edwin Booth Tilton.

Names Priscilla Dean's Next.

Priscilla Dean's next Universal picture has been chosen. It is called "The Cat That Walked Alone," and is an original screen story in a prologue and four parts by John Colton.

It is the story of the daughter of an English Earl, whose spirit is fiery and indominable, and whose escapades are the talk of British society. Tod Browning will direct it.

Spend Six Months on Mildred Harris Film.

Mildred Harris Chaplin's third First National production under the Louis B. Mayer banner promises to be a surprise, according to those who have seen the early takes of the picture. By the time the production is completed the picture will have taken six months in the making and will be as nearly a perfect masterpiece of the screen as money, acting and good direction can produce.

The title of the picture has as yet been kept secret and will not be announced until just previous to the attraction's release. The script was prepared by Director John Stahl.

Director Stahl was brought to the Los Angeles studios from New York, as were Ramsey Wallace and Gareth Hughes. George Fisher, Winter Hall, Catherine Van Buren and Richard Headrick were engaged in Los Angeles to complete the cast.

Progress Made on "Point of View."

Work on the latest Elaine Hammerstein production, "The Point of View," for Selznick Pictures is well under way at the Selznick Fort Lee studio.

Appearing in support of Miss Hammerstein are Arthur Houseman, the well-known portrayer of heavy roles, who characterizes "Dallas Henley," and Cornish Beck, characterizing "Maitland Thorncroft."

"The Point of View" is from the pen of Edith Ellis, a dramatist of note. Edward Montagne adapted the story for the screen. Alan Crosland is directing the production.

Walter Long In Allison Picture.

Walter Long has been engage to support May Allison in "Held in Trust," her new production, just started at the Metro studios in Hollywood. Mr. Long will enact one of the heavy roles. Lawrence Grant, the newest member of the Metro stock company, has also been selected to play in this picture.

"The Little Cafe" Stars Max Linder.

Announcement has been made by Pathe Exchange, Inc., that "The Little Cafe," featuring Max Linder, the great French comedian, will be released on June 6. The production is a comedy, with Linder playing the part of a waiter who has been left a fortune but is still compelled to work in a restaurant every day, and the role is ideally suited to the talents of the comedian. Wanda Lyon, one of the famous beauties of the Winter Garden, is in the leading role opposite Linder.

Edith Roberts to Be Starred in South Sea Island Picture

A STRONG picture of the South Sea Islands, the heroine of which is a half-caste native gril, educated in an American seminary and who returns to her wild customs and native dress, has just been put into production at Universal City. Edith Roberts will star in the new picture, which is to be called "Marama."

"Marama" was bought for Priscilla Dean. All plans were laid for its early production by that star. Almost at the last minute, however, a story was found that suited Miss Dean far better. Miss Roberts was the logical successor of Miss Dean in the volatile leading role of the projected South Sea picture. Norman Dawn will supervise the making of the picture. The story was written by Ralph Stock.

Miss Roberts will be supported by Jack Perrin. Another in the cast will be Noble Johnson, the giant West Indian who is remembered as the player who rode the chariot over the rapet in "Intolerance."

Others in the cast will be Richard Cummins, Arthur Jervis, Lucille Moulton and Lillian Phillips. William Howard will act as assistant director to Dawn.

Rainbow to Make Problem Drama.

The Rainbow Comedies Company is to produce a problem drama, it has been announced by Universal. The title will be "Should Waiters Marry?" George Ovey, heretofore one of the chief comedians of the company, will essay to uphold the dignity of the leading role. He will be supported by Bud Jamison, Chai Hong, Eddie Lambert and June Love, the last being an actress, and not a state of mind. Thomas Buckingham will direct the picture.

"Diligent Lions and Delinquent Husbands," the last Rainbow comedy, featuring Zip Monberg, is now completed. Monberg is at present engaged on a new comedy called "An Awful Skate." Supporting him are Edna Gregory, Emily Gerdes, Fay Holderness and Robert Gray.

"The Sagebrusher" Playing to Big Business Wherever Shown

WITH a record of nearly 400 approved contracts reported within the past ten days, thirty of them for full week engagements in some of the big first-run cities, "The Sagebrusher," Benjamin B. Hampton's screen version of Emerson Hough's story of love and faith, gives every promise of equalling the volume of business mark set by Mr. Hampton's two previous Hodkinson releases, Zane Grey's "Desert Gold" and "The Westerner," from the Stewart Edward White novel.

James Q. Clemmer was well rewarded for the excellent presentation he gave "The Sagebrusher" recently at his Seattle first-run house. M. L. Markowitz, who guides the destinies of the Strand, San Francisco, also was given cause to commend the Hampton standard of production, "The Sagebrusher" having just completed one of the most successful engagements at the Strand since Mr. Markowitz took hold.

Tucker Brothers, owners of the Royal Theatre, Tulsa, Okla., where the production was booked for a three-day run, communicated with J. C. De Walt, Hodkinson Oklahoma manager, for a two-day extension of the engagement, being the first time the house has ever played a picture more than four days.

Payette Praises Alice Joyce Picture.

Vitagraph makes public this week a letter from J. J. Payette, assistant general manager of the Crandall Theatres of Washington, D. C., in which Mr. Payette gives high praise to Vitagraph's production of "The Sporting Duchess," in which Alice Joyce stars. He says: "I am taking this method of complimenting Vitagraph on the excellent production of 'The Sporting Duchess' now running at the Metropolitan. In my opinion it is one of the very best in which this sterling actress, Alice Joyce, has ever appeared. Give us more like 'The Sporting Duchess.'"

On the strength of this film's showing at the Metropolitan, Mr. Payette has booked it for the other Crandall houses in Washington.

Anita Stewart Starts New Play.

With "In Old Kentucky" still breaking records throughout the country, "The Fighting Shepherdess" being released, and "The Yellow Typhoon" just completed, Anita Stewart reached another mile-post in her Louis B. Mayer-First National career recently by starting production on "Harriet and the Piper."

"Harriet and the Piper," by Kathleen Norris, has behind it the large circulation of the Pictorial Review, in which it ran as a serial.

Very Chic We'll Say—The Boys Are About to Start a Klu Klux Clan Movement.

Scene from "Mother's Angel," fourth release of Comedyart, made by Special Pictures Corporation.

Hodkinson Managers Report Big Bookings on "Harvest Moon"

THAT the country's exhibitors are fully cognizant of Doris Kenyon's vogue among stage and screen devotees was evidenced by the outpourings of picture showmen at trade showings of her newest Deitrich-Beck production, Augustus Thomas' "The Harvest Moon," held recently at all Hodkinson exchanges. Spot booking figures that far exceeded those obtained on Miss Kenyon's first Hodkinson release, "The Bandbox," proved convincingly that "The Harvest Moon" is all that its producers and the Hodkinson organization have claimed for it.

E. A. Crane, Hodkinson Detroit manager, who recently staged a midnight showing of Louise Glaum in "Sex," took advantage of Miss Kenyon's week engagement in Detroit and induced her to grace his exhibitor showing of "The Harvest Moon" at the Washington Theatre. The event attracted showmen from every part of Michigan.

Among the bookings reported this week on "The Harvest Moon" are the Garrick, St. Louis, Mo.; the Franklin, Philadelphia, Pa.; the Union Square, Pittsfield, Mass.; the Castle, South Bend, Ind.; the Temple, Fort Wayne, Ind., and the Columbia, Washington, D. C.

Anna Q. Nilsson Plays in "The Figurehead."

In the forthcoming Selznick production, "The Figurehead," in which Lewis J. Selznick present Eugene O'Brien as star, Anna Q. Nilsson plays the leading feminine role in support of Mr. O'Brien.

"The Figurehead" reveals Eugene O'Brien in the role of a politician. He is made the silk stocking candidate by an unscrupulous grafter who seeks the Mayorship.

Prominent in the supporting cast are Kate Price, Ora Carewe, Edwin Stevens, Joseph Girard, Francis Parks, Sheridan Dows, Mary Forbes, Sylvia Freeman, James Durfee, Kitty and a Mrs. Devlin.

The story was written by John Lynch, and adapted for the screen by R. Cecil Smith. Robert Ellis directed.

Hughes Is Viola Dana's Leading Man.

Gareth Hughes has been selected as Viola Dana's leading man for the diminutive Metro star's forthcoming production, now being filmed at Metro's west coast studios in Hollywood under the working title of "Head and Shoulders."

The story was adapted for the screen by Percy Heath of the Metro scenario department and is directed by William C. Dowlan. John Arnold is photographing the picture.

"Jenny" Now Being Filmed on West Coast.

From the Selznick West Coast studios comes the report that "Jenny," in which Lewis J. Selznick presents Olive Thomas as star, is in the course of production under the direction of Laurance Trimble.

An unusual opportunity to display her versatility is said to be offered Miss Thomas in this production.

"Jenny" was written by Roy Horniman, a well-known British writer.

"Bab's Candidate" Is the Next Corinne Griffith Vitagraph

VITAGRAPH announces that "Bab's Candidate" is the title of the next Corinne Griffith production, which will be released in June. Miss Griffith and a large company are now in the vicinity of Savannah, Ga., making the final exteriors for this picture. The company will also make a flying trip to Charleston, S. C., for additional Southern locations not available in the Savannah district. George Fawcett, a prominent member of the supporting cast, will go direct from Charleston to Florida when he finishes this picture, to start a South Sea story there with Famous Players.

"Bab's Candidate" was written by Forrest Crissey. Lucien Hubbard wrote the scenario for the production.

Miss Griffith is supported by a splendid cast. Fuller Mellish, an actor well known on the spoken stage, will be seen as Henry Dawes, the village pauper. George Fawcett, who has starred on the legitimate stage and appeared in D. W. Griffith pictures, will be seen as "Senator Melvin." Webster Campbell will appear as David Barrow, a young lawyer, in love with the senator's daughter, played by Miss Griffith. Charles Abbe, who played the character lead in Taylor Holmes' stage production of "Bunker Bean," also has a prominent character role. Others are Roy Applegate, Joseph Burke, William Holden, Blanche Davenport and Frances Miller Grant.

Schedules Third Drew Comedy.

The third of the Mrs. Sidney Drew series of comedies, featuring John Cumberland, "The Emotional Miss Vaughn," will be released May 30, and Mrs. Sidney Drew herself will be seen on the screen for the first time in over a year. She is "The Emotional Miss Vaughn," and the charming character brings her back to the screen in a manner sure to win the approval of the millions who have followed her work in the past. This picture is the only one of the series in which Mrs. Drew will appear.

"Need a Good Nurse for the—the—Blues?" Asks Mary Miles Minter.
We don't know what the lady answered, but she must have landed the job, 'cause we've got a picture of her as a nurse. Scene from "Nurse Marjorie," made by Realart.

"Stop That Man" Provides Farce Comedy for Moore

AN exact reproduction of a Parisian cafe in Montmarte, used as a rendezvous by Apaches, and known as the "Cafe Asassain," is but one of the large sets used in "Stop That Man," a farce comedy written by George V. Hobart, in which Lewis J. Selznick presents Owen Moore in his fifth starring vehicle.

Final scenes for the production are announced as having been filmed by Director Frank C. Griffin, with the assistance of Bob Dillon. Other details of the Parisian cafe set are said to show an old cracked floor of inlaid flagstones, a quaint bar with time worn casks of liquor, a low ceiling with massive beams, cracked walls, and old pictures and scores of sketches.

Included in the supporting cast are Turly Shattuck, a musical comedy prima donna; Nell Craig, a well-known screen favorite; Henry Miller, Jr., Sydney DeGray, Dagmar Godowsky and others.

Wray to Direct Ince Special.

"Beau Revel," the Thomas H. Ince special production, written by Louis Joseph Vance, in which Lewis Stone and Lloyd Hughes are to portray the principal roles, will be directed by John Griffith Wray under the personal supervision of Thomas H. Ince.

Mr. Wray directed the coming Ince superfeature production, "Homespun Folks," which was given a preview recently and pronounced by critics to be one of the leading attractions of the season.

The complete cast will be announced in the near future. Luther Reed contributed the scenario from the Louis Joseph Vance story.

Bennett Engages Marie Shotwell.

Marie Shotwell has been engaged by Whitman Bennett for an important role in Lionel Barrymore's first special production under Mr. Bennett's management. Mr. Barrymore is doing a screen version of the stage play, "The Master Mind," in which Edmund Breese starred. Miss Shotwell recently completed an important role opposite Thomas Meighan in "Civilian Clothes."

Broadway Laughs at New Lloyd Comedy.

Harold Lloyd again shook Broadway with laughter during the week of May 2, when "An Eastern Westerner," sixth of his first series of two-reel comedies for Pathe was featured at the Strand and Rialto theatres. "An Eastern Westerner" completes the first Lloyd series of multiple reelers, and at present he is engaged in the production of the initial release of the second series. Production of this feature is progressing rapidly in the new studio of the Rolin Film Company in Culver City.

In "An Eastern Westerner," Lloyd is supported by virtually the same cast which made "Haunted Spooks." It is a rich satire on the Western melodrama which was so popular in its day, and gives the star a more impressive surrounding than any of his prior subjects.

Newspaper Men See Kaufman Weekly.

The Herbert Kaufman Weekly, "Content," produced by Lewis J. Selznick from one of the Herbert Kaufman editorials, was presented at a special performance given for the members of the Newspaper Publishers' Association at the Rivoli Theatre recently. The event took place one evening during the annual convention of the newspaper men's organization. Reports have it that "Content" made a great impression upon the newspaper men, who are said to have expressed themselves surprised that editorials taken from the newspaper could be screened so artistically and entertainingly.

Hutchison Working on New Pathe Serial.

Charles Hutchison has started work at the Brunton Studio on his first serial for Pathe under his new contract. The working title of the play he will do is "The Double Adventure," for which the story and scenario were written by Jack Cunningham. Josie Sedgewick has been selected as Mr. Hutchison's leading woman and [illegible] heavy role has been entrusted to Carl Stockdale.

Universal Points to Recent Purchases as Proof It Keeps Pledges to Industry

BETTER and bigger stories is the slogan in Universal circles these days. Every possible effort is being made to obtain the most suitable stories for the various Universal stars. Although novel and original screen stories are particularly sought, the Universal scenario department is under instructions to overlook no magazine story, book or play that might make a proper vehicle for Universal players.

"Universal is keeping its word to exhibitors and photoplay patrons that Universal pictures will be based on stories of the highest class," said R. H. Cochrane, vice-president in a recent statment. "As an earnest of what the exhibitor and the picture loving public can expect from Universal, I only have to assert that in the last week alone, we have purchased half a dozen stories of the first magnitude. Universal will give them unusual direction and production.

New Vehicle for Priscilla Dean.

"Perhaps the most important is an original screen story called 'The Cat That Walked Alone' by John Colton, a young author of unusual ability who recently has turned from the magazine field to the film world. This is an ideal vehicle for Miss Priscilla Dean.

"We also have recently purchased two inimitable farcical stories by Edgar Franklin. One of these is 'Fixed by George,' a tangle of mirthful situations involving two young married couples, and which we think is the best story that could have been found for Lyons and Moran, our comedy stars. Mr. Franklin promises to go it one better, however, in a new story he is writing for us, to be called 'Once a Plumber.' It also will be used for Lyons and Moran. The first Lyons and Moran five reeler, just completed, also was a product of Franklin's pen. It is 'Everything But the Truth.'

Much Material for Harry Carey.

"We also have selected several plays for picturization—plays that peculiarly fit the abilities of various Universal stars. Among them is the musical comedy by Fred Jackson which enjoyed such a long run in New York last season, 'La! La! Lucille!' It has been rewritten in picture form and now is being produced by Lyons and Moran. We also have obtained the picture rights to another popular play, the name of which will be disclosed later.

"We are sparing no pains to supply Harry Carey with first-class stories for his human interpretations. Spurred by the success of 'Marked Men,' a recent Carey picture from the pen of Peter B. Kyne, and 'Overland Red,' a character study by H. H. Knibbs, we have lined up three stories of equal merit for the same star.

Holman Day Story for Frank Mayo.

"The first, 'Human Stuff,' is now in production. It was an original screen story. Another, soon to go into production, is 'Fightin' Job,' a screen story by H. H. Van Loan. A third, 'Sundown Slim,' from the novel by H. H. Knibbs, promises to duplicate the success of 'Overland Red.'

"Among other stories being made into Universal pictures are 'The Red Lane,' the novel by Holman Day, now being screened with Frank Mayo in the leading role; 'False Colors,' a serial story by Edwina Levin; and 'Hitchin' Posts,' an original story by H. M. Shumate."

Private View of "Humoresque" Is Attended by Large Gathering

ALMOST the entire Eastern "Who's Who" in motion pictures turned out on the evening of May 4 at the Ritz-Carlton Hotel in New York to witness a private showing of Cosmopolitan Productions' latest offering, "Humoresque," directed by Frank Borzage and featuring Alma Rubens.

The showing was held in the grand ballroom. The crowd was so large that even standing room was at a premium. A twenty-piece orchestra under the direction of George Beynon furnished the incidental music, and the projection was in charge of Frank Jacobs, Cosmopolitan's projectionist. The picture was a hit, and long applause followed the showing. The direction of the affair was handled by Harry I. Day, director of advertising for Cosmopolitan.

Some of Those Invited.

Among those present were Daniel Frohman, Mr. and Mrs. Elek J. Ludvigh, Fannie Hurst, Jacques S. Danielson, Norma Talmadge, Robert G. Vignola, William LeBaron, William Sistrom, Montagu Love, George D. Baker, Albert Capellani, Norman Kerry and Lulu Warrenton.

Start Testimonial Drive.

As a testimonial to Sam E. Morris and Charles R. Rogers, Briton N. Busch and Lewis J. Selznick, in order to reward all the branch managers for splendid business results, have inaugurated a special drive for volume business during May and June, which will be known as "Sam E. Morris and Charles R. Rogers months."

The purpose of the drive, according to an announcement, has been started merely as an added impetus to the spirit and enthusiasm that was manifested by the Selznick and Republic branch managers at the recent Selznick exchangemen's convention in New York.

Newspaper Publicity Proves How Popular Is Carpentier

PROVING the increasing popularity of Georges Carpentier, newspapers last week gave more of their valuable space to the French hero than ever before. From coast to coast it was flashed that Carpentier had signed a contract by which he receives $2,000 a day for his appearance in person, and exhibitors immediately began to figure his value as a moving picture attraction.

Although they cannot contract for his personal appearances, they balance against the fact that in the society drama that is being produced by Robertson-Cole the French hero will be seen not only as a fighter but as an actor. The picture production, in other words, will be most intimate and will show the man's versaility. And there will be more than an hour of the "Idol of France" instead of a few moments.

Picture Nears Completion.

The picture is now practically completed. Exterior scenes were finished at Lakewood, N. J., the latter part of last week. These scenes with Carpentier were the last to be made of the star, who started his personal tour of the country on May 3. A few more scenes remained to be shot of the other members of the company and it is anticipated that the picture will be cut during the week of May 10. The pre-release date is Memorial Day, May 30.

Sam Rork and Eugene Roth in New York.

Sam Rork, general manager of the Katherine MacDonald Pictures Corporation, and Eugene Roth, of San Francisco, who are interested together in a new producing company, are in New York City planning future activities. It is possible they will sell the Charles Hoyt play, "The Texas Steer," and for their first work produce the James Oliver Curwood story, "Golden Snare."

Mr. Roth still is manager of the California, Portola and Imperial theatres in San Francisco, which recently passed into the control of Famous Players-Lasky.

"You're 'No. 99.' Come from Under That Table!" Scene 3—"Marry me. I'm Not 99; Only 18."

J. Warren Kerrigan shown here in "No. 99," his latest W. W. Hodkinson production. Just thought he'd pose in the center with the girl he gets in the last reel of the picture.

Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Don't Every Marry

(Matt Moore—First National)

M. P. W.—With settings admirably chosen and some bright subtitles to enliven the story, "Don't Ever Marry" is well worth being called a First National attraction.

N.—You may classify it as a fast moving, mirth provoking comedy.

T. R.—Clevery comedy replete with numerous farcical situations.

W.—"Don't Ever Marry" is a feature comedy in every sense of the word and may prove just as attractive and profitable from its standpoint as "The River's End" is from the dramatic angle.

Would You Forgive?

(Vivian Rich—Fox)

M. P. W.—It is satisfying in story, splendidly acted and rises to a really dramatic climax.

N.—Small appeal in conventional drama.

T. R.—An acceptable program attraction.

W.—Will draw and should appeal to the sensation seekers.

Neglected Wives

(Anne Luther and E. J. Radcliffe—Wistaria)

M. P. W.—Will in all likelihood appeal to the majority of audiences.

T. R.—It is a melodrama a bit exaggerated, but with the old ten-twenty-thirty-cent appeal.

E. H.—The picture is well made and the story holds interest throughout.

W.—Conventional story dealing with unreal characters.

Just a Wife

(Roy Stewart and Leatrice Joy—Selznick)

M. P. W.—Will be remembered as an artistic achievement and a splendid drama.

N.—As a photoplay it offers another example of cruelly maltreated stage success.

T. R.—Film play of merit.

E. H.—Promises much for the future product of this newly formed organization.

Dangerous to Men

(Viola Dana—Metro)

M. P. W.—Pleasing comedy-drama based on story by H. V. Desmond.

N.—Viola Dana's "pep" carries slight comedy.

T. R.—Entertaining comedy.

W.—Will prove boresome unless accepted as very light comedy.

The Devil's Pass Key

(Eric Von Stroheim—Universal)

M. P. W.—Will have wide appeal because of its plot novelty and brilliant presentation.

N.—Stroheim has another big photoplay here.

T. R.—Eric Von Stroheim has done with "The Devil's Pass Key" very much what he did with "Blind Husbands," using Paris for a background instead of the Alps.

W.—Remember "Blind Husbands," then go to it with this.

Two Weeks

(Constance Talmadge—First National)

M. P. W.—A bright comedy of woman's winning ways.

T. R.—Should prove a valuable box office asset.

W.—Fast, sparkling comedy that will appeal to all.

E. H.—That great body of fans who await each Constance Talmadge publication with anxiety will welcome "Two Weeks."

Captain Swift

(Earle Williams—Vitagraph)

M. P. W.—The average person will find entertainment in following the story of the man accused of many crimes.

N.—A pleasing picture which should interest.

T. R.—The picture as a whole deserves listing as a program attraction of undoubted merit.

W.—Moderately interesting drama with well drawn characters.

The Strange Boarder

(Will Rogers—Goldwyn)

M. P. W.—"The Strange Boarder" should be a big winner anywhere.

N.—It has heart interest, suspense and dramatic moments, together with little touches of comedy which should interest and amuse.

T. R.—One of the very best comedies on which this favorite has figured.

W.—Will do if you don't make promises.

Rio Grande

(Rosemary Theby and Allan Sears—Pathe)

M. P. W.—Is perhaps the strongest up to the present of the many screen stories dealing with the unquiet territory along the Mexican border.

N.—Should give satisfaction wherever shown.

T. R.—The acting is satisfactory—but it's more the atmosphere which makes the picture worth while.

W.—Actionful melodrama laid on American-Mexican border.

The Fighting Shepherdess

(Anita Stewart—First National)

M. P. W.—Anita Stewart again scores a heavy triumph and almost supplicates the success she attained in the role of Madge in "In Old Kentucky."

N.—Colorful melodrama with star as Western heroine.

W.—Above the average and will specially please star's admirers.

E. H.—Satisfies all demands as a "follow-up" for "In Old Kentucky."

A Fool and His Money

(Eugene O'Brien—Selznick)

M. P. W.—It is one of the most artistic pictures of the year.

T. R.—The action is fairly fast and the picture as a whole affords pleasing entertainment.

W.—May possibly get over with the special O'Brien admirers.

E. H.—It compares favorably with any of the star's previous productions and occupies a higher plane than most of them.

"By Jove, and the Cig'rette Holder Is Q-Quite Long, 'Ole Top—Beg Pardon—'ole Girl."

"Doug" Fairbanks is sure some stoker in "The Mollycoddle," his latest United Artists' production. The mus[illegible] the cause for conversation in scene 1. Gotta see the picture to find out if he shaves it off.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

A PICTURE is now running at a theatre on Broadway that offers an excellent example of the importance of correct subtitles. The locale is a foreign country, a condition that makes it all the more imperative that the information conveyed by the printed words should not be misunderstood by the spectator. The picture has much to recommend it, although it suffers considerably from having been directed by the man who plays the leading character. We have already had one shining illustration of the folly of a star becoming his own director. The old saw about the lawyer who pleads his own case may be too harsh a judgment of the matter, but star and director are put at a great disadvantage when the duties of both positions are combined in one person.

But to return to the subject of subtitles: The foreign made picture contains a number of beautiful views of the coast and stretch of ocean near a fishing village in northern Europe. The hero is a pilot. One night a number of his neighbors are shown gathered on the shore, intently watching a sailing craft in the distance. They seem greatly excited, and the way the waves break against the rocks would lead a landsman to think that a heavy storm is raging. And this is where the misleading subtitle comes in. It states that the boat in the distance is in distress, and does not make it clear that the craft is signaling for a pilot because the channel into the harbor is both narrow and crooked and there are shoals on every hand that make it dangerous. The first impression is that the storm has rendered the craft unmanageable, although even a land-lubber may wonder somewhat when the pilot puts out to sea in an open boat with a full spread of canvas and sails a straight course for the craft in distress. Scenes aboard her show her to be a yacht, well manned by a sturdy crew that seem to have lost their heads and all knowledge of seamanship.

The yacht, with all sails set and not a reef in one of them, has been thrown up into the wind, and the sailors make frantic but meaningless efforts to "do something," with the flapping canvas. True, there is only what is known as a wholesail sailing breeze blowing; the pilot's boat proves this by the ease with which it makes the passage from the shore to the yacht. Any pretense to good seamanship could have kept the yacht, under reduced canvas, riding the waves in deep water until the pilot came aboard. When that useful person does reach the yacht he gives a turn at the wheel, the sails fill and the boat runs rapidly but smoothly toward the shore.

A false note is struck when the landsman is led to believe that the yacht has been made helpless by the fury of the gale, and the bad seamanship of the crew hurts the picture for the nautical sharp. An explanation in the subtitles of the exact conditions would prevent the first misunderstanding, and a little judicious editing of the scenes on the yacht would restore that respect for the crew and the captain that all good sailors like to feel for each other, no matter the other fellow's nationality.

WEITZEL.

IN THIS ISSUE.

"The Dancin' Fool" (Paramount).
"Passions Playground" (First National).
"Riders of the Dawn" (Hodkinson).
"Jenny Be Good" (Realart).
"The Devil's Claim" (Robertson-Cole).
"The Thirtieth Piece of Silver" (American).
"Humoresque" (Cosmopolitan).
"The Dark Mirror (Paramount).
"For the Soul of Rapfael" (Equity).
"Simple Souls" (Pathe).
"The Deep Purple (Realart).
"The Adventuress" (Republic).

"Riders of the Dawn"

Hodkinson Melodrama Adapted from "The Desert of Wheat," by Zane Grey," Is Alive with Action.

Reviewed by Louis Reeves Harrison.

THERE is not only good material for melodrama in the original story by Zane Grey, but the producers of "Riders of the Dawn," Benjamin B. Hampton and Eltinge F. Warner, have laid hold of the dominant mood of the novel and stuck consistently to it throughout. Only in preserving villains from destruction for no other purpose than keeping them alive to the very end have the producers offended plausibility. Aside from this fault they have allowed nothing to distract them from carrying out the theme of Zane Grey's novel with many strong notes and some touches of true pathos.

Especially fine is the introduction. It is one which immediately plants the leading character in sympathetic interest. The home-coming and kindly reception of the returned soldier is an affecting situation. The ensembles, the night gathering of hoboes and the spirited riding of the vigilantes, are handled with unusual skill. There is no false economy displayed in the number and quality of types required to get convincing effects.

Roy Stewart in the leading role radiates vigor and energy while up against such accomplished villains as Robert McKim, arch conspirator of the screen, and cave man Frederick Starr. Claire Adams has limited opportunity, but she plays her part with gentle grace. Settings and backgrounds are beyond criticism. Many of the subtitles are forceful, giving dignity and character to the entire product. "Riders of the Dawn" as shown at the Strand Theatre is a generally fine entertainment.

Cast.

Kurt Dorn.....Roy Stewart
Leonore Anderson.....Claire Adams
Chris Dorn.....Marc Robbins
Tom Anderson.....Joseph J. Dowling
Henry Neuman.....Robert McKim
Nash .....Frederick Starr
Olga .....Violet Schram
Glidden .....Frank Brownlee
Kathleen .....Marie Messenger

Story by Zane Grey.
Length, Five Reels.

The Story.

The homecoming of Kurt Dorn from active service in France brings out the village band, many prominent citizens, and even veterans of the Civil War. His heart is in his eyes when he meets Leonore Anderson, and he is rejoiced to find a responsive warmth in her greeting. As soon as he can get rid of friends and pay his respects to his father, Dorn is at the Anderson home releasing the pent-up ardor of his soul. He is accepted by Leonore, by her father and even by her little sister, a high favorite with all. He soon gets down to work in the wheat fields —harvesting time is nigh—but he is summoned to a secret conference and appointed to lead vigilantes, known as "Riders of the Dawn," against a band of camping "radicals" intent on a campaign of destruction and labor demoralization.

Dorn is so bold in his methods that he becomes a marked man. Attempts are made to destroy the Dorn wheat fields by lumps of phosphorus which burst into flame under the heat of the sun. Then he has incurred the hatred of a secret leader of the radicals, a lawyer named Neuman, a disappointed suitor for the hand of Leonore. A tool of Neuman, a supposed French girl appears and claims she is Dorn's wife, discrediting him with all but his father. Dorn is now so embittered that he conducts a single-handed warfare against the radicals, determined to get at their leader.

When their murderous activities result in the death of Leonore's little sister, he goes into the camp with only an aid behind him to represent a concealed posse and kills the murderer in hand-to-hand conflict. He rescues Leonore from their clutches and battles against the entire band with Leonore at his side, until the "Riders of the Dawn" arrive in force and round up the "radicals." Then is Dorn's name cleared and his future happiness assured in the love of true-hearted Leonore.

Program and Exploitation Catchlines:

Smashing Melodrama Adapted from the Well-Known Story—"The Desert of Wheat," by Zane Grey.

He Just Returned from War and Was Happy with His Sweetheart—Then He Is Called to Lead "The Riders of the Dawn" Against a Band of Radicals—See the Thrilling Rescue of the Girl and the Final Rounding Up of the Gang.

Roy Stewart Featured in a Thrilling Story by Zane Grey—A Hand-to-Hand Struggle for Life—The Rescue of His Sweetheart and the Attempts to Burn the Wheat Fields Are Just a Few of the Many Gripping Moments.

Exploitation Angles: Make Zane Grey your star and follow with Stewart and such others of the cast as are best known to your patrons. Go to some pains to connect this title with "The Desert of Wheat," the title of the novel. Then book in with the anti-radical tone of the story for all you can get out of it. Copying "In Old Kentucky," you can use night riders for street workers, singly or in a group.

"The Dead Line"

Five-Reel Fox Subject Features George Walsh in Exciting Mountain Feud Story.

Reviewed by Robert C. McElravy.

SET in a wild and picturesque region of woods and mountains, with a pretty stream dashing through it, this five-reel Fox production, "The Dead Line," makes a strong vehicle for George Walsh. He appears as an athletic young mountaineer, who has inherited a family feud, and loves a girl on the other side of the big quarrel. The story gets a brisk start and contains some admirable dramatic moments. It also maintains a fine degree of suspense, making the spectator forget that he is watching a picture, a tribute to the

quality of the tale and the smoothness of its direction.

The plot runs true to form for a mountain feud yarn. This is not a bad fault in folk stories, for, like the true Western story, there are but few real situations. Such productions, when brought up to an uncommon point of appeal, owe the fact not so much to an effort for originality as to a consistent handling of old and time tried incidents. The coming of prohibition has in a way served to brighten up the feud tale, as there are always some illicit stills in evidence, and there is more than one touch of humor in the quaint ways in which booze is dispensed. Judge Ramsey's difficulties in getting his "licker" in this subject should awaken much sympathetic interest.

This story is strengthened, among other things, by the fact that the hero meets with a moral crisis, affecting his personal courage.

Cast.

Clay Boone.....George Walsh
Mollie Powell.....Irene Boyle
"Bebe" Boone.....Baby Anita Lopez
David Boone.....Joseph Hanaway
Lem Harlan.....Al Hart
Zeke Harlan.....Henry Pemberton
Dan Harlan.....James Milady
Judge Ramsey.....Gus Weinberg
Dwight Weston.....G. A. Stryker
Julia Weston.....Virginia Valli
Hamilton Weston.....James Birdsong
Buck Gomery.....John Hopkins

Story by Paul H. Sloane.
Directed by Dell Henderson.
Length, Five Reels.

The Story.

Clay Boone, in "The Dead Line," is a member of a family which has long been at war with the Harlans in the Kentucky mountains. Clay and his father have refused to join with other mountaineers in a so-called "moonshine" trust, to which the Harlans belong. The hero is in love with Mollie Powell, a sister-in-law of the Harlan men, and under the cruel treatment she receives at home Mollie does not love the Harlans any better than does young Boone. She has been forbidden to speak to Clay, but meets him clandestinely.

In the course of several shooting altercations, Clay's father is killed; also old Dan Harlan. Clay and the Harlan boys are arrested and placed in jail, but all make a sensational escape during the trial. They fight again and this time Clay's protege, a little girl named Babe, is shot and killed. So great is his grief that Clay swears never to touch a gun again. He even endures taunts of cowardice from his enemies, and bears with Mollie's criticism. Later, however, he responds to Mollie's appeal, when a girl is in danger at the hands of one of the gang. He makes a long and terrific struggle, which results in saving the girl and his own honor. This renews Mollie's faith in him.

Program and Exploitation Catchlines:

Stirring Drama of Love and Revenge with George Walsh.

Unusual Story of Feud—Love and Moonshine in the Beautiful Kentucky Mountains.

Exciting Mountain Feud Story with Daring George Walsh in the Part of an Athletic Young Mountaineer.

Exploitation Angles: Play up Walsh for your chief point and then work on the "booze" angle. This is timely and can be worked to the limit. You can get some novelty stuff from the title, drawing a dead line about your house and similar stunts.

"Passion's Playground"

Katherine MacDonald's Latest First National Release Demonstrates Her Acting Ability.

Reviewed by M. A. Malaney.

KATHERINE MACDONALD has avoided the mistakes of many rising young screen stars by showing that she can act and allowing her beauty and posing to be a second consideration. This is in "Passion's Playground," her latest picture released by First National. In this picture Miss MacDonald runs the gamut from laughter to intense emotion. As to the story, it was adapted from C. N. and A. M. Williamson's "Guests of Hercules." The scenes are at Monte Carlo. The picture is very dramatic and unusually interesting.

A fine supporting cast adds to the class of the production. Norman Kerry is the leading man. He looks the part of the hero and acts it admirably. Nell Craig and Edwin Stevens have prominent places in the cast. "Passion's Playground" is a very worthy and well-made production and should find favor everywhere.

Cast.

Mary Grant.....Katherine MacDonald
Prince Vanno D. Robbia.....Norman Kerry
Marie Grant.....Nell Craig
Lord Duntry.....Edwin Stevens
Lady Duntry.....Virginia Ainsworth
Prince Angelo D. Robbia..Rudolph Valentine
Dodo Wardropp.....Alice Wilson
James Hanaford.....Howard Gaye
Idina Bland.....Fanny Ferrari
Molly Maxwell.....Sylvia Jocelyn
Cure of Roquebrune.....Walt Whitman

Directed by J. A. Barry.
Length, Five Reels.

The Story.

Mary Grant, a novice in a French convent, is the heroine of "Passion's Playground." She is the child of a gambler and a runaway mother, and wanted to run away to Monte Carlo. Despite the warning of her friend, Molly Maxwell, who pointed to the fate of Marie Grant, a third chum, who eloped with a married man, the novice carried out her plan when she came into her inheritance at the age of 24. At Monte Carlo she made big winnings and was the center of attraction. Prince Vanno Della Robbia fell in love with her. He introduced her to his brother, Prince Angelo, whose bride proves to be the runaway Marie Grant.

The brothers knew nothing of Marie's past, and Mary promised to keep it a secret. Idina Bland, enraged at Prince Angelo's marriage, tells the secret in the absence of Prince Vanno. Marie falsely asserts the story is not true of her, but of Mary Grant, who, by her silence, admits her guilt. Mary Grant leaves, but it is Molly Maxwell who comes to Monte Carlo with the true story that sends Prince Vanno in search of Mary. In the meantime Mary is the victim of adventurers who seek to steal her wealth. The Prince intervenes at the proper time and proves his mettle, winning Mary's love.

Program and Exploitation Catchlines:

An Absorbing Romance of Monte Carlo—See Katherine MacDonald in the Role of Mary Grant, the Girl Who Broke the Bank.

She Left the Scottish Convent When She Received Her Inheritance—She Goes to Monte Carlo, Where She Becomes the Victim of an Adventuress—But She Is Saved Before It Is Too Late—By Whom? See "Passion's Playground" for the Answer.

See the Gambling Tables at Monte Carlo—The Great Hall of Passions—They're in "Passion's Playground" with Katherine MacDonald—The Girl Who Came from a Convent and Broke the Bank.

Exploitation Angle: Gambling always has a lure and in this picture there is much of it. That is why Monte Carlo should be played up. The scenes at this resort are so faithfully reproduced that you can say they were actually made there, without a comeback. The story having been adapted from C. N. and A. M. Williamson's "Guests of Hercules," this should be mentioned in your ads and it might get you a book-store window display. Also play up the star, who is becoming a big favorite, and pound home that it is a high-class production, expensively made.

"The Thirtieth Piece of Silver"

Margarita Fisher and King Baggot Appear in the American's Pleasing Presentation of a Terhune Play.

Reviewed by Epes W. Sargent.

SLIGHTLY amended to meet the exigencies of screen direction, Albert Payson Terhune's story, "The Thirtieth Piece of Silver," is an even more amusing story in the film than it was in printed form.

It is a clean-cut legitimate story which affords Miss Fisher one of the best legitimate vehicles she has ever had and she gives good account of herself in her depiction of this modern victim of a still more modern Bluebeard. She costumes the part gorgeously and plays with a restraint her work has not always known. King Baggot acquits himself well in the thankless role of the jealous husband and does not yield to the temptations offered by the part for overplaying. Lillian Leighton as a fortune teller plays her part with an emphasis which gives the semblance of unreality to the character, though as a matter of fact she is well within the character as the insiders know it. Forrest Stanley gives an excellent account of himself as the rejected suitor and considerable of the comedy honors go to three uncast negro players, the colored servant of the fortune teller and a pair of bell hops, who play to the manner born.

The story has been done into a screen play with unusual care and moves smoothly to a surprise climax, which keeps the interest well sustained to the last few feet of film. There is only sufficient falling action to provide an effective ending scene.

It is a comedy above the average and should please everyone.

Cast.

Leila Cole.....Margarita Fisher
Tyler Cole.....King Baggot

(By special arrangement.)

Mignon Brunner.....Lillian Leighton
Captain Peyton Lake.....Forrest Stanley

From the novel by Albert Payson Terhune.
Adapted by Daniel F. Whitcomb.
Directed by George L. Cox.
Length, Five Reels.

The Story.

Leila Cole has rejected Captain Lake in favor of Tyler Cole, an enthusiastic coin collector, whose pride is the fact that he is the owner of the last of the thirty shekels paid Iscariot for the betrayal of his Master. He guards this coin with jealous care and will not permit it to be handled. Leila is told she must never open the cabinet and is not told the treasure it contains. Such things are beyond the feminine powers of appreciation. Her jealousy thus aroused is fanned by a fortune teller, Mignon Brunner, who plays the husband against the wife with the aid of a maid in the Tyler home. Leila is encouraged to believe the worst of the skeleton in the closet and Cole is made to believe that Captain Lake is still to be feared as a rival. A mutual distrust is created which becomes profitable to the seeress.

Leila is finally driven to opening the cabinet and is surprised to discover that the mysterious case does not harbor a portrait of her rival, but contains only an old silver coin. She is holding the coin when Lake calls, back from service with the Flying Corps. In her enthusiastic welcome she forgets the coin, which drops into the cuff of Lake's trousers.

Cole's appearance on the scene just as Leila is rising from the floor from her search for the coin gives him the wrong impression of the tableau. He orders Lake out and his distress when Leila confesses that Lake came for the coin, a statement she invents to cover her own transgression, is so great that she visits Lake's hotel, where she is nearly caught by her husband, who comes close upon her heels. From this point the story moves swiftly to a surprise climax, which is followed by the establishment of a new sympathy between husband and wife.

Program and Exploitation Catchlines:

When a Woman Is Curious and Her Husband Is Secretive Trouble Is Bound to Follow.

How a Crap Game Saved a Happy Home.

Spend Your Thirtieth Piece of Silver for the Laugh of Your Life.

If Your Wife Believes in Fortune Tellers Take Her to See "The Thirtieth Piece of Silver."

Any Woman Can Pick a Lock with a Hairpin, Yet Husbands Will Persist in Keeping Things Locked Up.

If Your Husband Is [illegible] Don't Serve Old Sweethearts with Tea.

Margarita Fisher Was Unhappy, But It Was Not Because She Lacked for Dresses. See Them in "The Thirtieth Piece of Silver." It's a Fashion Show.

Exploitation Angles: Play up stars and author with equal force, for the author will bring in much additional business to most houses. Make it clear that this is a modern comedy and not a religious or morality play. A complete service section is in preparation and will soon appear.

"The Dancin' Fool"

Paramount Artcraft Presents Wallace Reid in Breezy Light Comedy.

Reviewed by Louis Reeves Harrison.

AS "The Dancin' Fool" Wallace Reid enters a new field. It is a dangerous one, inasmuch as he is portraying the character of a "rube," so admirably done by an actor who specializes in that role. He carries on, however, by sheer force of exuberant personality. Nearly everything is thrown his way, in the style of those who write to please the star, but the star in this case sets out to please the audience with his frothy comedy and does it so amiably that he pleases in spite of the vehicle in which he rides to fame and fortune. That the vehicle creaks occasionally is not of great consequence. We know in advance that the rube is bound to be a world-beater—one of the characters says so—so we let it go at that and watch the amiable company centre attention on the super-amiable lead. As for the title, it might better be "Jugs and Jazz," for that is what the story is about.

Helpful to the general effect is an unusually fine cast, Bebe Daniels hitting some high points of interest by her grace and fine acting. As for Raymond Hatton, in the character of a crabbed old uncle, he wins the biggest laugh by work as consistent as it is clever. Then there is veteran Tully Marshall and a background of other fine types. There is nothing in "The Dancin' Fool" strong enough to enable it to stand by itself in an emergency, but it serves its purpose to present a good-natured and manly-looking star dancing along a path of roses to delightful results the rest of us have to struggle for and almost never get. As presented at the Rivoli, "The Dancin' Fool" pleases, and so it will probably do wherever shown.

Cast.

Sylvester Tibble.....Wallace Reid
Junie Budd.....Bebe Daniels
Enoch Jones.....Raymond Hatton
Meeks .....Willis Marks
McGammon .....George B. Williams
Ma Budd.....Lillian Leighton
Elkus .....Carlos San Martin
Gaines.....W. H. Brown
Harkins.....Tully Marshall
Dorothy Harkins.....Ruth Ashby
Tom Reed.....Ernest Joy

Story by Henry Payson Dowst.
Scenario by Clara Genevieve Kennedy.
Directed by Sam Wood.
Length, 4,124 feet.

The Story.

Fresh from the country, Sylvester Tibble obtains a six-dollar-a-week job of an uncle in the business of jug making and drifts from work into a gay cabaret. His restless feet draw the attention of pretty Junie Budd, a dancer, and the rube's brave defense of her in difficulties stirs a live interest in her heart. She takes him to her mother, arranges for him to live at her home and teaches him to dance with such purpose that he becomes her partner. Together they make a hit and are paid two hundred a week for their act. Because of the kind little girl's interest Tibble prospers unknown to his crabbed old uncle. Known only as "Ves" at the cabaret, he overhears a plot to purchase the plant of his uncle, who is a fine jug maker, but behind the time, his concern dying of dry rot.

In spite of the fact that he is regularly fired by his uncle, Tibbles comes back again and always with some suggestion so valuable that he gains in business influence and prestige. Before going on a trip to sell goods, he warns his uncle not to sell the plant. His departure is falsely interpreted by Junie, who believes he has tired of her and of being only a cabaret dancer. She returns the engagement ring he has given her and makes herself generally unhappy until his triumphant return.

"Sh-h, Stop Shakin' Your Feet—Not "One-Step."

Wallace Reid in Paramount's "The Dancin' Fool."

Sylvester comes back just in time to save his uncle from a disastrous sale of the business. Ves has accomplished wonders on the road, and he defeats the conspirators by displaying a bunch of orders that bids fair to re-establish the business and securely establishes him as a partner in it. At last Junie knows he has acted for the best, and she gladly consents to be his dancing partner for life.

Program and Exploitation Catchlines: The Amusing Tale of a Jigger—Oh, But Wasn't He "The Dancin' Fool?"—He Was a Regular Hick—Bang! "Ves" Comes Through as a Cabaret Dancer and the Next Thing in Order Is His Marriage to His Pretty Dancing Partner.

He Was a Small Town Guy in a Big City Trying to Sell Jugs—One Night He Passed a Cabaret and His Jazzy Feet Just Misbehaved—He Gets a Job as An Entertainer and Then Everything Suddenly Becomes Rosy for Him—See Wallace Reid in An Amusing Role.

A Romance of Jazz—Jugs—And Joy—See the Latest Steps in Dancing—And There's Sure a Bunch of Them—It Will Be Hard to Set Still When You See the Motions of This Jazzy Jazz Band—Wallace Reid in Another Comedy Drama.

Exploitation Angles: Play up Reid and Babe Daniels and any others of the cast who are local favorites. Hook up with the story origin of the play and stress the cabaret stuff, particularly the costumes and the cave man dance specialty. You can get some good window hook-ups with a display of "jones jugs," filled or unfilled. Jugs possess a strong appeal these days. Work on the old brown sort or any fancy shaped jugs.

"Humoresque"

Frank Borzage Injects Realistic Atmosphere Into Screen Version of Fannie Hurst Story of New York's Ghetto.

Reviewed by Margaret I. MacDonald.

HUMORESQUE" is one of the year's big productions. It was made for Cosmopolitan Productions by Frank Borage from a story of New York's Ghetto written by Fannie Hurst, and will be released by Famous Players-Lasky early in June. Alma Rubens is the featured member of the cast, but so interesting is the characterization, so carefully outlined is each individual character, so genuine is the background against which the story has been set, that the spectator is not conscious that the picture has a star. In other words, "Humoresque" is not built around any one personality; the characters are woven into the story.

There are some points in the picture which could be criticised. For instance, rather too much time is given to scenes portraying the unhappy circumstances surrounding the young soldier's departure for France. The near miracle of his sudden regaining of the use of his hands after being wounded in the war is not convincing, inasmuch as he is immediately able to play the violin. But the production as a whole will stand as one of the high marks of the art. The human interest element is particularly strong, and there is a wealth of natural comedy to relieve the pathos. It is rarely that a picture is seen in which so much time has been spent on preserving the flow of incident which goes to make up the daily life of the characters, where also dramatic situations are sharply outlined.

The characters are particularly well acted by an excellent cast. Vera Gordon, as Mamma Kantor, and Dore Davidson, as Abraham Kantor, are not easily forgotten in their portrayal of these roles. Bobby Connelly and Gaston Glass, impersonating Leon Kantor at different ages; Miriam Battista and Alma Rubens, as Minnie Ginsberg in childhood and girlhood; Sidney Carlyle, in the difficult and perhaps thankless role of the imbecile son of the Kantors, are all especially to be commended.

Cast.

Mamma Kantor.....Vera Gordon
Abraham Kantor.....Dore Davidson
Leon Kantor..... { Bobby Connelly / Gaston Glass
Mammie Kantor.....Sidney Carlyle
Esther Kantor..... { Helen Connelly / Ann Wallick
Isadore Kantor..... { Joseph Cooper / Maurice Levigne
Rudolph Kantor..... { Alfred Goldberg / Edward Stanton
Boris Kantor..... { Mrs. Cohen's Baby / Morris Peckre
Sol Ginsberg.....Louis Sterns
Mrs. Isadore Kantor.....Ruth Sabin
Baby Kantor.....Frank Mitchell

Story by Fannie Hurst.
Scenario by Frances Marion.
Direction by Frank Borzage.
Length, 5,987 Feet.

Story.

The story of "Humoresque" involves the combined emotions represented in the streets of New York's Ghetto and the daily life of a few of its inhabitants, with the Jewish family Kantor occupying the center of the stage.

Abraham Kantor and his wife are characteristic of the parenthood of their race. Abraham has the traditionary love of money, while Mamma Kantor, who also has a due respect for the pennies, halts at the thought of sacrificing the genius of her favorite son, Leon, who has the gift of music, to the money god. With the help of his mother's faith in him, he finally succeeds in climbing the ladder of fame, and is about to sign a contract for a series of concerts at a high salary, when the war breaks out and, unable to resist his country's call, he enlists in the army.

Then comes the day of parting, when he must not only bid goodbye to his mother and father, but also to his sweetheart, Minnie Ginsberg. And after that, months later, there is the return of Leon on the hospital ship wounded almost to death. With both his arms injured, and apparently little hope left of his ever being able to play again, he loses interest in life, and, in spite of Minnie's repeated assurances of her love for him, he refuses to discuss the rendezvous which he had promised to keep with her in the spring. One day, when he has told her that he will not marry her on account of his crippled condition, she leaves the room and falls in a faint outside the door. The shock causes him to forget himself, and rushing out he lifts her in his arms and carries her back into the room, suddenly discovering that his imagination has held

him in check and that his ailments are not as real as he has led himself to believe.

Program and Exploitation Catchlines:

Interesting Story of New York's Ghetto.

A Drama of Heart Interest by Fannie Hurst—A Play for Everyone.

A story on the Daily Life of the Inhabitants of New York's Ghetto, with Alma Rubens.

"The Dark Mirror"

Dorothy Dalton Has Dramatic Dual Role in Paramount-Artcraft Production.

Reviewed by Herbert Caryl.

MYSTERY, adventure, love, gunplay, murder, escapes, fire and romance follow each other with lightning like rapidity in "The Dark Mirror," the latest Paramount-Artcraft production. And through the whole thrilling and absorbing story Dorothy Dalton plays as effectively the part of beautiful and accomplished Priscilla Maine as she does the role of Nora the underworld girl. "The Dark Mirror" has a wider appeal than most screen melodramas in that the somewhat modern theory of psychic influence is introduced. It is by psychic analysis that Priscilla's sweetheart solves the dark mystery of her life. He discovers that Nora is Priscilla's twin sister and that a hidden influence causes Priscilla to dream of the bitter struggles in life fate deals out to the poor Nora. Every character in the picture is well acted by the accomplished company of players supporting Miss Dalton in her dual role. "The Dark Mirror" grips the attention of even the most confirmed moving picture goer. The breath comes quick and fast as the gunmen shoot down the raiding police, as Nora battles in the flaming bedchamber against a jealous and murderous bandit lover, or as she meets death with his hand at her throat under the water of the lake in Jersey.

Cast.

Priscilla Maine } .....Dorothy Dalton
Nora O'Moore }
Dr. Philip Fosdick.....Huntley Gordon
Red Carnahan.....Walter Neeland
Inez .....Jessie Arnold
Addy .....Lucile Carney
Mario .....Pedro de Cordoba
The Nut.....Donald MacPherson
Charlie the Coke.....Bert Starkey

Story by Louis Joseph Vance.

Scenario by E. Magnus Ingleton.

Directed by Charles Giblyn.

Length, 5,084.

The Story.

Priscilla Maine is an accomplished and charming society girl who has been reared in the belief that she is the only child of her father. She is devoted to art, and Dr. Philip Fosdick, a specialist in psychic analysis, who falls in love with her, is asked by Priscilla to solve the mystery of a series of dreams which have been haunting her for years, in which she sees her counterpart and in which she undergoes many thrilling experiences. She sketches these dreams vividly and employs the names of the characters she has encountered therein.

Dr. Fosdick reads the account of a murder and recognizes the names of participants in the crime as being those mentioned by Priscilla. He begins an investigation. Meanwhile, Nora O'Moore, who is the counterpart of Priscilla, is living in the slums and known to the underworld as Red Carnahan's "girl." Mario Gonzales, a Spaniard, loves her, and, previous to the murder of which Dr. Fosdick has read, she had promised to be Gonzales' wife. Because of police activity following the commission of the crime, she is unable to keep her promise. But Mario rescues her and Priscilla escapes to the street, where she meets Mario and some policemen. Believing Priscilla to be Nora, his wife, Mario takes her to his home in Jersey. Carnahan makes his escape by jumping out of a window.

Priscilla tells Mario that she is not his wife, but he refuses to believe her. She asserts that Nora is dead. Dr. Fosdick arrives and is explaining matters to Mario when Priscilla looks out of a window, sees the lake and recognizes it as the water in which she had seen Carnahan drown Nora in her dream. Carnahan is drawn to the scene of his crime and makes his way to the spot where Nora's body lies. He draws it to the surface and is horrified to see Priscilla standing at the shore. He drops Nora's body and drowns himself in fear. Priscilla falls fainting in Dr. Fosdick's arms and becomes seriously ill.

It develops that her father had married a gypsy girl by whom he had twin girls. The mother ran away with Nora, while the father retained the custody of Priscilla. Mario returns to say farewell to Priscilla and she realizes that he has no power over her and she consents to wed Dr. Fosdick, whom she has loved from their first meeting.

Program and Exploitation Catchlines:

Thrilling Adventure Picture, with Dorothy Dalton in a Dual Role.

A Romance of Two Different Worlds About Two Beautiful Women—The Fashionable World and the World of Slums—See This Play of Adventure and Thrills.

Sensational Story of Two Pretty Sisters Who Never Met—Dorothy Dalton in a Dual Role.

Exploitation Angles: Play Miss Dalton and her appearance in "Aphrodite" across the table. Then play up the psychic angle, which is a new angle to "The Corsican Brothers." You can work this into the present craze for spiritualism and collect. You can make a dark mirror for lobby display by backing clear glass with black velvet. The story is something away from the hackneyed. Make your appeal along the same lines.

"For the Soul of Rafael"

Clara Kimball Young's Latest Picture Has Auspicious Opening at Los Angeles.

Reviewed by A. H. Giebler.

IF the reception given Clara Kimball Young's latest picture, "For the Soul of Rafael," on its premier showing at Grauman's Rialto Theatre, Los Angeles, is any criterion, the film is destined to enjoy a long and profitable popularity. The opening was not marked by anything special or ostentatious in the way of presentation stunts. There was no personal appearance by the star, no elaborate prologue, and, outside of an artistic stage setting and lobby decorations that carried out the atmosphere of the story and the time in which it was laid and an excellent and appropriate music program, nothing more than characterizes the usual high class premier was noticed.

"For the Soul of Rafael" is an adaptation of a novel by the same name by Mary Ellis Ryan. It is a story of California seventy years ago, with its old missions and its old convents. The scene of the romance is laid near San Juan Capistrano, and the photography, with the exception of the interiors, was taken in that locality.

The film, although depicting a phase of life of seventy years ago and of the habits and costumes of the people of that day, cannot be called a costume play. To one sitting in the audience the costumes of the players were not noticed except that they fulfilled the technical requirements. The continuity and movement of the story are almost perfect; the episodes blend into one another, with no breaks or illogical sequences; the photography is exceptional throughout and the atmosphere correct in all of the details.

All of the important people in the cast, with the exception of three, are Spanish. Clara Kimball Young, in the part of an aristocratic Spanish girl just out of a convent and facing life with the contending problems of love and duty tearing at her conscience, does some of her best, if not the very best, work of her career. J. Frank Glendon, as Keith Bryton, a young American with a tendency to adventure who has drifted into the country, played his part with a repression that was as natural as it was welcome. Bryton was a heroic character without heroics. Bertram Grassby, as Rafael Artcaga, the son of a Spanish family, had a part that might have been overdone in less capable hands.

The Story.

The story of "For the Soul of Rafael" begivs when Miss Young, as Marta Estavan, is ready to leave the convent where she has been rearer. Dona Louisa Arteaga, mother of Rafael and the young girl's guardian, arranges a marriage betwen the two, because she thinks that Maria's influence will rescue her son from the wild life he is leading and make a man of him. Marta rescues the American Bryton, when he is attacked by Indians, and falls in love with him. Rafael's mother sends Bryton away by telling him that the girl has entered a convent for life, and after telling Marta that Bryton had been killed on the trail she exacts a vow from the girl that she will marry her son.

Marta marries Rafael. Bryton comes back after the marriage and after Marta has found out the true character of her husband. The story moves on from this point to a happy ending, but with much action of tense and strenuous nature in between.

"Simple Souls"

Blanche Sweet Starred in a Pleasing Love Story Produced by Pathe.

A COMPLETE page review and story on "Simple Souls," starring Blanche Sweet, will be found on page 935 of this issue.

Cast.

Molly Shine.....Blanche Sweet
Duke of Wynninghame.....Charles Meredith
Lady Octavia.....Kate Lester
Peter Craine.....Herbert Standing
Mrs. Shine.....Mayme Kelso
Samuel Shine.....Herbert Grimwood

Novel by John Hastings Turner.

Scenario by Fred Myton.

Directed by Robert Thornby.

Length, Six Reels.

Program and Exploitation Catchlines:

Story of a Simple Shopgirl Who Meets a Duke—They Were Both "Simple Souls"—They Fall in Love and Wed—See Blanche Sweet as the Poor Working Girl in This Pleasing Drama of Love.

Story of a Poor Girl Who Marries a Duke and All of His Relatives Spurn Her—But She Finally Makes Them Respect Her—See "Simple Souls" for the Tale.

Blanche Sweet Starred in a Pretty Love Drama That Will Appeal to All.

Exploitation Angles: Play up Blanche Sweet for your big point, then use the story angle "the lord who was a biologist by inclination and the girl whose father was a drunkard and her mother a religious enthusiast. Tell that these are the figures in the tale and arouse speculation as to what happened. Use the teasers recently appearing in these columns for lobby work.

"The Deep Purple"

Realart Releases Mayflower Production Based on Well Known Melodramatic Play.

Reviewed by Robert C. McElravy.

NO mistake was made in choosing the popular stage melodrama called "The Deep Purple" for this photoplay of the same name. It reveals an interesting lot of underworld types, capably portrayed by a strong cast of players. Miriam Cooper plays the pretty country innocent, who is lured to the city by a couple of crooks. One of these "Pop" Clark, is delightfully interpreted by W. J. Ferguson, who makes him a silk-hatted, smirking, Bible-selling, checker-cheating personage. This character is one that makes you hate him sincerely and yet always gets a laugh at the same time. Vincent Serrano plays Pop's pal, Leland, in a clever way, and Stuart Sage is agreeable as the hero.

There is not much complication in the plot, and this really operates in favor of the character work. The story interest is quite sufficient and has a proper holding quality.

The scenes are laid in both country and city. One interesting feature of the pro-

duction is the appearance of Bird Millman in a wire-walking stunt at a cabaret.

The subject is well produced and has much general appeal. A screen version of the same play was made about four years ago by the World Films.

Cast.

Doris Moore.....Miriam Cooper
Kate Fallon.....Helen Ware
Harry Leland.....Vincent Serrano
"Pop" Clark.....W. J. Ferguson
William Lake.....Stuart Sage
Gordon Laylock.....William B. Mack
Connelly .....Lincoln Plumer
Flossie .....Ethel Hallor
Billy .....Hal Horne

With cabaret feature by Bird Millman.
Play by Paul Armstrong and Wilson Mizner.
Directed by R. A. Walsh.
Length, Six Reels.

The Story.

Doris Moore, in "The Deep Purple," is a country girl, living in a quiet village with her father. She is pretty and ambitious and generally unhappy with her surroundings. Two men, known as "Pop" Clark and Harry Leland, come to board with them, claiming they are engaged in selling Bibles. They are really shrewd confidence men from the city.

Leland receives a wire from a pal notifying him to be on the lookout for a young engineer, William Lake, who is en route to the city with a lot of money from the West. He and Pop decide to go to New York at once and Leland, who has been making secret love to Doris, under promise of marriage induces the girl to follow. Doris finds the pair located in the boarding house of a reformed woman named Kate Fallon. The landlady, who has a big heart, suspects Leland's purpose and hides Doris from him. But Leland discovers the girl and they scheme to use her in luring William Lake into their clutches.

This pretty plan is upset by Kate Fallon, the hero himself, a detective and a man from Wyoming named Jim Laylock. The latter shoots and kills Leland during a quarrel. William Lake and Doris become engaged.

Program and Exploitation Catchlines:

There Is a Girl Who Trusted—There Is a Man Who Betrayed—And They're Both in "The Deep Purple"—Adapted from the Stage Play.

Hope — Romance—Intrigue—Villainy—Justice and Happiness—Some Combination, and They're All in "The Deep Purple."

Story of a Girl Brought Up in Puritanical Surroundings Who Yearned for Romance —It Finally Came to Her in the Form of a Clever Crook—This Is the Start of an Interesting Theme for "The Deep Purple."

Exploitation Angles: Work on the stage success of this play, but also play on the unusual cast. Make special note of Bird Millman, who is known wherever the circus has penetrated.

"The Garter Girl"

Vitagraph Presents Corinne Griffith in a Version of the O. Henry Story, "The Memento."

Reviewed by Louis Reeves Harrison.

THERE is some love interest in "The Garter Girl," some elaborate directing and settings, some good acting and the visualization at length of a short story by O. Henry. Without humor, without pathos, without drama, without a live theme, the material is scanty. All concerned in production, however, make a sincere effort to create a photoplay. Edward Griffith goes to great pains to introduce the story with an intimate view of the vaudeville girl and her audience, an attempt worthy of some live story of today. His quartette of players make the best they can of their limited opportunities.

Corinne Griffith, Sallie Crute and Rod La Rocque inject human personality of a pleasing character in all they do, Miss Griffith appearing in some very attractive costumes as the vaudeville girl and displaying skill in the simpler role. Sallie Crute gives piquancy to a minor part, and La Rocque is admirable as an up-to-date young minister. The human element, the purely personal one, contributes its full share to the visualization, but the sum of values is not high, because true elements of interest are confined to some love-making between the young minister and the dancer. As shown at the Circle Theatre, "The Garter Girl" is only a fair entertainment.

Cast.

Rosalie Ray.....Corinne Griffith
Lynette .....Sallie Crute
Brad. Mortimer.....Earl Metcalfe
Arthur Lyle.....Rod La Rocque

Story by O. Henry.
Directed by Edward Griffiths.
Length, Five Reels.

The Story.

Rosalie Ray is playing the part of "The Garter Girl," when she sickens of the attentions of her partner, Brad. Mortimer, and the stage door Johnnies. She suddenly decides to leave for some quiet place in the country. She finds an ideal home, and a charming companion in a live young minister. She rapidly falls in love with Lyle, and she is not jealous when he confesses to an ideal love in the past. He has preserved a souvenir of this ideal in a box. The landlady's curiosity leads her to open the box, and she regards its contents with disgust.

Now comes Mortimer with threats of exposure if Rosalie does not return to the old life with him. She persuades him not to be so contemptible. He congratulates the young minister instead and goes away. Now the curious old landlady shows Rosalie the contents of the box. Rosalie leaves at once and returns to her old chum, Lynette, expressing her disgust with all men. The souvenir preserved by Lyle was one of the garters she was accustomed to give away while dancing in the cabaret. He has fallen below her expectations. When Brad. Mortimer calls with promises of a professional engagement she does not discourage him. She finds ' is an engagement to marry him, and she accepts.

Program and Exploitation Catchlines:

Corinne Griffith Starred in O. Henry Story of Love Interest.

She Got Tired of Playing "The Garter Girl" on the Stage and Left—Picked Up a Minister as a Companion—Does She Stay with Him? See This Entertaining Production.

Humor, Pathos and Love Intermingled in a Fascinating Story by O. Henry, with Corinne Griffith as the star.

Exploitation Angles: Use the O. Henry angle and refer old-timers to the days of Charmion and "The Girl in Blue," trying some "Ask Dad" advertising. You can hook up with jewelry and department stores for garter and buckle displays. In a town you can stir things up with an announcement that some well known young woman will distribute garters to half a dozen selected men from the audience. Get them all talking and give out arm garters.

"Jenny Be Good"

Mary Miles Minter Has Pleasing Role in Realart Adaptation of Wilbur Finley Fauley Story.

Reviewed by Margaret I. MacDonald.

IF individual scenes from "Jenny Be Good," a Realart production, based on a story by Wilbur Fauley, were culled for criticism, there would be found many that would live up to an artist's idea of the beautiful. Unfortunately, however, the dramatic qualities of the picture are weak; and if the production had been made in four reels instead of six, the result would have been much better—condensing of the story interest would have added punch to the drama, and livened up the interest generally. The dope interest in the picture should be eliminated.

Mary Miles Minter continues to present a pretty picture, and it is not her fault that sickly sentimental sub-titles are allowed to mar the seriousness of the drama. Her director is still inclined to centralize the star to the general detriment of the picture.

The best piece of acting in the production is done by Sylvia Ashton, in the role of Sophia Shuttles, eager to enter society. Her work is of unusually good quality, and provides a fine vein of comedy. The cast is generally good. Margaret Shelby, Jay Belasco, Grace Pike and Catherine Wallace are outstanding figures.

Cast.

Jenny Riano.....Mary Miles Minter
Royal Renshaw.....Jay Belasco
Jolanda Van Mater.....Margaret Shelby
Aaron Shuttles.....Frederick Stanton
Sophia Shuttles.....Sylvia Ashton
Prof. Gene Jiggs.....Edwin Brown
Mrs. Van Mater.....Lillian Rambeau
Polly Primrose.....Catherine Wallace
Clementina Jiggs.....Fanny Cossar
Nancy Beedle.....Maggie Holloway Fisher
Mrs. Rossiter-Jones.....Grace Pike

Story by Wilbur Finle Fauley.
Scenario by Julia Crawford Ivers.
Direction by William Desmond Taylor.
Length—5,980 feet.

The Story.

Jenny Riano, the heroine of "Jenny Be Good," is an orphan who has been reared by an invalid grandmother to general housework, mat weaving, and other labors. She has learned to play on a violin which belonged to one of her parents, and with it tries to imitate the birds, and the sighing of the winds, and dreams of a fairy prince with golden boots who is some day to come through the woods to woo her.

The building of a summer hotel by Aaron Shuttles, a newly rich man, who, with his wife aspires to social heights, brings a lover to Jenny, in the shape of Royal Renshaw, a son of Mrs. Shuttles by her first marriage. A contract entered into between Mrs. Van Mater, one of the upper set, whereby Shuttles is to give her financial aid in return for an introduction into her set, stipulates also that the contracting parties will use their influence to bring about a marriage between Royal Renshaw and Jolanda Van Mater, the debutante daughter of Mrs. Van Mater.

A grudge held by Polly Primrose, a young woman who runs a tea room and gambling den, and incidentally is a distributor of dope, against Mrs. Van Mater, takes the form of an attack through Jolanda. The young girl, given dope by Polly, as a cure for a headache, becomes a drug fiend; and following a romance between Jenny Riano and Royal Renshaw, which is abruptly ended by the interference of Shuttles, she marries Royal, leads him a cat and dog life, and finally causes him to drive the car in which he is taking her to a sanitarium over a cliff. Jolanda is killed, but Royal, upon having Jenny brought to his side, recovers and marries her. This event closes the door on a concert career, which has opened for Jenny in the period during which she and Royal have been separated.

Program and Exploitation Catchlines: The Butterfly Failed to Get Him But Jenny Did—She Went Right to His Heart—And Married Him Secretly—There's Romance in "Jenny Be Good" with Mary Miles Minter.

Mary Miles Minter in Entertaining Drama of Heart Interest.

Sprightly Comedy Drama with Mary Miles Minter as the Star.

Exploitation Angles: Use Miss Minter for your selling point. You can market her personality to better advantage than you can sell the story, so make a drive on her following. Dwell upon the picturesqueness of some of the locations and make this a secondary angle.

"The Devil's Claim"

Haworth Production Introducing Oriental Character, Features Sessue Hayakawa and Proves Fairly Entertaining.

Reviewed by Margaret I. MacDonald.

IN making the production of "The Devil's Claim," which features Sessue Hayakawa and is released by Robertson-Cole, the director has labored with an unwieldy and unconvincing play, which in reality is a story within a story. Much attention has been paid to what was intended for the secondary story, with the result that confusion occurs at certain points of the picture as to whether one is supposed to be

thinking in the novel which composes the second story, or in the story of the man who wrote the novel. This is the poorest picture that Sessue Hayakawa has appeared in. In spite of the actor's usual standard of fine dramatic interpretation, which he never fails to uphold, the spectator is apt to grow out of patience with a picture which does not present a straightforward story and which fails to be convincing.

Colleen Moore as the heroine of the story and also of the novel written by the East Indian, is a remarkably attractive figure, and displays splendid ability in the part. The cast throughout is good, and there are evidences of much time and money having been spent on the production.

Cast.

Akbar Khan, Hassan ..... Sessue Hayakawa
Virginia Crosby ..... Rhea Mitchell
Indora ..... Colleen Moore
Spencer Wellington ..... William Buckley
Kemal ..... Sidney Payne
Salim ..... Joe Wray

Scenario by Grubb Alexander.
Direction by Charles Swickhard.
Length, Five Reels.

The Story.

Akbar Khan, the hero of "The Devil's Claim," is a Hindoo novelist, who has come to Greenwich Village for inspiration to write a novel. Here he finds a beautiful girl named Indora, whose heart he sacrifices on the altar of his ambition. One day a social worker, Virginia Crosby, happens by in her car, and notices Indora as she sit sat her window, singing a mournful melody to the accompaniment of her mandolin. Virginia succeeds in meeting Indora, and in getting her story, after which she decides to make the Hindoo love her, then to throw him over, and finally bring his back to Indora.

When Virginia meets Akbar, she tells him a story about a pendant which she wears, in which she represents it as having been stolen from the Devil Worshippers. The story which she weaves for him is converted into a serial which appears in a well-known magazine. Finally when it is about completed, Virginia disappears. Akbar, deprived of her help and inspiration, is in despair; the last instalment of the story is due, and must be produced for the publisher. At this point in her scheme, Virginia sends Indora to Akbar, when he realizes his love for the girl, and also his indebtednes sto her.

Program and Exploitation Catchlines: An Intense Drama of Hindu Superstition with Sessue Hayakawa.

A Drama on Greenwich Village—Its Artist Life and Telling of the High Life of This Latin Quarter.

Fascinating Story of Love and Intrigue with Sessue Hayakawa as a Hindu Novelist.

Exploitation Angles: Play up Hayakawa above the story, but get what you can out of the angle of a Hindu novelist in our own Greenwich Village. Elaborate on the chance he has and arouse interest as to what he saw and did. Let pst performances sell this rather than your arguments for this story.

**A Message Is on Page 940!
Better Read It Now!!**

"An Adventuress"

Julian Eltinge's Skill as An Impersonator of Vampires Is Exploited In a Fanciful, Lightly Humorous Story Pictured by Republic.

Reviewed by Mary Kelly.

ONE more tribute to the optimism and ingenuity of Americans in rectifying foreign politics is paid in "An Adventuress." The story, or rather yarn, has for its setting one of those fictitious countries, Alpania, which is a house divided against itself, and which is much in need of order. Enter three Americans, and things are presently straightened out.

The plot is a freak of imagination and from beginning to end, truth is sacrificed for the sake of getting semi-comic, semi-sensational effects. It does not command serious attention, and leaves the spectator with no unity of impression. The most striking features are some attractive diving scenes, some amusing touches of burlesque and a precipitous auto chase that furnishes about five minutes of thrills.

Julian Eltinge alternates from masculine to feminine portrayal with ease. His make-up as the gay adventuress is an interesting achievement. A similar role is that taken by Fred Covert who depicts feminine wiles and mannerisms amusingly. The settings are not always consistently atmospheric. At times the locale seems foreign, and at other times it is quite familiar and "American."

Cast.

Mam'selle Fedora, Jack Perry ..... Julian Eltinge
Lyn Brook, Thelma ..... Fred Covert
Dick Sayre ..... William Clifford
Prince Halbere ..... Leo White
Zana ..... Virginia Rappe
Jerrold ..... R. de Valentina
Grand Duke Nebo ..... Stanton Beck
Pom Pom ..... Charles Millsfield

Scenario by Charles Taylor and Thomas J. Geraghty.
Directed by Fred Balshofer.
Length, Five Reels.

The Story.

Alpania, a small country by the sea, has become the scene of much discord and intrigue due to an effort of the monarchists to depose the republicans who are in power. Three American adventurers, Jack Perry, Dick Sayre and Lyn Brook, learn of the trouble and decide to mix in. Jack is caught and is sentenced by the royalists to be shot at sunrise. From this fate he is rescued by Lyn who arrives in an aeroplane and by dropping a bomb, destroys all but Jack.

Jack then contrives to learn the secret plans of the enemy and thereafter forward them to the republicans. To do this, he adopts the costume of a lady and tries his wiles on the foreign princes and potentates. He is known as "Fedora" and becomes very popular. His pal, Lyn, also disguses himself as a lady and while Jack is carrying the news to the republicans, Lyn is left to divert the attention of the duke. He is amazingly successful, and in promenading on the beach receives the admiring glances of many men, to his keen enjoyment.

Jack is once more captured and is forced to pilot an enemy aeroplane in order to escape. He manages to keep the enemy at bay until he alights and dashes off in an automobile. He is hotly pursued in a perilous ride, but finally evades his foes and gets safely back to America and his sweetheart.

Program and Exploitation Catchlines: He Dressed as a Vampire That He Might Learn the Secrets of State.

They Took Him For a Gay Adventuress—Until They Felt his Fist.

Monarchists Were Plotting to Depose Republicans. An Adventuress Stepped in and Upset Their Plans. Who Was She?

See Julian Eltinge Appear in a Dual Role—First as a Harvard Athlete, Then as An Alluring Vampire.

Beauties of the Beach Figure Prominently in "An Adventuress"—A Fictitious Yarn of Romance and Fun.

Exploitation Angles: Split it between Eltinge and the diving girls. Work on Eltinge's popularity and he has been away long enough to make possible the "return to the screen" form of announcement. Give the high lights of the story, but hold closely to Eltinge and the divers. This attraction can be put over best with plenty of paper. Use all you can.

"Pathe Comedies"

Harold Lloyd Blossoms Out in Good Comic; Snub Pollard in Two Light Subjects.

Reviewed by Robert C. McElravy.

A NEW two-reel comic, entitled "An Eastern Westerner," is released by Pathe. The subject is full of the light-running, touch-and-go humor for which Lloyd is justly famous. It is not so strong in plot as certain predecessors, but proves laughable owing to the many deft comedy situations strung along through the two reels.

Harold appears as a blasé Eastern lad, whose father packs him off to a Western ranch, in the proverbial manner. Harold opens up a new box of tricks on his arrival, having a lot of fun with the bad men of Piute Pass, a town which holds it poor form to shoot the same man twice in one day. He gets into a poker game, but is badly fleeced in spite of his cleverness. Later he has a thrilling mixup with a band of white caps. He wins the love of the golden-curled heroine, who is pleasantly portrayed by Mildred Davis.

"Snub" Pollard has two new one-reel subjects, "Drink Hearty" and "Trotting Through Turkey," in each of which he is assisted by the clever colored lad, Sambo.

In the first subject Snub conducts a blind pig in a barn, where the village cronies gather for their "licker." The place is raided by revenue officers and Snub and Sambo play hide and seek with them round a straw stack. In the second number they invade a harem in Turkey, where they teach the harem ladies how to dance the shimmy, with sad results. The action of both subjects is good.

**Have You Seen Page 940?
Turn to It Now!**

Pictures Showing Georges Carpentier's Popularity—Picture of the Boxer in Window Displays Attracts Crowds.
At present he is working on a special American society drama for Robertson-Cole.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels). Vol. 44; P-858.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.

FOX ENTERTAINMENTS.

Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray & Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 456.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-729.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-597.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Leave It to Me (William Russell).
Would You Forgive? (Vivian Rich). Vol 44; P-724.
The Dead Line (George Walsh).
Love's Harvest (Shirley Mason).
Forbidden Trails (Buck Jones).
The Spirit of Good (Madlaine Traverse).

Extraordinary Specials.

Salome ((Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.
A Waiter's Wasted Life.
Dangerous Eyes.
The High Diver's Last Kiss.
Should Dummies Wed?
Mongrels.

MUTT AND JEFF.

The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.
The Bicycle Race.
The Bowling Alley.
Nothing But Girls.
The Private Detective.
The Wrestlers.
The Paper Hangers.

FAMOUS PLAYERS-LASKY

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft. Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L 4823 Ft. Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol. 43; P-1527; C-R; Vol. 44; P-134.
Huckleberry Finn (Super Special)—L-7,156 ft. Vol. 43; P-1290; Ex. 886; C-R Vol. 44; P-455.
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L-4,707 ft. Vol. 43; P-1837; C-R 455; Vol. 44; P-
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid—L-4330 Ft.; Vol. 43; P-2003; C-R-Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L—4823 Ft. Vol. 43; P-1837; C-R, P-723.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur). L—5,143 ft; Vol. 44; P-560; C-R, P-857.
Thou Art the Man (Robert Warwick). L-5003 ft. Vol. 44; P-459.
The Cost (Violet Heming). L—5,547 ft; Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett—Ince). Vol. 44; P-724.
Terror Island (Houdini). L—5,813 ft. Vol. 44; P-861.
The Toll Gate (Super-Special—William S. Hart. L-5590 ft.; Val. 44; P-727; C-R, 857.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239; C-R, P-723.

May.

Why Why Change Your Wife? (Cecil B. DeMille Special)-L—7, 175 Ft. Vol 43; P-1678; Ex. 828.
Mrs. Temple's Telegram (Bryant Washburn). L—4,138 ft. Vol. 44; P-862.
The Sea Wolf (George Melford Special)-L—6,797 Ft.
The Dark Mirror (Dorothy Dalton)-L—5084 Ft.
The Dancin' Fool (Wallace Reid)-L—4, 124 Ft.
A Lady in Love (Ethel Clayton).

Comedies.

Hoodooed (Mr. and Mrs. Carter De Haven—Two Reels). Vol. 43; P-1682.
April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).
May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'er Go (Sennett).
May 30—Beating Cheaters (DeHaven).

Paramount-Burton Holmes Travel Pictures.
(One Reel.)

Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.

Paramount Magazine.
(One Reel.)

Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of Stage and Screen.
May 30—A Jungle Honeymoon.

GOLDWYN DISTRIBUTING

Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 43; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460.
The Palliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1842; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729.

BRAY PICTOGRAPHS.
(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.
(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva); Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R Vol. 44; P-134.
Siam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol 43; P-297; C-R, P-1619.

Current Film Release Dates

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ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

The Juggernaut (Anita Stewart).
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan).

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

PATHE EXCHANGE, INC.

Releases for Week of March 14.

Tarnished Reputations (Dolores Cassinelli). Vol. 43; P-1838.
No. 12 of The Adventures of Ruth (The Vault of Terror).
No. 5 of Daredevil Jack (A Race for Glory).
Flat Broke (Harry Pollard—One Reel).
Pathe Review No. 42.
Topics of the Day No. 46.
Pathe Nos. 22 and 23.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel). Vol. 44; P-461
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Blow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels)—Vol. 44; P-139; C-R-Vol. 44; P-299.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trailed by Three (The Mystery Pearl—Featuring Stuart Holmes and Frankie Mann—Three Reels). Vol. 44; C-723.
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer—Robert Gordon—Six Reels). Vol. 44; P-300; C-R, P-723.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel).
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton—Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 3 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby-Allan Sears—Seven Reels). Vol. 44; P-600.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan). Vol. 44; P-727; C-R, P-857.
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News No. 36 and 37 (May 5—May 8).

Releases for Week of May 9.

The Miracle of Money (Margaret Seddon and Bess Gearhart Morrison). Vol. 44; P-860.
No. 13 of Daredevil Jack (Baiting the Trap).
No. 6 of Trailed by Three (Wanted for Burglary).
Trotting Through Turkey (Harry Pollard—One Reel).
Pathe Review No. 50.
Topics of the Day No. 54.
Pathe News Nos. 38 and 39 (Shipped May 12, 15).

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance).
No. 7 of Trailed by Three (In the Pasha's Harem).
No. 2 of Bringing Up Father (Father's Close Shave—Two Reels).
Nearly a Maid (Harry Pollard—One Reel).
Pathe Review No. 51.
Topics of the Day No. 55.
Pathe News Nos. 40 and 41 (Shipped May 19 and 22).

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels).
No. 15 of Daredevil Jack (The Triple Chase).
No. 8 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger).
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

ROBERTSON-COLE

The Third Generation (Betty Blythe). Vol. 43; P-777; C-R 2002.
The Beggar Prince (Sessue Hayakawa). Vol. 43; P-943.
The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118; C-R Vol. 44; P-455.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R; P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723.
April—Dangerous to Men (Viola Dana); Vol. 44; P-598.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459; C-R, P-857.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).
April—Nothing But Lies (Taylor Holmes—Six Reels).
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Mabel Normand—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Margarita Fischer).
Feb. 1—His Baby Doll (Dorothy Dalton).
Feb. 8—The Dancing Fool (Louise Glaum—Two Reels)
Feb. 15—Tiger Girl (Louise Glaum).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Ride (Two Reels).

Current Film Release Dates

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UNIVERSAL FILM MFG. CO.

Releases for Week of March 15.

No. 12 of The Lion Man (The Jaws of Destruction).
No. 6 of Elmo the Fearless (The Battle Under the Sea).
Stop That Shimmie (Lyons-Moran—One Reel).
The Mad Woman (Stage Women's War Relief—Two Reels). Vol. 43; P-1838.
A Roaring Love Affair (Consuela Henley—Two Reels).
When the Cougar Called (Magda Lane and Robert Burns—Western—Two Reels).
Hearst News No. 11.
International News No. 11.
New Screen Magazine No. 57.
Universal Current Events No. 11.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44; P-140; Ex-571; C-R, P-723.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren). Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran — One Reel).
International News No. 17 (Shipped April 13).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
The Texas Kid (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

Releases for Week of April 19.

Her Five-Foot Highness (Edith Roberts). Vol. 44; P-302; C-R, P-723.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons Moran—One Reel).
A Jazzy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

Releases for Week of April 26.

Locked Lips (Tsuri Aoko). Vol. 44; P-601; CR, P-857.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Accord Serial—Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Ladie Fingers (Century Lions Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
International News No. 21 and 22 (Shipped April 27 and 30).
New Screen Magazine No. 63.

Releases for Week of May 3.

Bullet-Proof (Harry Carey). Vol. 44; P-728; C-R, P-857.
No. 13 of Elmo the Fearless (The Hand on the Latch).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons—Moran—One Reel).
Tiger Hand (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole—Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibson—Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4, 7).
New Screen Magazine No. 64.

Releases for Week of May 10.

No. 14 of Elmo the Fearless (The Avalanche).
No. 3 of The Moon Riders (The Red Rage of Jealousy).
Concrete Biscuits (Lyons-Moran—One Reel).
Ransom (Hoot Gibson—Western—Two Reels).
International News Nos. 25 and 26 (Shipped May 11 and 14).
New Screen Magazine No. 65.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Fortune Hunter (Earle Williams—Seven Reels). Vol. 43; P-1237.
The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597.
Captain Swift (Earle Williams). Vol. 44; P-728.
Dollars and the Woman (Alice Joyce—Six Reels).
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The Flaming Clue (Harry T. Morey). Vol. 44; P-136; C-R 455.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith).
The Sea Raider (Harry T. Morey).
Clover's Rebellion (Anita Stewart).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Head Waiter (Two Reels).
The Grocery Clerk (Two Reels).
The Fly Cop (Two Reels). Vol. 44; C-462.
School Days.

BIG V COMEDIES.
(Two Reels)

Loafers and Lovers (Montgomery and Rock).
Squeaks and Squawks (Jimmy Aubrey).
Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels)

The Roads We Take (Jay Morley).
A Philistine in Bohemia (Edna Murphy).
The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Musicale.
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald. L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43. P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078; Vol. 43; P-463.
The Turning Point (Katherine MacDonald). L-5778; Vol. 43; P-1239.
The River's End (Marshall Neilan)—L—6534; Vol. 43; P-1523; Ex. 570, C-R, Vol. 44; P-723.
Vol. 43; P-1523; Ex. 570.
In Search of a Sinner (Constance Talmadge)-L—5458 Ft.; Vol. 43; P-2005; C-R, Vol. 44; P-134.
The Inferior Sex (Mildred Harris Chaplin)-L—5695 Ft.; Vol. 43; P-2175.
The Family Honor (King W. Vidor). Vol. 44; P-859.
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex. 828.
March 29—The Woman Who Gives (Norma Talmadge). Vol. 44; P-460; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin).
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726.
April 18—The Love Expert (Constance Talmadge—John Emerson-Anita Loos Production). Vol. 44; P-860.
April 25—Passion's Playground (Katherine MacDonald).
May 2—The Yellow Typhoon (Anita Stewart).
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1843; C-R-Vol. 44; P-399.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.

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A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

Sooner or Later (Owen Moore). Vol. 43; P-1524.
Footlights and Shadows (Olive Thomas. Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2002.
The Woman Game (Elaine Hammerstein)—Vol. 43; P-2176; C-R-Vol. 44; P-299.
Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R Vol. 44; P-455.
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien); Vol. 44; P-598.
The Shadow of Rosalie Byrnes (Elaine Hammerstein). Vol. 44; P-858.
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.
Distributed by Select Exchanges.

The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves & Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-458.
March—Blind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
April—The Gift Supreme. Vol. 44; P-727.
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling.
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
March—The Adventuress.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).
The Woman God Sent (Special). Vol. 44; P-726.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 43; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts), Ex. 889.

Star Productions.

Erstwhile Susan (Constance Binney). Vol. 42; P-354.
The Fear Market (Alice Brady). Vol. 43; P. 465; C. R. Vol. 44; P. 134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1130; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.
Women Men Forget (Mollie King). Vol. 43; P-2009.
The Inner Voice (E. K. Lincoln). Vol. 44; P. 140.

UNITED ARTISTS.

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43: P-636; Ex. 887.
April 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 573.

GAYETY COMEDIES.

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.
(One Reel.)

Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.
The Captivating Captive. Vol. 44; C-729.
Are Bride's Happy? Vol. 44; C-729.
Her Perfect Husband. Vol. 44; C-729.
(Two Reels.)
Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362; Ex. 2122.
The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1500; C-R-Vol. 44; P-299.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.

March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013; C-R, Vol. 44; P-723.

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1293.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.

FRONMAN AMUSEMENT COMPANY.

The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1528.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J. Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

March 23—Oh, Baby!
April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

Royal Ease.
Colossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Dore).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis); Vol. 44; P-599.
Nobody's Child (Jose Collins — Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Six Reels).

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

Mustered Out.
Strike Breaker.
Happy Days.

Texas Guinan Comedies.
(Two Reels.)

A Moonshine Feud.
The White Squaw.
The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Cinderella Cinders.
Her Lucky Day.
Her Bargain Day.

Billy Franey Comedies.
(One Reel.)

The Dog Catcher.
The Paper Hanger.
The Water Plug.

Milburn Moranti Comedies.
(Two Reels.)

Jealousy.
Simp and Satan.
Wild, Wild West.

Napoleon & Sally Comedies.
(One Reel.)

The Deserter.
Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

TYRAD PICTURES, INC.,
729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month)
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

VICTOR KREMER.

Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 43; P-354.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).

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1476 Broadway.

10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ROMAYNE SUPER-FILM CO
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Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

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The American Photo Player Company Has Brought Out a New and Attractive Model

THE American Photo Player Company has completed a new model instrument which is to be known as the "Photo Orchestra." The instrument is designed to combine certain features of the Foto-player and the Robert-Morton Orchestra and may be played with equal effect by hand or music roll.

The entire instrument may be installed in the pit of a theatre or divided and placed in different locations. When a pit installation is required, it is possble to have it finished in three days. This is due to several new improvements and the general simplicity of the electric system used in its construction. When the instrument is divided it is necessary only to increase the length of the cables and wind conductors. The console may be placed in the pit, the stops on the lower manual and some of the stops on the pedal may take one position, the stops on the upper manual and part of the pedal may take another position, while the piano and percussion instruments may occupy a third position either in the pit or as an echo.

Double Touch on Manuals and Pedals.

Both manuals and pedals are equipped with double touch. On the first division (pedal) there are one 32-foot resultant stop, six 16-foot stops, three 8-foot stops, one 4-foot stop, three trap stops, four couplers on first touch, chimes and six trap stops on second touch. The second division (lower manual) contains two 16-foot stops, ten 8-foot stops, three 4-foot stops, one 2⅔-foot stop, one 2-foot stop, six percussion stops, six trap stops, one tremolo and five couplers on first touch, one 16-foot stop, three 8-foot stops, two percussion stops, seven trap stops, one tremolo and four couplers on second touch. The third division (upper manual) contains a 16-foot stop, eight 8-foot stops, two 4-foot, one 2⅔-foot, one 2-foot seven percussion, five trap stops, one tremolo and four couplers on first touch, and two 16-foot, two 8-foot, two percussion, four traps, one tremolo and three couplers on second touch.

Twenty-four Combination Pistons.

In addition there are twenty-four combination pistons—eight for each manual and eight for the pedal; three piston couplers which couple the pedal pistons to the manual pistons, same number or couple all pistons of same number, two unison silent couplers and two second touch "on" and "off" couplers.

The pipes and percussion instrument are enclosed in their expression boxes three inches thick with individual shutter action arranged so that the last shutter must be wide open before the total amount of tone emanates from the boxes.

For the roll operator there is the double-tracker player with two different ways of bringing out solo effects from standard music rolls. This part of the instrument is operated by the usual roll controlling devices, twelve couplers and fourteen percussion finger keys. When the instrument is being played by hand the rolls are covered by the music rack.

The New Photo-Orchestra Designed and Built by the American PhotoPlayer Company.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

Write the General Electric Company for These Booklets

WE ARE in receipt, from the General Electric Company, Schenectady, N. Y., of a handsomely printed booklet of eight pages and cover entitled "Compensarcs for Motion Picture Projection."

The booklet briefly tells, in an interesting way, the reason for compensarcs, and sketches the evolution of control devices up to the present G-E motor generator compensarcs, which are illustrated and described in detail. This booklet is of particular interest to the progressive exhibitor who will do well to write to the General Electric Company for a copy.

It may be news to some of our readers that the General Electric Company have published three valuable instruction books for projectionists. These are known as Nos. 82550B, 82554 and 85101.

The first deals with the practical installation, operation and care of A-C to D-C compensarcs for two arcs in series used alternately. The second covers the same ground for D-C to D-C motor generator sets for projection arc control for two arcs in series used alternately. The third treats in the same manner of A-C compensarcs for motion picture machine control.

Each of these instruction books contains illustrations of apparatus described, together with installation diagrams. They should be in every projection room and will be sent on request to those of our readers who will mention the Moving Picture World when writing for same to the Supply Department, General Electric Company, Schenectady, N. Y.

The Typhoon Fan Company Blows to Larger Offices

THE Typhoon Fan Company has moved its offices from 281 Lexington avenue, New York, to 343-347 West Thirty-ninth street. This brings both offices and factory under one roof and will facilitate the progress of orders through the plant. It will also allow Jim Milligan more stowage space for his blue prints and order files.

On moving day, Jim was seen wending his way to the new quarters with a drawing board under one arm, the office kitten under the other, while from his hip pocket protruded a sheaf of new contracts that President Glantzberg had accumulated while touring the southern states.

The few exhibitors who have not already ordered their Typhoon outfits are requested to mail said orders to the new address.

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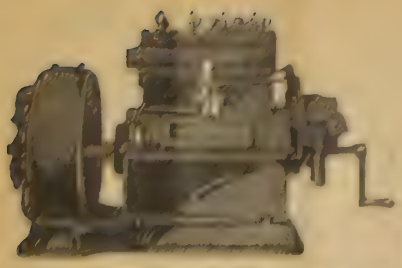

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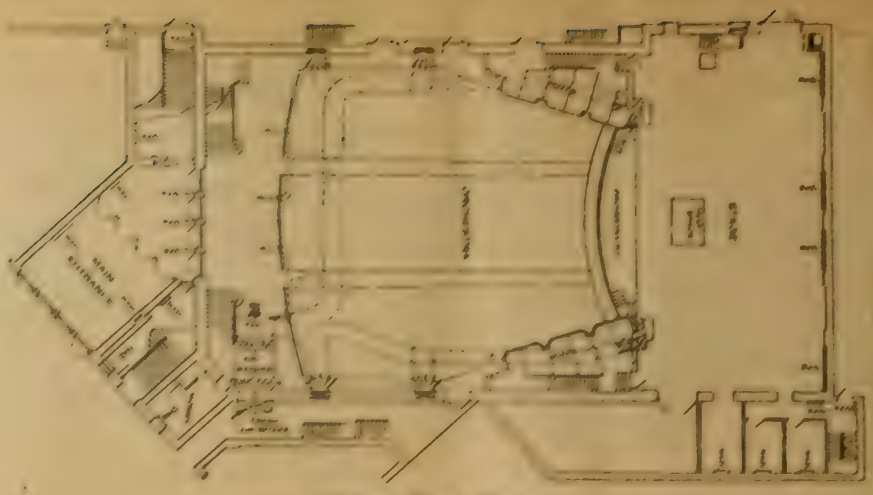


Theatre Floor Plan

Showing intake washer, heater corner and air ducts

How the Mushroom and Overhead Fan System Heat and Ventilate

By HENRY P. GEMMEL, of the Buffalo Forge Company

THE modern picture theatre presents one of the most interesting problems that the heating and ventilating engineer has to solve. The immense open area and the large number of people who occupy it combine the extremes in both the heating and ventilating conditions.

For ordinary heating purposes the fan system may or may not be used, depending entirely upon circumstances and the requirements to be met, yet for the purpose of ventilation the fan system is practically without competition. The fan system may be used in conjunction with some type of direct radiation to care for the heat losses.

When used for ventilating purposes the fan will be required to supply whatever quantity of air is necessary to meet the ventilating requirements.

In a theatre, it is the most logical thing to utilize the large amount of air necessary for ventilating purposes as a carrier for the heat required to keep the interior at a livable temperature.

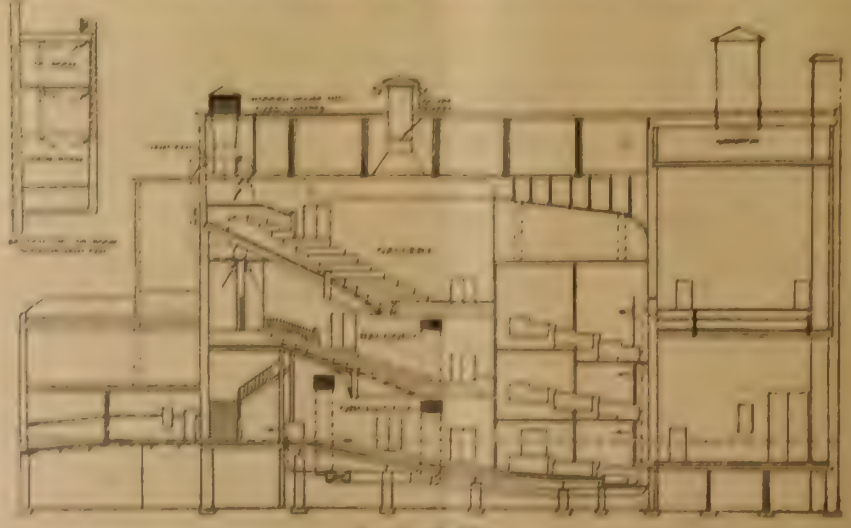
The How of the Fan System.

The fan system of heating and ventilating operates by taking air from outside the building, passing it through an air washer, where finely divided sprays of water remove all particles of dirt and dust, then passing this pure washed air over some form of indirect radiation to raise it to the necessary temperature and finally forcing it into the interior of the building through a series of ducts. The entire movement of air being accomplished by means of a mechanically driven fan.

There are two methods of applying the fan system to theatre buildings, known as the **Mushroom and the Overhead Systems** respectively.

In the first system the air is introduced under the floors of the building and passes to the interior through outlets placed in the floor under the seats. The peculiar shape of these outlets, which resemble the mushroom, gives the system its name. This system is fairly expensive to install and can rarely be adapted to existing structures without considerable remodeling and hence, to be used to advantage, should be specified when the building is erected.

The great advantage of this system lies in the continuous movement of the air from the floor to the ceiling from which it is exhausted outside of the building. This immediately removes all bodily heat



Sectional View.

Showing risers, vent fan louvres and discharge openings

MARTIN JOHNSON

Sydney, N. S. W. Australia.

November 9th, 1919.

Universal Camera Company,
% Burke and James,
240 Onterio Street,
Chicago, Ill.

Dear Sirs:-

On account of the hasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the positives, and without a doubt they are the finest films I have ever made--in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scars and scratches caused by long expeditions through the jungles and over mountains, it is as good as new--in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

Will send you some photographs on the next steamer.

Sincerely yours
Martin Johnson

You may use this letter or any part in advertising, my next feature that will be released in about six months will creat a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect--it was all made on the two Universals.

It will probably be called WILD MEN OF MALEKULA.

'Shooting' the wild men with a UNIVERSAL

IN a climate of intense heat, averaging 130 degrees, traveling in whale boats and through trackless forests, Martin Johnson, the noted explorer, carried the Universal Camera to which he refers in this letter.

With this camera he made 25,000 feet of perfect film, and it came through this endurance test as sound and perfect as the day it left our factory.

When you see Johnson's wonderful pictures of the savage South Sea Islanders, you will have demonstrated to you the kind of film the Universal makes. This is the camera used exclusively by explorers, travelers, the United States Army and educational film makers.

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and exhalations and the air in the breathing zone is always pure and fresh.

The second method is by far the more common and is readily adaptable to existing buildings. By this the air is introduced through ducts placed in the side walls usually built in to hollow pilasters and the outlets are placed about eight feet above the floor. These outlets are covered with grilles and can be made to harmonize with any existing schemes of interior decorations so as not to be unsightly.

The fan apparatus that is used to heat in the winter will also serve to cool in the summer, due to the fact that the washing of the air will lower its temperature to a noticeable degree. The accompanying illustration shows how the overhead system may be adopted to a typical theatre.

The air is drawn in through the fresh air intake which runs up the side of the building to the roof. The entire apparatus is placed in the basement out of the way, yet readily accessible.

The main risers are built into the side walls and the discharge openings can be seen in the side walls on the orchestra and balcony floors. It will also be noted that ducts are run up behind the front wall of the stage and discharge into each tier of boxes. The lobby, stair wells and stage are heated by wall radiation, as the ventilating problem in these portions of the theatre are not so important.

An Important Feature.

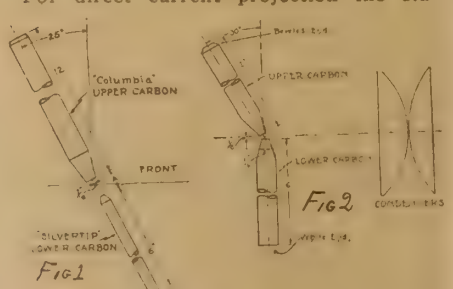
It is just as important to positively remove the foul air as it is to introduce the fresh air. This is taken care of in the theatre in question by a large natural draft ventilator in the roof over the stage, and another natural draft ventilator in the center of the ceiling over the main floor. The section underneath the gallery is taken care of by a ventilating fan in the roof. The small sketch in the upper left hand corner shows how the fresh air is introduced and the foul air removed from the dressing rooms adjacent to the stage proper.

I have not endeavored in this short article to go into the technical details, but merely endeavored to bring before the exhibitor owner a system for heating and ventilating which I believe is well adapted to his requirements.

How to Make National Carbons Do Their Best

THE National Carbon Company, Inc., specialists in the manufacture of all kinds of carbon products, have established a high prestige with the Columbia-Silvertip Combination carbons for direct current projection and the White A. C. Special Carbons for alternating current projection. Both these types of carbons have aided materially in making possible the high class motion picture projection of the present day.

For direct current projection the Na-



Sets for Direct and A.C.

Figure 1 shows setting for direct current with Columbia upper and Silvertip lower. Figure 2 shows setting for alternating current with White A. C. special carbons.

Picture Theatre Construction

By KINSILA

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tional Carbon Company recommend that the Columbia upper and Silvertip lower carbons be used. The Columbia upper is approximately twice the diameter of the Silvertip lower and contains the powerful chemical flaming material which runs through the center core of the carbon.

The lower carbon—the Silvertip—is smaller in diameter in order to avoid any shadow being thrown on the upper crater. This is accounted for by the fact that the small diameter actually presents a constant point at all times whereas were the lower carbon the same width as the upper carbon it would burn with a blunt point.

The Silvertip is also coated with metal in order to carry the current equally with the upper carbon.

Selection Made Easy.

According to the amperage requirement the sizes of these combinations vary. The following table shows this clearly.

Current	Size Carbons
For 25 to 50 Amps.	5/8x12" Columbia Cored Upper
D. C. use.....	5/16x 6" Silvertip Solid Lower
For 50 to 65 Amps.	3/4x12" Columbia Cored Upper
D. C. use.....	11/32x 6" Silvertip Solid Lower
For 65 to 70 Amps.	7/8x12" Columbia Cored Upper
D. C. use.....	11/32x 6" Silvertip Solid Lower
For 70 to 85 Amps.	7/8x12" Columbia Cored Upper
D. C. use.....	3/8x 6" Silvertip Solid Lower
For 85 to 100 Amps.	1x12" Columbia Cored Upper
D. C. use.....	7/16x 6" Silvertip Cored Lower

In order to be sure of getting the best result with direct current it is also recommended that Columbia and Silvertip carbons be set up according to the accompanying illustration. (See Figure 1.)

The manufacturers claim that on direct current practically all annoyances which have heretofore been common to that type of current projection have been eliminated by the use of White A. C. Special Carbons. These carbons, upper and lower, are of the same size but vary according to the current requirements as given in the following table.

Amperes	Carbon Diameter
40 or less than 60	5/8" Combination
60 or less than 75	3/4" Combination
75 or less than 100	7/8" Combination

The upper and lower carbons are both cored. However, the coring material in the upper varies from that in the lower and it is well to take pains to use the proper upper and lower White A. C. Special in its correct place.

The recommended setting for White A. C Special Carbons is shown in Figure 2.

The steady arc and absence of flickering on the screen, noiseless projection and well defined pictures, are characteristic of both the White A. C. Specials and Columbia Silvertip projection.

Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as "readers." Copy them when you play the film they refer to.

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110 WEST 40th STREET

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63 EAST ADAMS STREET

Los Angeles, Calif.
May 10 - 1920

Dear Exhibitors and Everybody:

Eight weeks, a few thousand dollars, a heap of tin-horn stocks sets, redressed, a "Masked Mystery" a female lead — and the average "Serial" is wished on you!

I've already spent sixty thousand smacks and three months on the first six episodes of my serial, "The Hope Diamond Mystery."

Say! My sets alone will cost one hundred thousand dollars; my company is headed by Grace Darmond and George Chesebro and Stuart Paton is directing; May Gohe, formerly Lady Francis Hope, wrote the plot and Acts in it ——— Believe me, I am tickled to death — I've got an honest-to-goodness serial - chock-full of power and pull - coming along the home stretch!

I will be East with the reel goods as soon as I get good and ready.

So long

Jack Wheeler

Simplex

With the

ORDINARY PICTURE MACHINE

You're Just "Showing Pictures"

but from the moment that a peerless SIMPLEX is installed—

YOUR PROJECTION IS EQUAL TO THAT OF THE WORLD'S FAMOUS PHOTOPLAY PALACES.

For the best and most successful houses today use the SIMPLEX.

BUILT AND SOLD ON MERIT

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

POWER'S PROJECTORS IN THE BRUNTON STUDIOS

HOLLYWOOD 4080 HOME 57004

ROBERT BRUNTON STUDIOS
(INCORPORATED)

5341 MELROSE AVE LOS ANGELES, CAL.

February 13, 1920.

Nicholas Power Company,
90 Gold St.,
New York, N.Y.

Gentlemen:

We are using four Power's Cameragraphs in our projection rooms, and they are giving us excellent results. We consider your projectors the best for studio purposes.

Very truly yours,

ROBERT BRUNTON STUDIOS, INC.

Robert Brunton

WS/M

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 44, No. 8 MAY 22, 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

CALIFORNIA STATE LIBRARY

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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Advertising Value

ONE can't tell the time of day with a thermometer, it isn't made for that purpose. But it answers better for a time piece than a merely decorative lithograph answers for a poster. A good poster must have advertising value, and advertising value is the one predominating characteristic of the RITCHEY poster!

Advertising value is the sum of those qualities that attract the eye, pique the curiosity, stimulate the imagination and finally make a successful assault upon the pocketbook. The RITCHEY poster is as full of this quality as a sopping sponge is full of water. It is surcharged with it. It is this dynamic advertising power that makes it the one essentially necessary box-office adjunct.

The RITCHEY poster is the poster with a purpose. Its purpose is to sell tickets, the maximum number, the maximum number of times. Because it can and does do this the RITCHEY poster has the maximum of advertising value. In its design is shown a clear conception of mass psychology, so rendered as to be both appreciated and understood by all classes, all types and all ages, and so, like the photoplay itself, its appeal is universal.

Ritchey LITHO. CORP.

RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK PHONE, CHELSEA 8388

THE SATURDAY EVENING POST
May 15, 1920
This Week
A Paramount Picture
The Luxury of Being Certain
TO be able to pick a good show every time is magic—until you know how. But millions are doing it right along, experiencing this luxury of being certain. How? Simply by looking for the key word in the theatres' [illegible]. No theatre that has the entertainment-sense to book Paramount Pictures lacks the advertising sense to mention it.
Listed alongside, alphabetically, are some of the latest Paramount Artcraft features. Don't miss them.
JOHN BARRYMORE in "DR. JEKYLL AND MR. HYDE" directed by John S. Robertson
"THE COPPERHEAD" With Lionel Barrymore Directed by Charles Maigne
CECIL B. DeMILLE'S Production "MALE AND FEMALE"
CECIL B. DeMILLE'S Production "WHY CHANGE YOUR WIFE?"
"EVERYWOMAN" Directed by George H. Melford With All Star Cast
GEORGE FITZMAURICE'S Production "ON WITH THE DANCE!"
WM. S. HART in "THE TOLL GATE" A Wm. S. Hart Production
GEO. H. MELFORD'S Production "THE SEA WOLF"
WILLIAM D. TAYLOR'S Production "HUCKLEBERRY FINN"
MAURICE TOURNEUR'S Production "TREASURE ISLAND"
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

This Advertisement Appears in:

SATURDAY EVENING POST
May 15th—Circulation 2,052,538
LADIES' HOME JOURNAL
July—Circulation 2,026,564
COLLIER'S WEEKLY
May 22—Circulation 1,520,284
PHOTOPLAY MAGAZINE
July—Circulation 400,000
MOTION PICTURE MAGAZINE
July—Circulation 355,630
MOTION PICTURE CLASSIC
July—Circulation 224,580
PICTUREPLAY MAGAZINE
June—Circulation 188,000
PHOTOPLAY JOURNAL
June—Circulation 125,000
VANITY FAIR
July—Circulation 70,580
SHADOWLAND
June—Circulation 75,000
THEATRE MAGAZINE
June—Circulation 45,610
FILM FUN
July—Circulation 36,179

Total Circulation 7,129,965

Don't keep it a dark secret when you're showing the world's finest pictures.

The biggest exhibitors in the country know it means money to them to mention "*Paramount*" in their ads.

Advertisments like the above make the readers of these magazines go out hunting for Paramount Pictures!

Make their search easy by saying:

"WE SHOW ——— PARAMOUNT PICTURES!"

FAMOUS PLAYERS-LASKY CORPORATION ARTCRAFT PICTURES

THOMAS
H. INCE
presents,

CHARLES RAY

in

"Paris Green"

A Paramount Artcraft Picture

One Crowded Hour in Paris!

AND then home—with ten whole words of French to impress his girl! And then to find that she had fallen for a poor fish!

But ten words were all he needed when that girl he met in Paris—a *real* girl—came on. You'll laugh at his courtship, and you'll thrill at the *humanness* of it, and you'll say again that there's no actor like Charles Ray.

By Julien Josephson **Directed by Jerome Storm** **Photographed by Chester Lyons.**

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

STATE RIGHT BUYERS! A JOY FOR YOU!!

AYWON
FILM CORP.
NATHAN HIRSH PRESIDENT
PRESENTS

CHARLIE JOY
AND
THE MIAMI BEAUTIES
IN

JOY COMEDIES

TWO REEL BUBBLES OF JOY

FAST ~ FURIOUS ~ FUN

AND

GIRLS! GIRLS!! GIRLS!!!

ONE A MONTH FOR 15 MONTHS

A BOX OFFICE BONANZA

PRODUCED BY GOLD SEAL FILM CORP

Don't Delay-Contract for Your Territory To-day

THE AYWON FILM CORPORATION
OWNERS OF WORLD'S RIGHTS
729-7th AVE., N.Y. CITY.

The foremost theatres of the country are preparing now for their presentations of one of the year's most important releases –

DORIS KEANE

in Edward Sheldon's Celebrated Play

"Romance"

Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams, General Manager.

Here's what happened when
The Kinema, Los Angeles
played

MACK SENNETT'S
Five Reel Comedy Sensation
"DOWN ON THE FARM"
and broke all house records
by $ 3500.00

And the story is the same wherever the picture is being shown

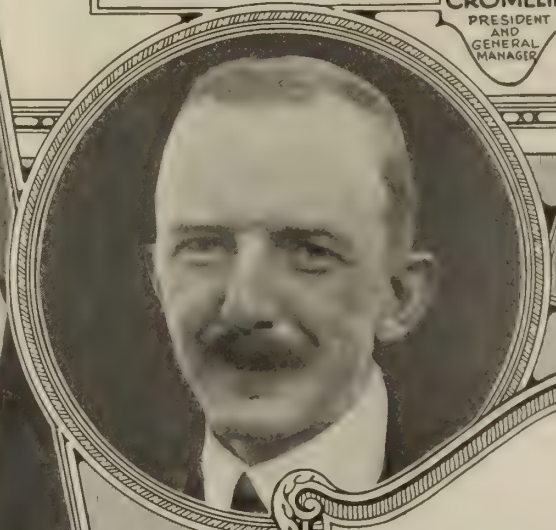
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams, General Manager

EUGENE H. KAUFMANN
MANAGER, ACCESSORY DEPARTMENT

PAUL CROMELIN
PRESIDENT AND GENERAL MANAGER

GUS SCHLESINGER,
MANAGER, DEP'T. FOREIGN FILM SALES

E. R. PHELPS,
ASST. MGR., ACCESSORY DEPARTMENT



H. G. HARPER,
Managing Director, Inter-Ocean Photo-plays, Ltd., London, Purchases Our Product for United Kingdom.

A. L. FEINMAN
DIRECTOR ADVERTISING AND PUBLICITY

RICARDO CASTRO
CENTRAL AMERICAN REPRESENTATIVE

ORGANIZATION AND PROFITS

In the efficient execution of foreign film transactions, the American Producer needs the co-operation of an export organization equipped with the necessary **resources, facilities** and **experience** to render a genuine service—**profitably.**

We offer the American Producer just such an **export organization.** It is under the management of trained men who have the knowledge and wisdom of experience.

If your problem is the distribution of your product in foreign markets, then you need our **resources, facilities** and **experience.**

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

WALTER H. SON. AUDITOR.
A. HARTLIEB, TECHNICAL FILM EXPERT.
A. G. ANDERSON, SALES DEPARTMENT.
F. SHONINGER SALES DEPARTMENT
C. SALAZAR SALES DEPARTMENT
A. BOASBERG ASST TECHNICAL FILM EXPERT

FOREIGN TRADE AND SERVICE

Five years ago, the foreign film market, its scope and possibilities, were unknown to the American Producer. Today, it represents a vital adjunct to his business.

Inter-Ocean Film Corporation, acting as the medium through which foreign buyers were enabled to obtain exclusive territorial rights to American productions, has played no small part in the development of foreign trade.

In the future it hopes to play an even greater role in the healthy continuation of trade in foreign film markets.

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING, 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

What is an Honest to God Woman?

CLERMONT PHOTOPLAYS CORPORATION

Hannibal N. Clermont, President

announces

MOUNTAIN MADNESS

Anna Alice Chapin's smashing story of the Virginia Hills; greater than all other tales of the Blue Ridge. Filmed by

Lloyd Carleton Productions

Hollywood California

Under the personal direction of Lloyd B. Carleton

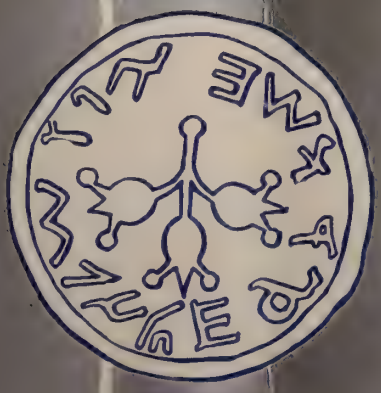
REPUBLIC DISTRIBUTING CORPORATION

Lewis J. Selznick, Advisory Director

Briton N. Busch, President

What is Mountain Madness?

THE THIRTIETH PIECE OF SILVER



THE greatest novelty film offering of the decade—a story concerning what became of the last of the "thirty pieces of silver" received by Judas for betraying Christ. Not a costume production—not a religious theme—but a powerful drama of modern times teeming with thrills—suspense—romance. Produced in a lavish fashion with a carefully chosen cast headed by Margarita Fisher, King Baggot and Forrest Stanley.

Directed by GEORGE L. COX

American Film Company, Inc.
Presents

THE THIRTIETH PIECE OF SILVER

A big special film version of the story by Albert Payson Terhune. Has been read by millions. Offers innumerable exploitation opportunities. If you are seeking something "different" —arrange to show

"THE THIRTIETH PIECE *of* SILVER"

EXHIBITORS will find "The Thirtieth Piece of Silver" a real SUPER-PRODUCTION—a film offering that is decidedly "different." A powerful story. An all-star cast. A production lending itself to unique exploitation. Paper in ones, threes, sixes and twenty-fours. Campaign books. Newspaper and program cuts. Press matter. Lobby photos. Big first run houses throughout America are booking this SPECIAL for long runs.

SEE THE AMERICAN FILM COMPANY REPRESENTATIVE AT YOUR NEAREST PATHE EXCHANGE FOR DETAILS

THE THIRTIETH PIECE OF SILVER

By ALBERT PAYSON TERHUNE

AMERICAN FLYING A PICTURES

MARY MILES MINTER

IN HER GREATEST

JENNY BE GOOD

Under direction of
William Desmond Taylor

Scenario by Julia Crawford Ivers ~ Book by Wilbur Finley Fauley

HERE is a production which, measured by all the standards usually applied to the so-called super-specials, is entitled to as many

EXTRA DAYS

as you can possibly give it. We will say to you solemnly that **you cannot give it too many.** Its advance screening at the Realart Home Office was a revelation of splendid acting, direction and photography.

Miss Minter shows distinct progress in her art. Appealing charm and ripened power of wordless expression assure her position as America's best loved screen actress. Director William Desmond Taylor has registered his crowning achievement to date—one on which his reputation might alone rest secure. The story itself is admirably constructed, its consistent and cohesive incidents leading up to a smashing climax, intense, breath-taking. There is enough delicious comedy to bring Father and Little Sister and Sonny back a second time; while the gripping love interest and inevitable triumph over all opposition will cause Mother and Big Sister to tag along with them.

REALART PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK CITY

3 TIMES the money going into the making—

We planned to do a certain amount of business weekly on "COMEDYART." On the basis of that expected income we figured just how much we could spend in making "COMEDYART."

BUT Contracts already signed guarantee us so much *greater* income than was expected—we are now able to spend *3 Times* as much money making "COMEDYART" as we figured and first started spending.

You win greater quality and no increase in prices.

1400 feet of varied comedy
400 feet of art color scenic
200 feet of real novelties
2000 feet of greater "COMEDYART"

SPECIAL PICTURES CORP'N

H. W. Hellman Building LOS ANGELES

One of the real money-makers of the season.

Try for an early playing date!

Samuel Goldwyn
and Rex Beach
present

REX BEACH'S

Famous Story

"The SILVER HORDE"

Directed by
Frank Lloyd

WILLIAM FOX
presents

EILEEN PERCY
in

Her HONOR the MAYOR

FOX
ENTERTAINMENTS

A sparkling comedy-drama of Cupid in politics

Based on the

BROADWAY SUCCESS

by ARLINE VAN NESS-HINES

Directed by Paul Cazeneuve

Scenario by Denison Clift

$4,000,000 WORTH

Each is a proved success

WILLIAM FARNUM
in
VICTOR HUGO'S
Les Miserables

Book it

THEDA BARA
in
SALOME
A Super Bara Production

Book it

ANNETTE KELLERMAN
in
A Daughter of the Gods

Book it

FOX
ENTERTAINMENTS

OF BIG PRODUCTIONS

Each is a first run offering

THE HONOR SYSTEM

THEDA BARA
in
CLEOPATRA
A Super Bara Production

WILLIAM FARNUM
in
A TALE OF TWO CITIES
by CHARLES DICKENS

Book it **Book it** **Book it**

FOX
ENTERTAINMENTS

A PIONEER PICTURE

EDWARD GODAL
presents

MARIE DORO

IN

"MIDNIGHT GAMBOLS"

with

Godfrey Tearle

PIONEER ATTRACTIONS

PIONEER SYSTEM OF EXCHANGES

Pioneer Film Corporation, *Detroit, Mich.*	**Masterpiece Film Attractions,** *Philadelphia, Pa.*	**Eastern Feature Film Co.,** *Boston, Mass.*	**Pioneer Film Corporation,** *Los Angeles, Cal.*	**S. & S. Film & Supply Co.,** *Pittsburgh, Pa.*
Greater Stars Productions, *Chicago, Ill.*	**Equity Distributing Co.,** *Portland, Ore.*	**Criterion Film Service,** *Atlanta, Ga.*	**Screen Art Pictures,** *Baltimore, Md.*	**Pioneer Film Corporation,** *Cincinnati, O.*
Pioneer Film Corporation, *Buffalo, N. Y.*	**Pioneer Film Corporation,** *Cleveland, O.*	**Pioneer Film Corporation,** *San Francisco, Cal.*	**Merit Film Corporation,** *Minneapolis, Minn.*	**Amalgamated Exhibitors Circuit,** *Montreal, Canada*

Amalgamated Exhibitors Circuit, *Toronto, Ont.*
Amalgamated Exhibitors Circuit, *St. John, Canada*
Parker Film Co., *Dallas, Texas*

PIONEER ATTRACTIONS

PIONEER FILM CORPORATION

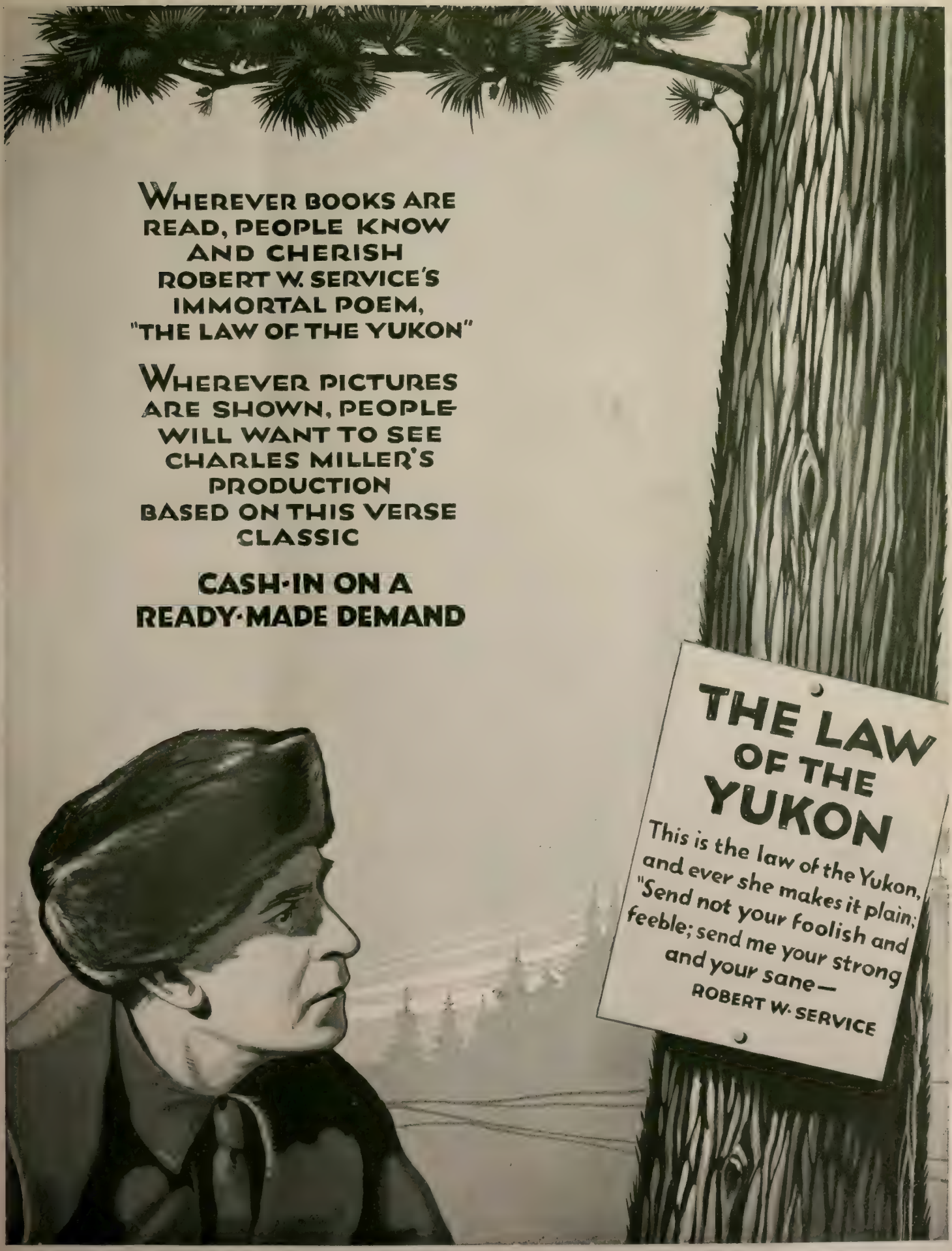
130 WEST 46TH STREET, NEW YORK.

PIONEER ATTRACTIONS

WHEREVER BOOKS ARE READ, PEOPLE KNOW AND CHERISH ROBERT W. SERVICE'S IMMORTAL POEM, "THE LAW OF THE YUKON"

WHEREVER PICTURES ARE SHOWN, PEOPLE WILL WANT TO SEE CHARLES MILLER'S PRODUCTION BASED ON THIS VERSE CLASSIC

CASH-IN ON A READY-MADE DEMAND


THE LAW OF THE YUKON
This is the law of the Yukon, and ever she makes it plain;
"Send not your foolish and feeble; send me your strong and your sane—
ROBERT W. SERVICE

AS the sturdy Argonauts of the Klondike trails unearthed gold with their picks, so Robert W. Service unearthed with his pen a rich vein of Northland Romance.

In "The Law of The Yukon" Service has given to the world a vivid picture of the strife—the fierce loves and hates—of the Great White Land.

And this, Charles Miller has reproduced on the screen in a picture packed with two-fisted drama.

SIGN UP AND CLEAN UP!

MAYFLOWER PHOTOPLAY CORP.

PRESENTS

A CHARLES MILLER PRODUCTION

"The LAW of the YUKON"

Based on the Verse Classic by **ROBERT W. SERVICE**

PUBLISHED BY BARSE & HOPKINS NEW YORK

Apply to **REALART PICTURES CORP.**

469 FIFTH AVE., N.Y.

REALART PICTURES

A FAMOUS British statesman recently characterized the United States as "a Nation of excitement seekers." The popularity of thrilling entertainment of the Great Outdoors proves it!
"The Law of the Yukon" breathes the spell of open spaces! It pulsates with the thrill of supermen fighting for gold and the love of women!
That's why good American excitement-seekers will pour good American dollars into your box-office to see "The Law of the Yukon."

The New Master
Mind of the Scr—n
Von Stroheim
EARLY
HIS NEWES
the DEVIL

FRANKLYN FARNUM with
MARY ANDERSON in
A serial with a new theme and different in every way. Replete with thrills, daredevil feats, suspense and mystery that will grip the spectator from start to finish
DYNAMITE
THE VANISHING
Colonel Wm. N. SELIG'S serial of thrills and mystery ..... in 15 EPISODES

TRAILS"

CANYON PICTURES CORPORATION
130 West 46th Street, New York City

A VOTE OF APPRECIATION!

To The Officials, Franchise Holders, and Salesmen of the

FIRST NATIONAL EXHIBITOR'S CIRCUIT

Greetings!

—On the eve of stepping across the $400,000.00 mark, the amount which now represents the bookings—after but a five months' campaign—on

"BACK TO GOD'S COUNTRY"

A First National Attraction

BY

JAMES OLIVER CURWOOD

we—its producers—desire to thank you one and all for your splendid co-operation and fine sense of justice in all your business dealings, which has carried us so successfully along the first half of our journey toward

the $750,000.00 mark

As a result we are encouraged to continue in the making of an occasional "OUT DOOR CLASSIC" and will always endeavor to contract with such authors of established reputation, who are in position to give us exclusive rights to their stories in order to protect your salesmen against unfair competition.

We also desire to seize this occasion to make public our vote of thanks to

ERNEST SHIPMAN

the originator of the enterprise and upon whose capable shoulders rested the burden for

"CARRYING ON"

Our next announcement will be of NATIONAL IMPORTANCE, and of great interest to the trade.

CANADIAN PHOTOPLAYS, Ltd.

CALGARY, CANADA

New York Office: 6 West 48th Street Ernest Shipman, Mgr.

LOUIS
FANCHER

THE harbor of Rhodes was celebrated for a monstrous image which straddled both sides of the city. History ranks it as one of the seven wonders of the world, but Time toppled the Colossus and proved it a rank failure. The idea was too ambitious. It tried to cover too much ground.

I'll say it will be the eighth wonder of the world if the interests now planning to dominate both the production and exhibition of pictures succeed in straddling the field.

The Colossus principle isn't sound. Even Standard Oil is too wise to buck the distributor and if the men who buy features allow the concerns that make them to open theatres in direct competition then human experience is a liar and precedent must go back to college.

What could be softer than to have you spend your good money to build up popularity for my stars in your houses and then leisurely take over all the best paying locations while you obliging exhibitors continued to finance my business until I could take the pick of the country's properties?

If I thought you'd stand for it I could make the Colossus of Rhodes look like a scarf pin, but when I figure what would happen to my enterprises if I butted into yours I don't even want to try it in a dream.

Your good will is my best bet. If the exhibitor isn't a success, I'm a failure.

NATIONAL PICTURE THEATRES, Inc.
Lewis J. Selznick, President

N
NATIONAL NP PICTURES
P
The advisability of securing a National Franchise is emphasized more strongly than ever in this, the third, National Picture Theatres, Inc. Production
"The INVISIBLE DIVORCE"
By Leila Burton Wells
Scenario by Katherine Reed
Directed by Tom Mills
NATIONAL PICTURE THEATRES, Inc.
Lewis J. Selznick, President
Distributed by Select

S SELZNICK PICTURES P

Fore!
There's Special Interest for Golfers in this New SELZNICK PICTURE

A Robert Ellis Production

Lewis J. Selznick Presents
EUGENE O'BRIEN
in John Lynch's
"The Figurehead"
Picturized by R. Cecil Smith

Distributed by Select

"It Takes All Kinds of People to Make a World"
SELZNICK PICTURES
Lewis J. Selznick Presents
Herbert Kaufman's Weekly
Fostered by the HIGHEST PAID WIDEST READ WRITER in the WORLD,
Human interest dramas in miniature played by types you know
Distributed by Select

REPUBLIC RP PICTURES
The MIGHTY HAND
of CHIEF WILLIAM J. FLYNN
Formerly of the United States Secret Service now director of BUREAU OF INVESTIGATION of the U.S. DEPT. of JUSTICE.
This Remarkable Series of Two-Reel Releases are Based Upon Actual Police History
Now Featuring Programs in Leading Theatres Throughout the Country
PHOTOPLAY TRUTHS STRANGER THAN FICTION
Story and Direction by Wilson Mizner
REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
BRITON N. BUSCH, President

REPUBLIC RP PICTURES

GRACE DAVISON
and MONTAGU LOVE
in
"Man's Plaything"

Cast including STUART HOLMES
Written and Directed by
CHARLES T. HORAN

A Gripping Story of Society Life
Vividly and Powerfully Told

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
729 SEVENTH AVE., NEW YORK
BRITON N. BUSCH President
EXCHANGES EVERYWHERE

100% DISTRIBUTION OF

EDUCATIONAL FILMS CORPORATION OF AMERICA announces the early opening of its own exclusive short subject exchanges in the twenty-two recognized distributing centers.

Each exchange will be under the direct control of Educational, yet the territorial managements will be financially interested.

Instead of a mere "branch" with a salaried employe in charge, exhibitors will find successful theatre men working for box office results.

You have the guarantee of Educational for quality product—a guarantee you have known for five years—PLUS the financial concern of leaders in your territory.

SUCH an organization has brought immediately to Educational the opportunity to select the material most desired by exhibitors, as voiced by their representatives in each section. Each producing unit brings an enthusiasm inspired by the excellence of the distributing system.

This combination assures the best in short subjects and the fullest measure of service, while competitive exhibitor purchase opportunity is maintained by control of each office in Educational Films Corporation.

EDUCATIONAL

FILMS CORPORATION OF AMERICA

729 Seventh Ave. New York

100% SHORT SUBJECTS

CONTRACTS already signed assure the greatest array of short subjects ever offered, including Bruce Scenics Beautiful, Chester-Outings, Screenics and a dozen other travel, novelty and educational series.

Two reel comedies include Chester Comedies, Torchy Comedies and Mermaid Comedies, each to be released monthly, and a biweekly release from an organization famous wherever comedies are shown.

These will be handled by Educational exchanges in the following cities:

NEW YORK	CHICAGO
BOSTON	DETROIT
PHILADELPHIA	MINNEAPOLIS
PITTSBURGH	ST. LOUIS
WASHINGTON	KANSAS CITY
LOUISVILLE	OMAHA
ATLANTA	DENVER
DALLAS	SALT LAKE CITY
CINCINNATI	LOS ANGELES
CLEVELAND	SAN FRANCISCO
INDIANAPOLIS	SEATTLE

J. W. Hammons

Vice-President and Gen'l Manager

EDUCATIONAL

FILMS CORPORATION OF AMERICA

729 Seventh Ave. New York

TO THE EXHIBITORS

A Summary of the Most Recent of

RICHARD STANTON'S PICTURES

Produced for William Fox

The Spy, The Beast, The Jungle Trail, Rough and Ready, The Cailleaux Case, Land of the Free, Why I Would Not Marry, The Love Thief, CHECKERS and eleven others. ALL MONEY MAKERS.

I have one ambition to produce box office successes only. I believe I am the employe of the exhibitors and the public. I know that inflated production cost is the camouflage of incompetency. I am convinced that the worth of any feature at any cost is measured by the exhibitor's profits.

I feel that no man is bigger than the people who made him. I thank the exhibitors for their part in putting all of my pictures on the credit side of the ledger.

WATCH FOR NEW DEVELOPMENTS

Richard Stanton

ALBERT E. SMITH
PRESENTS

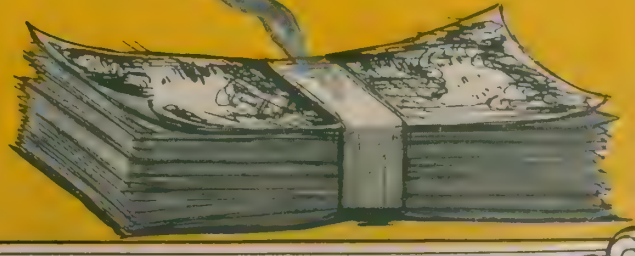
ALICE JOYCE

in

"Dollars And The Woman"

HAVE just read synopsis and seen stills of your production of "Dollars and the Woman." Regard this as one of the greatest present-day themes, and urge you to special efforts to push this production. Photoplay is playing it up. Fictionized version strong as one of its best editorial features. It is a great domestic sermon that should show the way to happiness in these days when the living problem brings despair, misunderstanding and consequent unhappiness into thousands of homes.

Telegram from JAMES R. QUIRK
Editor Photoplay Magazine
to ALBERT E. SMITH
President of Vitagraph



ALBERT E. SMITH
PRESENTS

ALICE JOYCE

in

"Dollars And The Woman"

TIMELINESS—

ALICE JOYCE has the play of the hour in "Dollars and the Woman." With the high cost of living rampant and incomes unreasonably inflated, the theme of this extraordinary play, by Albert Payson Terhune, dealing with extravagance when money is plenty, not alone is a delight to lovers of good pictures, but is pertinent to the present-day mode of living.

As Madge Hillyer, Miss Joyce, through extravagance, so well learns the misery of poverty that when wealth comes again she is not capable of enjoying it. The story is new—up to the minute.

ALBERT E. SMITH presents

ALICE JOYCE

in

"Dollars And The Woman"

AN
ALICE JOYCE
SPECIAL
PRODUCTION

Written by the author of
"The Locust Years,"
"The New Mayor,"
"The Woman"
and scores of other powerful American stories.

A Picture That Will Be Remembered Because IT IS BEING LIVED TODAY by tens of thousands of men and women—men and women who every day are compelled to tread the shadowed path of sacrifice which so frequently leads out into the sunlit highway of real happiness.

A Story of
DOLLARS—
great piles of
DOLLARS—
packed with the power of good and of evil, packed with happiness and with misery.

A Story of
A WOMAN—
of that breed whose gentle caress could have made thrones rock and dynasties topple—but who preferred A HOME AND A MATE.

A Story of
LOVE
weaving its golden thread in and out, dropping a stitch here and there when
JEALOUSY
enters.

ALBERT E SMITH presents

ALICE JOYCE

"Dollars And The Woman"

THIS inspiring, human photoplay is a segment of American life that might have been plucked from your own neighborhood. Madge and Dan Hillyer with all of their joys and sorrows, their faith and their follies, may be living right around the corner from you, in the next block, or just across the street.

For Madge and Dan were just of ordinary clay. But they were good clay. Two men loved Madge. She turned her back on the golden apples that one offered her and was content to munch a daily crust with the other. She gambled on the futures of Fate and she willingly changed herself from a gay peacock to a little drab wren to show her faith in Life and Love. And the gods gave her metal more than the acid test. Into a home where the bluebird of happiness held forth came the dragon of despair and jealousy. Invisible but torturing fires consumed the souls of Madge and Dan, but when they had burned down, the gold was there.

You will say to your people when you see this splendid photoplay; "Come and let us look at ourselves." And when they come and probe into the hearts of Madge and Dan they will be sure to find there many ringing echoes of their own.

A Benjamin B. Hampton Production

RIDERS of the DAWN

A Photoplay of the Novel

"The Desert of Wheat"

By ZANE GREY

Directed by HUGH RYAN CONWAY

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE Exchanges Incorporated

ETCHELLS

"RIDERS OF THE DAWN"

A PRONOUNCED BOX-OFFICE FAVORITE

All the money-making screen values are to be found in this picture in rare abundance.

A REAL STORY OF PUNCH AND PEP written by Zane Grey, America's greatest living novelist.

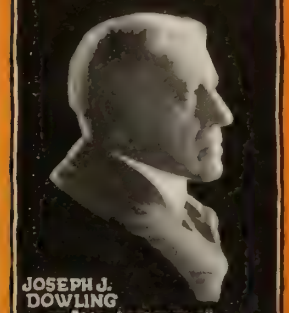
A CAST OF EVEN EXCELLENCE, not one star and the other actors of doubtful value, but a constellation of stars working together harmoniously to visualize the story and not to glorify themselves: Roy Stewart, Joseph J. Dowling, Claire Adams, Robert McKim, Frederick Starr.

THE THEME IS THE TALK OF THE HOUR AND THE TALK OF THE WORLD.

IT'S A BENJAMIN B. HAMPTON PRODUCTION, greater than his "Desert Gold," "The Sagebrusher," and "The Westerners."

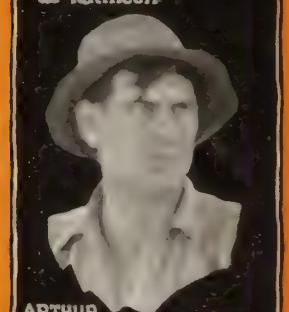
CLEAN, WHOLESOME, THRILLING, SENSATIONAL, A COMPELLING COMBINATION. Nothing draws the crowds like a celebrated novel translated into the language of the screen. It is sure fire every time.

ROY STEWART as "Kurt Dorn"

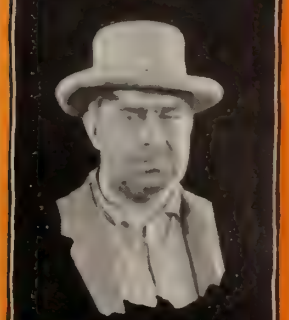


JOSEPH J. DOWLING as "Mr. Anderson"

MARIE MESSENGER as "Kathleen"



ARTHUR MORRISON as "Olsen"



FREDERICK STARR as "Nash"

"RIDERS of the DAWN"

at the STRAND in NEW YORK

HAS had a wonderful "press," as they say on the other side. Comments of the New York papers were unanimously favorable. This is the first time in many months that the New York papers were a unit in their praise of a picture. Neither the "World" nor the "American" offered any comment whatever on either the "Riders of the Dawn" or the program at the Strand. The other papers commented as follows:

TELEGRAPH

"An exciting and vivid story."

TRIBUNE

"The picture is a good melo-drama well acted."

SUN-HERALD

"This photo play deals with the North West grain region, vividly and thrillingly, without overstating its case."

TIMES

"The story might be called 'Action, Unlimited.'"

These comments were given by experienced writers and in no way influenced by advertising. They were fully indorsed by the

PUBLIC VERDICT

Before eight o'clock the colored person in the Strand uniform started his cry, "Standing Room Only," and kept it up well along toward 10 o'clock.

Money-making pictures are few and far between.

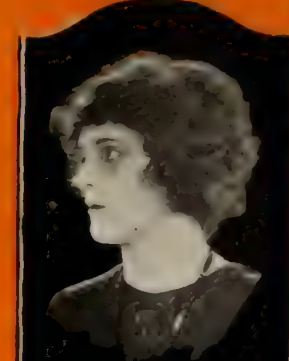
DO NOT HESITATE WHEN THE BAND WAGON STOPS IN FRONT OF YOUR DOOR

W.W. HODKINSON CORPORATION

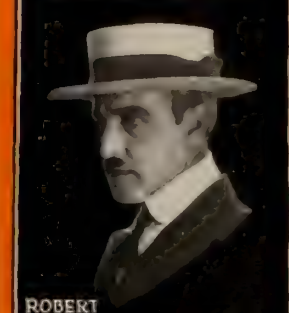
527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

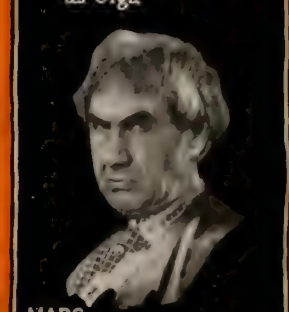


CLAIRE ADAMS as "Lenore Anderson"



ROBERT McKIM as "Henry Neuman"

VIOLET SCHRAM as "Olga"



MARC ROBBINS as "Chris Dorn"

FRANK BROWNLEE as "Gliddon"

HERMAN RIFKIN
OF NEW ENGLAND

CLIMAX FILM CO.
OF NEW YORK

SIDNEY LUST
OF WASHINGTON

RIALTO FILM CO.
OF PHILADELPHIA

These Men Know Good Pictures and Do Big Business. Their Judgment Is a Guarantee of Quality.

THEY, AMONG OTHERS, HAVE BOUGHT

A COMMON LEVEL

NOT ONE STATE RIGHT BUYER WHO HAS SEEN THIS PICTURE FEATURING EDMUND BREESE AND CLAIRE WHITNEY HAS FAILED TO BUY IT!

DON'T OVERLOOK THE BEST FILM BET IN YEARS

TRANSATLANTIC FILM CO. OF AMERICA
Incorporated

HERBERT C. HOAGLAND, VICE-PRESIDENT AND GENERAL MANAGER

729 SEVENTH AVENUE NEW YORK CITY

SETS THE WHOLE MARSHALL

"DON'T EV

Hitting High Spots in

Here's a new one from St. Louis:

"'Don't Ever Marry' opened at the New Grand Central and West End Lyric Sunday. Broke West End Lyric Sunday record and did tremendous business at New Grand Central. Picture holding up remarkably and expect to wind up the week with big business at both houses. Pleasing everyone."

MARSHALL NEILAN PRODUCTIONS

COUNTRY LAUGHING

NEILAN'S

ER MARRY"

Theatre After Theatre

A Mirthquake
in Six Shocks

From the story by Edgar Franklin, adapted to the screen by Marion Fairfax.

Photographed by Henry Cronjager and David Kesson; Lighting Effects by Howard Ewing; Tech. Director, Ben Carré.

Watch the crowds at First Run Houses

A First National Attraction

There'll be a Franchise everywhere

Ask First National Exchanges for information regarding the fairest plan of co-operation between producer and exhibitor ever conceived

Independence for Producers and Exhibitors

Important!

First National Announces

Mayflower Photoplay Corp'n

presents

an

Allan Dwan Production

"A Splendid Hazard"

Directed by Allan Dwan

Based on the novel by Harold MacGrath

A photoplay of unusual novelty and artistic merit —with a perfect cast!

A First National Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

Story of the man who took the Greatest Sporting Chance

"Plays to Capacity at

The New York Tribune says:

"Anita Stewart in 'The Yellow Typhoon' **attracted capacity houses** on Sunday and yesterday. The picture is one of the best seen at the Strand for many weeks, and Miss Stewart's own work and the evident effort that has been devoted to the scenic effects of the piece make it one of the **most interesting now playing** at **any motion picture theatre** in the city."

Louis B. Mayer presents

ANITA STEWART

in Harold MacGrath's greatest adventure story

"The Yellow Typhoon"

Directed by Edward José

Screen version by Monte M. Katterjohn

FIRST NATIONAL EXHIBITORS CIRCUIT

Another BIG First National Special

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue, New York City

New York Strand"

Anita Stewart *and* Anita Stewart

AS the adventuress, known to the police of the world as the Yellow Typhoon, because her tawny beauty and steely heart leave behind her the wrecked lives of her masculine satellites.

AS the keen minded secret service operative whose woman's wit succeeds in running down a desperate gang of international criminals after the male sleuths of the world had failed utterly.

Scene from
The Wonder Man

ROBERTSON-COLE

announces

GEORGES CARPENTIER

in

The WONDER MAN

Even in these days of unusual achievement in the motion picture industry it must be evident to the progressive exhibitor that this popular world figure in an intriguing American society drama will be the greatest attraction of the age

A MILLION DOLLAR ATTRACTION

Directed by

JOHN G. ADOLFI

MOVING PICTURE WORLD

The Cleveland Convention

THE coming exhibitor convention at Cleveland, called for June 8, 9 and 10, already is causing much interest among film men—among producers as well as exhibitors—in New York City, and it is fair to assume throughout the country as well. The past week two statements have been issued bearing on the gathering called originally by the Motion Picture Theatre Owners of America. One of these was from the New York office of the latter organization and the other from the committee selected by the recent Chicago convention of picture men, described as the Independent Motion Picture Exhibitors of America and also referred to as "a semi-temporary body to aid in formulating plans for the June assembly."

The announcement issued by the Theatre Owners, quoting Sam Bullock, who usually knows what he is talking about, sets forth that one of the vital questions to be taken up will be the control of all advertising that seeks the publicity of the screen and also states that the convention will nationalize the Cleveland-Pittsburgh plan for the display of slides or reels as an alternative to the payment of dues.

The statement sent out by the committee representing the Chicago independents, on the other hand, bears heavily, if not solely, on the producer-exhibitor issue. The declaration is made that the result of the convention will be to split the industry into two factions, with independent exhibitors on one side and producer-exhibitors on the other.

WHILE probably it is a fact the Theatre Owners members are in sympathy with the opposition to producer-exhibitors—one of the organization's officers has so stated—plainly there is an absence of unanimity on what constitutes the vital issue before the coming convention.

The time to remove any absence of unanimity on the part of exhibitors intending to go to Cleveland is now, in advance of the event, not after the sessions are called to order. There are ways in which this can be accomplished. Sam Bullock, temporary secretary of the Theatre Owners, lives in Cleveland. Frank J. Rembusch, chairman of the Chicago convention, lives in Shelbyville. The two towns are not far apart. Let the two get together and agree on a tentative basis of action at Cleveland. If the two do come to an understanding on what should be done in a major way there is more than reasonable ground that it will be ratified by the bulk of the convention. Preliminary, technical authorization is not vital in this instance. What is most essential is the exhibition of plain common sense.

THERE is a feeling in New York that all is not harmonious in exhibitor circles interested in the coming convention. The time to remove this feeling is now, we repeat. There is no reason, no solid reason, why the sessions beginning June 8 should not result in a real exhibitor organization.

There are veiled intimations of "politics." We hope there will be nothing smacking of this sort of stuff at the convention, whether pertaining to motion pictures or to the national variety. This, of course, is a presidential year, and the big bosses have their eyes on the screen. It is to the interest of the screen that it remain independent. There is bound to be outside pressure exerted to win the screen for one or the other of the parties. Let them both go hang.

The Moving Picture World has no axe to grind. It wants to see a strong exhibitor organization, one founded on principles to which all picture men may subscribe and for which they will go out and fight and bring in their neighbors. No other is worth while.

Prefers Showing to Making Pictures

COMPARED with picture production and distribution the exhibition of pictures pays the steadier dividends. That is the statement of a man who has turned over many million dollars in both divisions of motion picture activity. For quite a number of years he was a producer-distributor exhibitor, in the days when that term had less meaning than it is given at present and at a time when a man might be engaged in the simultaneous production, distribution and exhibition of pictures without being the subject of more than passing comment.

The speaker had just explained he was closing up most of his producing and distributing business, while at the same time he was extending his theatre holdings. The straight question was put to him: "You find the showing of pictures more to your liking than you do the making of them, don't you?" The old-time picture man looked the questioner full in the eye.

"I'll tell you," he said. "Recently I checked up on my investments in the two branches of the business and found that my theatres were the steadier dividend payers. A picture house may have a bad season, but the trouble can be spotted and remedied without running into too great a loss. In the case of a producing company it is different."

THE film man was asked if it was not his experience that more difficulties were encountered in the management of a small house than in a large one. "Yes," was the prompt response. "And one of the chief handicaps is the retention of the manager. If the man in charge of your small house really is good he is lured to a larger theatre. If you have a good man in charge of your larger house you can make his income as interesting as can any one else."

"Are you particularly concerned as to where you are going to get your supply of film in the coming months?"

"I can't say that I am especially. I deal with all the producers. In all my houses I plan to have a certain proportion of time open so that I can take care of anything unusual. This method involves more effort on the part of the management, but I think it pays."

The film man remarked on the building activity he had noted in New York despite the accompanying high cost.

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Snappy News Secured from Sundry Sources

Ordinance Would Stop Razing of Homes to Build Theatres

NEW YORK CITY theatre men are opposing the adoption of an ordinance introduced by Alderman William F. Quinn, providing that no theatre or motion picture theatre to provide for the erection of which dwellings, apartment houses or tenement houses have to be torn down, shall be granted a license within the next five years. The real fight against the proposed ordinance began at a hearing on May 7 before the General Welfare Committee of the Board of Aldermen.

Representing Sam H. Harris, J. A. Driscoll said that Mr. Harris plans the construction of a theatre in West Forty-fifth street.

"If you stop this project the land will lie idle," he said. "If you pass the ordinance you will create a monopoly in the theatrical business." You will also increase the price of theatre tickets, for which there is now a greater demand than there is a supply. If you refuse to issue licenses for new theatres the price of tickets are sure to go up."

Mr. Driscoll doubted the legality of the proposed ordinance. He said that Mr. Harris is only one of several theatre men contemplating the erection of new theatres in New York City. Others appearing were Edward Margolies and Ralph Douglas, representing A. L. Erlanger, Charles B. Dillingham, Florenz Ziegfeld. Mr. Margolies said he had contracts to build seven theatres.

Alderman Quinn was willing to have the ordinance amended so as not to apply to existing building contracts. The committee will have an executive session later.

Lesser Made First National's Special Coast Representative

IN order to promote closer relations between the First National producing units on the Pacific Coast and the theatre owners who comprise the First National Exhibitors' Circuit, Inc., Sol Lesser has been appointed special representative of the First National executive committee to handle all business affairs for organization in Los Angeles.

The appointment of Mr. Lesser, who, in association with Gore Brothers, is First National franchise holder for Southern California and Arizona, was announced by J. D. Williams, general manager of the organization. It was decided by the executive committee of the organization that it was necessary to have a special representative on the Coast in whom could be centralized the powers of that body to pass on matters which could not be handled by mail and telegraph.

The executive West Coast headquarters will be established at 634 Hellman Building at Fourth and Spring streets, Los Angeles.

Mr. Lesser will be empowered to pass on productions submitted for First National distribution, and will be in constant touch with the studios as the connecting link between producer and the distributing organization.

A general publicity bureau will be established under Mr. Lesser's supervision. J. E. McCormick, who toured the country with the Sennett bathing girls, will handle the Pacific Coast bureau.

Indianapolis Company Plans $2,000,000 Fort Wayne House

NEGOTIATIONS are under way at Fort Wayne, Ind., which, it is understood, will result in the erection of a new $2,000,000 motion picture theatre and hotel building there. The northeast corner of Wayne and Calhoun streets has been chosen as the site for the new structure, according to word received in Indianapolis.

The building, it is reported, is to be erected for the Bankers' and Merchants' Theatres Company, Inc., which has its headquarters in Indianapolis. F. H. Coonberg, president of the company, is out of the city, but others in his office said that negotiations for the erection of a theatre at Fort Wayne had been under way for some time.

The Bankers' and Merchants' Theatres Company has several theatres in Indiana, principally at Richmond, Ft. Wayne and Terre Haute, and is building photoplay houses at Evansville and Clinton. The majority of the stock in the concern is held by Chicago, Terre Haute, Ft. Wayne and Richmond people.

They Would Tax Theatres to Swell Police Pension Fund

CITY officials and politicians in Troy, N. Y., are still squabbling over an effort which is being made by one faction to compel the managers of motion picture theatres in that city to pay over a portion of their Sunday night receipts to the police pension fund. The matter came up two or three months ago and there have been frequent airings since, but without any decision being reached one way or the other.

The entire city, or at least as much of it as is interested in the movies, has apparently taken sides in the issue. The matter came before the common council last week but after a long debate it got no further than being referred back to one of the committee. A letter was read from Mayor Lunn, of Schenectady, to the effect that 5 per cent. of the Sunday night receipts in that city went to the child welfare fund.

Frederick Burlingham Is Now Exploring the Wilds of Borneo

WORD has just been received from Weltevreden, Java, that Frederick Burlingham, known all over the world for his descent inside Vesuvius and for his alpine pictures, has left for the far interior of Borneo to cinematograph the wild men there.

Borneo is the largest island of the Dutch East Indies, cut in two by the equator, and the third greatest island in the world, having an area of 210,000 square miles, the larger part of which is covered by primeval forests untrodden by the foot of man.

The Burlingham expedition landed at Bandjermasin on the south coast, using a stern wheel boat as far as practical, after which the advance into the interior was continued by native canoes.

Besides a guard, Mr. Burlingham took with him his assistant, H. Flindt, a Dane; some Javanese servants and a large number of Dayak coolies as porters.

It is the idea of Mr. Burlingham to photograph and cinematograph the Borneo native at home, whether his house is perched in the tree tops or on bamboo stilts out in the streams, where he is not easily surprised and killed by enemies.

Simplex Department Heads Dine.

Department heads and foremen of the Precision Machine Company, of New York City, who are banded together for social purposes under the name of Simplex Engineers, met last week for an Italian dinner in a Greenwich Village restaurant. Sixty-five sat down at the festive table.

Among those present were General Manager Everette M. Porter, Joseph Hornstein, general manager of the David P. Howells Company; E. L. Bragdon, technical editor, Motion Picture News; Jacob Lourie, Associated Press; Thomas Healey, L. F. Frappier, M. G. DeVries, T. L. Johnson, T. L. Lambert, Louis Schraeger, Leon L. Horstmann, Kenneth R. Caldwell, J. Hornstein, L. W. Harmon, A. Fleming and William C. Francke, toastmaster.

Producers to Aid Americanism Week.

Letters asking for the aid of producers and distributors in helping exhibitors celebrate Americanization Week, which begins on May 28, have been mailed by the Americanism Committee of the National Association of the Motion Picture Industry. It is suggested that trailers containing Americanisms slogans be worked to the utmost and that news weeklies show the pictures and utterances of famous Americans.

The committee seeks to complete its list of Americanism subjects. As examples of such subjects it suggests "The Man Without a Country," "The Copperhead," "Dangerous Hours," "Dangerous Days," "The Land of Opportunity," "The Martyrs of the Alamo" and "The Son of Democracy" series.

Frank E. Woods in New York.

Frank E. Woods, supervising director of the Lasky studios in Hollywood, has arrived in New York for a week of conferences with Jesse L. Lasky, first vice-president of the corporation, in charge of production, and other officials of the production department. Mr. Woods plans to spend a week or so in the metropolis.

To Our Readers

EACH individual copy of Moving Picture World is being made more valuable than ever these days due to data formerly in Quarterly Index of Releases now being incorporated into the weekly List of Current Film Release Dates. This change, which went into effect following the Quarterly Index issued with the last number of December, 1919, gives intact files of Moving Picture World more reference value than ever.

Volume and page numbers are listed each week in the release pages opposite the name of the picture reviewed, giving the reader a weekly service instead of a quarterly.

An individual investigation of the newsprint paper situation by the Chalmers Publishing Company last fall brought the inevitable decision that paper must be conserved wherever possible without interfering in any way with service to exhibitor or producer. It was then decided to omit the quarterly index as such, but to continue the service weekly instead of every three months.

Massachusetts Censorship Bill Passes Third Reading After Stiff Battle

Although Denounced as Un-American and Un-Democratic, Measure Vesting Licensing Power in Department of Public Safety Wins in Roll Call Vote of 129 to 95—Amendments Double Original Fees for Reviews

May 11, 1920.

Although branded as "un-American, undemocratic and dangerous legislation, violating the fundamental right of personal liberty," the Massachusetts bill providing for the censorship of motion picture films by the Department of Public Safety passed successfully through all legislative stages in the House of Representatives. The bill is now in the hands of the Senate, after a final eleventh-hour attempt by Representative Patrick Moran, of East Boston, to have the measure referred to the next Legislature had been defeated by a roll call vote of 119 to 94.

The House, by a voice vote, passed the bill to be engrossed. The vote on engrossment also followed the efforts of the Rev. Roland D. Sawyer, a Congregational clergyman legislator, of Ware, to strike out that section which would allow the state censor to suppress any film, which, in his opinion, "tends to incite to crime." Representative Sawyer asked for the elimination of this provision on the ground that the clause might be interpreted with despotic power.

"Under this power a narrow-minded censor could stop anything," said the speaker. "The most useful propaganda undertaken by the government could be stopped."

Representative Kiniston, of Boston, in charge of the measure, said that some films have been shown to incite crime and that the provision was a proper one. The Sawyer amendment was then defeated, 74 to 41, and a roll call refused.

The short but sharp debate on the censorship bill this week followed the long and bitter struggle over the measure on the House floor late last week. Efforts to effect a compromise in the committee on bills evidently failed.

FOLLOWING one of the closest and hardest fought legislative battles in the history of Massachusetts, the House of Representatives of that state by a roll call vote of 129 to 95 ordered to a third reading a censorship bill which gives the Department of Public Safety full power to license all films shown in the state and prohibits the production of any film not licensed. The rising vote before the roll call was 103 yeas to 75 nays.

Because of severe criticism of the bill in the bitter all-afternoon debate, the measure was held in committe in third reading while efforts were made to reach a compromise on a new draft eliminating the more drastic and especially objectionable features, among them the requirement for pre-view censorship which was denounced as "un-American and un-democratic."

A motion to refer the censorship bill to the next legislature was defeated by a roll call vote of only 126 to 104. The rising vote was 88 yeas to 91 nays.

Amendments Double Fees.

Amendments to the bill were adopted by a voice vote. They were offered by the ways and means committee, which, with the mercantile affairs committee, favorably reported the bill. The amendments double the fees of review mentioned originally and do away with the exemption from charge for films for purely educational, charitable or religious purposes, at the discretion of the commissioner of public safety of Massachusetts.

An amendment suggested by Representative Reading, of Cambridge, to strike out the section giving the commissioner of public safety power of approval of films was defeated 22 to 64.

A substitute bill, offered by Representative Phinney, of Boston, was rejected by a voice vote. The substitute bill permitted injunctions for the prevention of the showing of films while an appeal is pending. Another provision was that no child under 16 years of age should be allowed to attend a moving picture show, the films of which have not the approval of the commissioner of public works.

Attacks Women Lobbyists.

Representative Silbert's amendment to the Phinney substitute bill was rejected by a voice vote. This amendment would provide that children could attend moving picture shows if accompanied by parent or guardian.

Newburyport Mayor Refuses Licenses for Sunday Shows

Sunday movies in Newburyport, Mass., are barred. Mayor Page of that city notified the managers of the theatres that he will not grant permits for Sunday motion picture shows. Petitions numbering several hundred names had been presented to the mayor by the theatremen in favor of the project.

Party lines were entirely obliterated in the debate and voting. A majority of the Democrats voted against the bill and the Republican vote was as closely divided. A number of women who have been active in behalf of the bill were in the galleries and heard themselves severely censured by several speakers.

Representative Fitzgerald, of Boston, charged them with being a "lot of women lobbyists who lost their jobs after the prohibition amendment passed and got around a soft old gentleman named Clark and separated him from his money in their efforts to get a job under cover of this bill." Fitzgerald charged that he had been "blackmailed personally by a prominent woman" through his district.

Of No Benefit to Children.

Representative Phinney, one of the dissenters from the ways and means committee's report, opened the debat. He declared the bill was "unnecessary and un-American" and was worked by a lot of women lobbyists who have been looking for a job. They are on record,, he continued, "in the office of the sergeant-at-arms with the salaries they get. These women," he went on, "were thick in the corridors last year lobbying for women suffrage. When they lost their jobs on that by the ratification of the amendment by Massachusetts, they worked up this business and got some wealthy and unsuspecting people to back them up."

Pointing to the claim that the bill is for the benefit of children, Phinney said that less than 7 per cent. of moving picture audiences are children. In Ohio, he said, they are so dissatisfied with censorship that the law has been referred to the people on a referendum. In Pennsylvania, Mr. Phinney said, a censorship bill was passed without a hearing and its chief advocate was appointed censor at a salary of $4,000 a year.

Censorship a Proven Failure.

"Nowhere," continued the speaker, "has the law done anything to improve conditions for children. Agitation for better films for boys and girls is just as active in Pennsylvania and Ohio as in other states."

Mr. Phinney said he had not been able to find any organization of college women, professional women and women of that class which is not 100 per cent. against the proposed system.

Representative Keniston, of Boston, in charge of the bill, said that the bill is supported by nearly all the churches and religious societies of the state, the federation of women's clubs and the like. He declared that it does not require pre-view, that it simply gives the commissioner on public safety power to pass on the degree of objection to a film and it permits an appeal to the courts.

More Legislation Injurious.

"It is idle to say there is no cause for complaint," said Representative Doyle, of New Bedford, "but you are sensible and grown men and you realize the grave danger of censorship which can and doubtless will become partisan. This bill indicates an entering wedge of an attempt to censor the press and the spoken word, and if we are going to be consistent we ought to go the full distance and censor them all."

Representative Doyle was one of the dissenters from the committe reports. He referred to the speech of Vice-President Marshall before the Interchurch audience, telling them that the thing the country needs most is a revival of religion, not legislation for regulation of morals.

Let the People Decide.

Representative Shattuck, of Boston, for the ways and means committee, spoke for the amendments proposed by the committee.

Then Representative Fitzgerald, another dissenter from the committee reports, took the floor and began his arraignment of the "women lobbyists" whom he charged with being the prime movers in the campaign for the bill.

"I appeal to the House," he shouted, "to rise and resent this dictation by women who do not represent the women of the state. Better let the question go on the ballot and have the people themselves decide it."

City Officials Have Necessary Power.

Next came Representative Ryder, of Middleboro, who read a quotation from Lady Astor scoring the sources of opposition to moral legislation. He declared that "good women were insulted at the committee hearings." He said the bill was in the interest of the people and was opposed only by the rich corporations and by the most skillful lobbyists who can be hired.

"Many films showing absolutely harm-

less events could be eliminated at the whim of the censor," said Representative Bowser, of Wakefield, another dissenter from the committee reports. "Selectmen and city councils now have absolute authority to suppress indecent or immoral performances. This is a case of personal liberty and ought to be so recognized."

That films are important as determining the direction of thought of the people and therefore ought to be under regulation was the contention of Representative Hull, of Leominster.

Representative Roland Sawyer, of Ware, a clergyman-legislator, said both the bill and the substitute are unworkable. The proposition of censorship, he declared, is un-American. That the bill simply provides for a large number of jobs for censors with no standard to go by was pointed out by the speaker.

Work of Professional Uplifters.

"Some censors," he said, "would cut out any representation of drinking, others of smoking and others of any hugging or kissing. This bill is the work of professional uplifters. Our local authorities can be trusted. The indorsements of this bill were secured by means which cannot be approved. A small portion of the public is marshalled to represent a very large number."

On the ground that the bill calls for a new state commission and violates the right of the local self-government, Representative Moran, of Boston, opposed the measure.

"As the house defeated the bill for school nurses because it interfered with town and city government," he said, "so this bill ought to be defeated because a censorship is against local self-government. I do not ask for license; I ask for personal liberty."

Wants Scenes of Violence Deleted.

Representative T. J. Driscoll, of Boston, a labor man, one of the majority of the committee on mercantile affairs, said the women on both sides of the question were honest in their opinions. But he could not see how labor has any reason to oppose the bill. He thought it important that scenes of robbery, violence and murder be taken out of films.

Moving his amendment to the substitute bill, Representative Silbert thought the members unanimous in holding that some things in moving pictures ought to be cut out. "But it is well to go slowly," he said.

Representative Scigliano, of Boston, fired a broadside against the whole legislation. He suggested a referendum. He declared that he was lobbied on the matter the very first day of the session. He pointed out that Mayor Peters, of Boston, proposes to put a head tax on every seat in a theatre in order to make up the loss of money from liquor licenses. He moved that the bills be referred to the next legislature.

Exhibitor Tells of Improvement.

Speaking as proprietor of three moving picture theatres in Hingham, Scituate and Marshfield, Representative Haynes, of Scituate, said that there has been a marked improvement in the character of films within three years. Never has there been any complaint against any film which he has shown. He said that he has repeatedly put on exhibition films for churches and schools and the people have said that if he came up to his ordinary standard they would be satisfied.

Mr. Haynes read several slide contents about the church world movement showing the high grade of appeals that may be put before the public. Then he read a letter from General John J. Sherburne, chairman of the state commission on necessaries of life, asking the moving picture showmen to throw on their screens something to promote the observance of a week of instruction in economy in the use of meats. Representative Haynes believed no legislation necessary but did not object to Representative Phinney's substitute bill.

Ridicules Movement as Hysteria.

"The entire movement is hysteria and is no more to be supported than elimination of books that mention crime," declared Representative Abbott, of Haverhill. "Charles Dickens," he said, "is not suppressed because he tells of the murder of Nancy Sykes." Mr. Abbott said that the censorship movement is "a fad of the faddists." "We have gone to a non-Puritanical Sabbath," he went on "but we propose to return to a Puritanical standard in this matter." He ridiculed the bill, saying that his local aldermen are conscientiously attending to their duties. "Legislation is as needless as two tails for a cat," he concluded.

"There are pictures," said Representative Young, the House leader, "which pander to the lower instints. Some correction is needed. I am frank to admit that in this censorship bill we depart from the ancient theory of the right of freedom of speech and the freedom of the press, which we cherish as an inherent right. But we can't ignore the need for some restriction. Let us give the bill a reading at this time and then work out the best bill we can."

Representative Brown, of Medford, declared he is a movie fan and has failed to come across an objectionable show in Massachusetts. The only objectionable show he ever saw, he said, was one that had been censored by the United States government.

Suggests National Legislation.

Representative Lyman, of Easthampton, for the ways and means committee said it was most difficult to decide upon the details of the bill but he believed it was right to double the proposed fees and to give managers until next January 1 in which to adjust their films to the law.

Representative Reading, of Cambridge, favoring the principle of censorship thought national legislation the only solution of the problem. In the absence of such national legislation he thought there might well be state legislation. However, he believed that the approval of the state commissioner of public safety ought not to be required and he moved to strike out that requirement.

After Representative Richardson, of Malden, spoke for the substitute bill, Representative Keniston, of Boston, closed the debate by summarizing expressions that in his belief conditions exist which demand legislation.

Following the long debate the voting by the House commenced.

A. H. Blank Prefers Increased Prices to Percentage, Says Melville Maxwell

DECLARING himself as strongly opposed to the percentage booking system, A. H. Blank, of Des Moines, one of the country's leading exhibitors, has taken a definite stand in favor of increased flat rentals whenever a raise is necessary to encourage producers to make bigger and better pictures.

Mr. Blank believes there is a present market slump of quality pictures due to the discussion which has recently raged about the so-called percentage plan. He believes that the uncertainty raised by this debate has forced producers to draw in their horns in regard to their progressive plans for better productions.

This important declaration from Mr. Blank was made in Washington, D. C., during a conversation with Melville E. Maxwell, special representative for Realart Pictures Corporation. As Mr. Blank is one of the most important exhibitors in the Middle West, his first published statement on the percentage question has a timely value.

Lillian Leighton.
Now playing important roles for American productions.

Maxwell Discusses Statement.

The chain of houses controlled by Mr. Blank includes the Des Moines, Palace and Garden theatres in Des Moines; the Strand and Rialto theatres in Omaha; the Bijou Theatre in Mason City, Iowa; the Strand Theatre in Marshalltown, Iowa; the Garden Theatre in Davenport, Iowa; the Princess Theatre in Sioux City, Iowa, and the Swan in Columbus, Neb.

Discussing Mr. Blank's attitude, Mr. Maxwell said: "Mr. Blank is fully awake to the producer's problems as well as his own. He understands that with rising production costs the manufacturers must either get increased revenue or the quality of the production must suffer.

"As percentage was proposed to increase revenues from film rentals and discussion of the question has only served to bring a varied and divided opinion, Mr. Blank realizes that the producer has been placed considerably at sea in making his plans for next year. He hopes to see a speedy adjustment of the situation and the percentage system avoided for another year at least, to allow conditions to settle.

"In the meantime, Mr. Blank is anxious to avoid a continuance of the slump in the better picture market. But he understands that the problem is a complex and difficult one. The exhibitor must not bring upon himself the charge of being a profiteer. On the other hand, the producer must not be hampered in making better pictures.

"While, in most cases, he believes admission prices throughout the country will stand an increase, there must be a corresponding advance in the quality of pictures. The public, he declared, is sick of excuses based on economic conditions for advances in price, but they have been educated to expect better and bigger things in motion pictures and are willing to meet the additional cost if these expectations are realized.

Exhibitors Expect Cleveland Convention to Establish Their Entire Independence

SAM BULLOCK, of Cleveland, temporary secretary of the Motion Picture Theatre Owners of America, arrived in New York City on May 11 to consult with exhibitor friends on various matters relating to the coming Cleveland convention set for June 8, 9 and 10.

Mr. Bullock, who is one of the best known organization war horses in exhibitor ranks, was bustling with activity. He remarked that Cleveland would see a real exhibitors' convention.

"It will be big and real both," he told the interviewer. "One of the vital questions that we will take up at Cleveland will be the control of all advertising that seeks the publicity of our screens. Cleveland and other cities have demonstrated beyond all doubt that the revenue from legitimate screen advertising is more than ample to finance exhibitor organizations.

All Bona Fide Exhibitors Welcome.

"The convention at Cleveland will nationalize the plan which originated in Cleveland and Pittsburgh. We do not ask members to display slides or reels if they prefer to pay cash dues. By capitalizing the publicity value of our screens, either by means of slides or reels, we will build up a national organization which will do things.

"This Cleveland convention is being called on the biggest and most democratic basis conceivable. Every bona fide exhibitor in the country is welcome. We want to make it plain that exhibitors with open or secret producer affiliations will not be welcome. The convention will make it its business to exclude a producers' lobby no matter how it may disguise itself."

Mr. Bullock expected to stay in New York City for a few days.

Make Early Reservations.

According to Henry H. Lustig, president of the Cleveland Motion Picture Exhibitors' League, it will be the part of wisdom for every motion picture theatre owner who intends to come to the national convention to wire his request for reservations without delay.

Mr. Lustig, who is an ex-officio member of the committee intrusted with securing accommodations for the visiting delegates, says that they are doing all they can to get comfortable and reasonable quarters for every exhibitor. In view of the increasing number of applications, exhibitors will avoid much inconvenience and annoyance by getting in touch with the Cleveland committee by mail, or preferably by wire.

Said Mr. Lustig: "We want every delegate to enjoy the hospitality of Cleveland and take away the most pleasant recollections. Therefore, I say, let the boys hurry up and we will do our share."

The enthusiasm which pervades exhibiting ranks for the Cleveland convention broke out at a meeting of exhibitors held May 7 in Philadelphia. The meeting had been called by the officials of the Philadelphia organization, of which Albert J. Fisher is president, and C. H. Goodwin is secretary.

Cohen Talks in Philadelphia.

The meeting was held in the forenoon in the Chamber of Commerce rooms in the Widener Building. A special invitation had been issued to Sydney S. Cohen, president of the Motion Picture Exhibitors' League, of the State of New York, to address the gathering. There were close to 100 exhibitors there. These represented about 200 theatres in Southern New Jersey, Delaware and Eastern Pennsylvania. The exhibitors present gave Mr. Cohen a hearty reception.

Mr. Cohen said he could think of no better investment for any exhibitor at this time, than the spending of carfare to go to Cleveland for the convention.

"This is the psychological moment," he said, "for exhibitors to assert their power. There is no more delightful city than Cleveland in the early part of June. I hope that Pennsylvania will send a strong and substantial delegation because we need genuine exhibitor representation there from all parts of the country."

Tells Need of Legislation.

"I am glad," said Mr. Cohen, "that you have got out such a strong call. You have described this gathering as a 'call to arms meeting.' This is a fact. I fully indorse the language of your call when it says your existence as an independent exhibitor is threatened. You cannot be neutral. Are you with us or against us?"

After the meeting arrangements were made to get in touch with the exhibitors of Western Pennsylvania and if feasible to have the delegates of the entire state arrive in the convention city at the same time.

Kansas will be strongly represented at the convention. M. Van Praag is now in New York busy with convention matters. An enthusiastic letter has been received from the organized exhibitors of Michigan, who are preparing for a big display by their state at the convention.

May Split the Industry.

From the viewpoint of the representatives of the recent Chicago convention the Cleveland gathering is expected to split the motion picture industry into two factions. These, it is suggested, will be: A solidly organized body of several thousand independent exhibitors pledged to support only independent producers who are non-exhibitors; producer-exhibitors, who are now competing, and who plan further theatre competition against independent exhibitors, using the productions they control as the chief source of film supply for their own houses.

It is estimated by the Chicago committee that the total number of exhibitors who will subscribe in Cleveland to an open declaration of organized opposition to producer-exhibitor competition will be approximately 5,000 present in person or represented by proxy through their memberships in state and city leagues.

Membership Is Prime Objective.

One of the objectives of the convention, following the general trend and openly voiced exhibitor sentiment of the Chicago mass meeting, will be to take up, with national exhibitor strength, the enlargement of the present membership of the Independent Motion Picture Exhibitors of America, organized in Chicago as a semi-temporary body to aid in formulating plans for the June assembly, and which shall have for its first official performance the creation and adoption of defensive measures against the patronage seeking opposition of theatres financed, controlled and booked by producers.

It is recalled that the Chicago meeting was particularly pronounced in its spoken demand for a national body of independent exhibitors which will function with complete freedom from personal and political ambitions by its sponsors. That the Cleveland gathering will adopt so-called "steam roller" tactics, if necessary, to keep its sessions free from intrusions of this character was apparent in the expressed determination of many important independent exhibitors who responded to W. C. Patterson's call.

"Politics in Cleveland," declares Frank J. Rembusch, chairman of the Independent Motion Picture Exhibitors of America, "will be entirely out of order. Ohio's leading city will witness industrial fireworks of an entirely different character. It is the conviction of every enterprising independent exhibitor that a sericus menace confronts him, and not one of them with whom I have talked, or whom I heard address the Chicago meeting, has any intention of paying his personal expenses to Cleveland to aid in the political ambitions of any individual."

To Put Producers on Record.

The opening gun in the campaign of exhibitor defense indorsed in Chicago was sounded in New York late last week when definite and official declarations of intentions were obtained from seven out of eleven producing organizations questioned by a sub-committee from the Patterson meeting. This group, which was an advance guard for the Committee of Seventeen of the Independent Motion Picture Exhibitors of America, was headed by Mr. Rembusch. The Committee of Seventeen will meet in New York on June 3 and June 4.

The Committee of Seventeen, during its two days' sessions in New York, expects to receive a statement from every producer in the business which will put each individual and organization engaged in the production of pictures formally on record for or against producer ownership and producer operation of theatres. The committee, it is expected, will make its headquarters at the Hotel Astor, where it will receive producers.

The report of this committee, with the originals of the signed declarations of intentions from all producers, is scheduled to provide the guiding facts for the action the independent exhibitors will take in Cleveland. Supplementing this will be a summarized account of the important information revealed by exhibitors in Chicago, substantiating the claims of Mr. Patterson and others that organized invasion of the independent exhibitor field is being fostered and financed by producing groups.

Word comes from Frank J. Rembusch, dated Cleveland, that the Hotel Cleveland will be the headquarters of the "Chicago convention" contingent for the sessions beginning June 8.

Vitagraph Moves Kansas City Exchange.

Vitagraph has moved its exchange in Kansas City, Mo., to the new building at 1915 Third avenue, its former quarters at 415 Olive street having become totally inadequate owing to its steady increase in business in the Middle West.

Berlin Trade Show in June.

A cinematographic trade show called "The Film" will begin in Berlin, Germany, on June 12 and continue until July 4. All technical and artistic developments of the trade will be shown. The announced intention is to promote "international exchange of ideas and peaceful international competition." Applications should be made to Kino Ausstellung "Der Film," Berlin W. 8, Friedrichstr. 180.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

The shortage of paper for printing pages has, thus far, had no effect upon the longage of stories mimeographed for hoped-for publication in the papers suffering from shortage.

Whaddya Mean, Jonah?

At the placing of the Stanley's corner-stone in Philly t'other day Judge Stern made a brief address, in the course of which he said (according to a publicist of the event):

"The motion picture has come to stay and this new theatre will be a jonah among playhouses."

Mebby he was thinking of a fish story, with a whale the hero.

o—o

"The Frontier of the Stars" (Paramount) will, naturally enough, be marked by a row of electric-light signs.

o—o

Everything about his business is of Lesser importance to Sol.

o—o

"She Made Him Behave" has been changed by Paramount to "Remodelling a Husband"—and that's the only way it can be done.

o—o

High-Salaried O-Boys.

Fat jobs of filmdom:

How about the office boys who high-finance with the postage stamps they are supposed to affix to the mail?

Have you a H. S. O-Boy on your staff?

o—o

A No Mean Answer.

Lowell Cash, a pufflicist and not in the auditing department of Selznick, recently asked E. V. Durling, editor of the firm's "house organ":

"Who was the first publicity man?"

Durling, student and scholar, replied:

"The fellow who put over the story about the baby in the bullrushes."

o—o

Mixing Oil and Water.

Irving C. Schwab, of Guy Empy's publicity staff, advocates "Oil."

We suggest as a double-feature bill:

"Oil" (Empy) and "Water, Water, Everywhere" (Goldwyn).

o—o

The Courage of Employes:

Vitagraph Managers Praise "Courage of Marge O'Doone."—Tradepaper Headline.

ADVERTISING SLIDES.

To beat the profiteers wear "Other Men's Shoes."

Commit your suicide with "Paris Green."

Gasoline gags "The City Sparrow."

Stocking-clocks keep time on "Mary's Ankle."

Sound life insurance is "Stronger Than Death."

o—o

Suggestion for a sub-title in a "crook" photodrama:

"No more jobs for me, pal. I'm going straight."

o—o

Miles New Quarters Equipped with Ten Editorial Rooms.—Tradepaper Headline.

Miles of copy coming—and the paper shortage acute!

o—o

Albert Capellani spun "The Web of Deceit" and "In Walked Mary."

o—o

Idol Fancies.

"The Idol Dancer" (Griffith).

"The Fallen Idol" (Authors).

o—o

New York Rialto considers the event so important that it advertises "A Lady in Love" will be at that house next week.

o—o

Wide Open Season for Films to Be Exhibited On the Following Terms.

Percentage, perhaps, perpetual, peradventure, persistently, perennial, peremptory, percusory, percontra, percurrent, perchance, perpetuity, perfunctory, perforated, perfectly, percolated, percussant, percentage, percentage and percentage. (Slip us the dictionary, Albertina.)

o—o

Fewer and better emigrants are desirable.

More and better **deportmant** on Ellis "Island of Intrigue" would help.

o—o

Logically an airplane would be needed to take up "The Hawk's Trail" exploitationally.

o—o

No, Erasmus, Metro will not star Nickey Arnstein in "Bonds of Fate."

o—o

"The Dream Cheater" (Hodkinson).

"Alarm Clock Andy" (Paramount).

o—o

Relieving Title Shortage.

"The Street Called Straight" (Goldwyn).

"The Road Called Straight" (Bennison).

"The . Lane," "The Alley," "The Mews," "The Path," "The Track," "The Trail," "The Pike"—they may all be "Called Straight" if inventive genius fails.

"But New York's Broadway will always be crooked," sez Chicot.

FRUITINA OF FILMLAND.

(Opening Reel.)

Peaches on the beaches
Lemons on the screens
Melons cut by financiers
Pears—and some has-beans.

o—o

For the "Smoke Screen."

"The Dark Mirror" (Paramount).

"Black Beach" (Griffith).

"A Darktown Duel" (Vitagraph).

"Black Pawl" (Baker).

o—o

Fixing Things at Home.

"A Good Woman."

"The Perfect Woman."

"Your Wife and Mine."

o—o

Original Story Will Come Back."—Tradepaper Headline.

Yes, indeed. To its author, leaving behind the best idea in its composition.

Civilization Item.

Rubberneck Giebler informs, to-wit:

"Milton Sills has held up production on 'The Translation of a Savage' by having a serious case of Klieg Eyes."

o—o

Sorry to Trouble You.

Now that you have bothered yourself to this extent we must explain that "there's nothing new" made that "old stuff."

If you are one of those who have made a kick—you'll probably recognize this method of annoyance as "old stuff."

It is to the less observant, therefore, that we ajolopize. We may set the whole smear this way in future, and that will permit everybody to skip it all without hesitating.

Clip and Paste

For Photoplay Editors and Theatre Programs

Elinor Fair, one of the principals in "The Miracle Man," is supporting Lew Cody in his current feature.

Harry Madison, of the vaudeville stage, has joined the Buddy Post comedy company at National Studios, Los Angeles.

Cecil B. De Mille's new Paramount-Artcraft feature, "Something to Think About," is now in process of cutting and titling at the Lasky studio.

Jean Calhoun, Priscilla Bonner and Hardee Kirkland play the principal supporting roles in the new Tom Moore picture for Goldwyn, "Officer 666."

Edward Cline, who has been directing comedies for the Fox program, is now affiliated with the new Metro comedy company.

Harold Lloyd's new comedy for Pathe is entitled "High and Dry," and the alleged plot deals with prohibition.

Douglas MacLean is to be starred in his own right by Thomas H. Ince following the completion of his current co-starring picture with Doris May.

Allan Dwan has written an original story which he will produce as his sixth picture for Mayflower.

Harold Bell Wright has signified his intention of filming several of his novels as soon as certain arrangements can be made with his publishers.

Jean Havez will write the scripts for the new Buster Keaton comedies for Metro.

Lee Kohlmar, of vaudeville comedy fame, will star in a series of one and two-reel comedies for Universal.

Jack Pickford has started work on "The Man Who Had Everything," under Director Al Green at Goldwyn. In the cast are Priscilla Bonner, Lionel Belmore, Alec Francis and Shannon Day.

Paul Hurst, director of the Hedda Nova picture, "Byrd of the Dawn," made an address before the Southern California Women's Press Club of Los Angeles recently on "Books I Have Screened."

Helene Sullivan is playing another semi-vampire role in the new Clara Kimball Young picture, "Mid-Channel."

Famous pugilists appearing in "Stop That Man," the current Owen Moore picture for Selznick: Spike Robinson, Al Kaufman, Terry Keller, Bat-nose Mullin, Broken-nose Murphy, Flat-nose Reese, Ray-eye Kirby, Chuck Sampson, Baldy Williams and Tin-ear Shales.

Irene Rich and Charley Clary, of Goldwyn, have been loaned to the American Film Company at Santa Barbara, Cal., to appear in an all-star production for that company.

Gertrude Bambrick, a former Biograph star, is coming back in the pictures, after five years absence from the screen.

The first story to be produced by the Willat Productions will be "Dabney Todd," written by F. N. Westcote, brother of the author of "David Harum."

Mary Thurman, who has been visiting her parents in Salt Lake, has returned to Hollywood to play the leading role in the new Allan Dawn picture for Mayflower.

Mildred Davis has just signed for another year as leading lady for Harold Lloyd in Pathe comedies.

Selznick Heads Industry in Drive for War Sufferers' Campaign Fund

DESIGNATING the motion picture industry as the only backward industry in New York, and the only trade which has failed to co-operate in the Greater New York Non-Sectarian Campaign for War Sufferers abroad, which is endeavoring to raise $7,500,000 in this city for aid to 6,000,000 destitute men, women and children in Poland, Lithuania and other parts of Eastern Europe, Lewis J. Selznick, on May 12, called upon all members of the industry to come forward and contribute before the closing of the campaign. Mr. Selznick stated that he had just been informed by Felix M. Warburg, chairman of the Joint Distribution Committee, which is to administer the funds raised in this campaign, that only three contributions had been received from the motion picture industry since the opening of the campaign. He appealed to companies and officials, to actors and actresses, to men and women of every phase of the motion picture industry, to give their financial support and to assist in raising the fund as volunteer workers.

Have Reputation for Generosity to Uphold.

"The motion picture industry in other compaigns acquired an enviable reputation for generosity and co-operation," Mr. Selznick said. "They now seem content to rest on their laurels for past performances and to altogether neglect the present appeal, which is of tremendous importance. The motion picture industry has been the one blind spot in a campaign which has enlisted the full co-operation of men and women of every other industry. The campaign has been very successful, but the motion picture industry has failed absolutely to help in its success.

"Mr. Warburg has just in formed me," Mr. Selznick continued, "that only three contributions have been received from the motion picture industry. One was my own check for $10,000, the others $10,000 from William Fox and $1,440 from the Universal employes through Harry Berman, general manager. The motion picture industry has, in the main, been one of the most prosperous of all industries in New York. The public knows this, and it therefore expects more from this industry than $21,440—more than three contributions.

They Are Dying by Hundreds in Europe.

"The appeals of 6,000,000 men and women—and little children—who by hundreds are dying of disease, famine and cold in every country of Eastern Europe, who for six years have been tossed and torn by internal and external wars, and have known no happiness or comfort, cannot be ignored, and I am sure that the motion picture industry will be the last one to ignore these appeals. I blame myself for their negligence. I have heard stories of suffering and anguish that have come from aboard—stories so terrible that they seem incredible, and stories that are but half of the actual truth. I should have made it my duty to see that the other members of this industry heard them too—and gave of their plenty for the needs of their brethren abroad.

"But today Mr. Warburg told me that he would not take 'No' for the answer—that he was drafting me into service to organize my co-workers. I am not going to take 'No' for an answer from the motion picture industry. I want their best efforts to help in securing funds. They must give of themselves, as well as of their money. The motion picture industry must raise a sum that is truly representative of the men and women who compose it.

Only Black Mark Against Our Record.

"Our service record is an excellent one. This is the only black mark against it, but there is still time to eradicate it. The Greater New York Appeal for War Sufferers abroad is a non-sectarian campaign, and a campaign that calls for sacrifice. The motion picture industry can redeem its negligence only by giving now to the utmost—not giving merely generously, but making genuine sacrifices."

Paul Baerwald is treasurer of the fund, and campaign headquarters are at 389 Fifth avenue.

The Moving Picture World will each week record all contributions received from the industry.

"Path She Chose" Is Among Universal Releases for May

VIRGINIA," by Ida M. Evans, has been put into screen form and will be released by Universal on May 24 under the title of "The Path She Chose." Ann Cornwall is featured in the picture, which was directed by Philip Rosen, but in reality it is said to be an all-star cast picture. Several of Universal's leading actresses have parts. Among them are Kathleen O'Connor, Claire Anderson, Dagmar Godowsky and J. Farrell McDonald.

A new Lyons and Moran comedy will also be released May 24. It is a short picture entitled "Caught in the End." Another comedy scheduled for release is "The Tale of a Dog," featuring Brownie, the Century wonder dog.

"Elmo the Fearless," the Universal serial featuring Elmo Lincoln, now in its sixteenth episode, and the fifth episode of "The Moon Riders," with Art Accord and Mildred Moore, also are ready for release.

Warwick Sues Famous Players Charging Breach of Contract

ROBERT WARWICK filed an action in the United States District Court on May 6 against the Famous Players-Lasky Corporation to recover damages aggregating $525,644 for alleged breach of contract and injury to his professional reputation.

Mr. Warwick entered into a contract with the Famous Players-Lasky Corporation in January, 1919, to appear in at least eight feature pictures and not more than nine productions annually for a period of three years commencing on April 1, 1919. Under the terms of the contract the film actor was to receive $138,000 for his services during the first year of the contract, $148,500 during the second year and $180,000 during the third year.

The contract also provided that the film company should pay the premiums on a health and accident insurance policy for $150,000 and the actor complains that the alleged failure of the film company to fulfill its contract with him will deprive him of the benefit of this provision.

Moreover, the action alleges that his professional reputation has been damaged by reason of what he terms his discharge by the film corporation on or about April 7 last, when he alleges the company refused to carry out its contract with him. Nothing short of $200,000 will compensate him for the injury inflicted upon his reputation, the actor asserts.

In addition to the damage which he claims for injury to his reputation the actor avers that he has been deprived of exactly $325,644 which he would have received under the terms of the contract had he been permitted to star in feature productions of the Famous Players-Lasky Corporation until April, 1922.

Pearl White Returning from Europe.

Pearl White, Fox star, is returning from abroad after a rest which included a tour of Great Britain and the continent, according to a cablegram received at the Fox offices.

Charles Giblyn, her director, at present is at Pineville, Ky., with the supporting cast for the next White feature, and has already completed a goodly portion of those exteriors in which the star does not appear. The name of the picture has not been announced. Richard C. Travers is cast opposite Miss White.

Fourteen Chicago Houses Show Selznick Picture on Same Day

SAM E. MORRIS, vice-president and general manager of Select Pictures Corporation, has sponsored the statement that fourteen Chicago theatres booked and played on the same day "The Shadow of Rosalie Byrnes," starring Elaine Hammerstein, a Selznick production.

"Our Chicago branch office has created an unusual precedent," said Mr. Morris. "To have fourteen theatres play the same picture on the same day is indeed worthy of the highest commendation possible to our salesmen. It also speaks of the value of the production as a box office attraction. Those who have already played the picture have been extremely satisfied.

"Ever since Elaine Hammerstein's first starring vehicle for Selznick, 'The Country Cousin,' she has developed a popularity to the extent that exhibitors have come to realize her value in dollars and cents. Her popularity is well merited. Backed by intelligent and forceful exploitation combined with a solid production that gives her full scope to display her beauty and histronic talent, the public has justly acclaimed, and accepted her with delight."

Lionel Barrymore in "Master Mind."

Lionel Barrymore has begun work as the star in "The Master Mind," a photodrama based upon Daniel G. Carter's stage play of the same name. It will be the first production under a contract recently signed and providing for the starring of the actor in four motion pictures to be released through First National and to be made by Whitman Bennett, formerly production manager for Famous Players-Lasky. Mr. Barrymore's second First National release will be "The Devil's Garden."

Carpentier Met by Toronto's Mayor.

Carpentier received a rousing welcome on his first invasion of Canada when he reached Toronto on May 8. When his train arrived Mayor Church, of Toronto, and the city officials, were on hand and escorted him into the city and entertained him at breakfast at the King Edward Hotel. At Buffalo, Washington, D. C., and Boston, many picture men were on hand to greet Carpentier.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

SAM BULLOCK, of Cleveland, executive secretary of the Northern Ohio Exhibitors' Association, was in New York the week of May 11. He will remain longer than the week if his business concerning the convention to be held at Cleveland next month detains him.

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Mr. Suzuki, of Tokio, Japan, during his stay in New York purchased several features from the Arrow Film Corporation.

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Hamilton Thompson, for several years scenario editor for Fox, leaves Monday, May 17, to become scenario editor for Pathe. Mr. Thompson has had a broad schooling and many successes to his credit and goes to Pathe with the best wishes of his former employers.

• • •

H. H. Van Loan on May 23 will go to Hudson, N. Y., his native town, where his elder brother, E. C. Van Loan, is publisher and editor of the Hudson Morning Journal. The occasion of his visit, in addition to seeing his brother, is the showing on May 2, 3 and 4 of "The Virgin of Stamboul," of which he is the author, and at the presentation of which he will be introduced to the audience on Saturday evening as a product of Hudson.

• • •

Gus Schlesinger, director of the sales department of the Inter-Ocean Film Corporation, has further augumented his staff by the addition of Albert Boasberg, who has been promoted from the ranks. Mr. Boasberg was assitant manager of Inter-Ocean's technical film department.

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D. D. Kempner has been engaged by Hodkinson to cover the Connecticut territory. Mr. Kempner is new to the film industry.

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M. Van Praag, of Kansas City, a member of the Kansas State Exhibitors' Association, was stopping in New York at the Hotel Astor the week of May 10.

• • •

Frank Scully has been appointed manager of the New Haven branch of Famous Players-Lasky, succeeding his brother, Henry, who resigned to establish his own distributing company.

• • •

Charles Giblyn, who is directing "Pagan of the Hills" for Fox, is now in the mountains of Kentucky, where he found it was possible to complete some outdoor scenes with the male members of the cast in advance of the coming of Pearl White, the star, who will join them later.

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The Social Theatre at Worcester, Mass., was opened a few weeks ago. It has a seating capacity of 1,150, employs an orchestra and prices of admission range from 10 to 20 cents. It is situated in the French section of the town and caters to a community of 12,000. The Social Amusement Company, Woonsocket, R. I., is the owner.

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The Arrow Film Corporation, since taking over its present quarters on the fourth floor of the Candler Building, has enhanced its executive staff by the addition of six more employes.

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J. H. Mayer, Universal's publicity director, left New York on Monday, May 10, for Cincinnati, where he will supervise the exploitation of "The Virgin of Stamboul," which will be presented at the Grand Opera House, beginning May 16. On his return Mr. Mayer will stop at Cleveland to appoint a publicity representative for Universal in place of Palmer Slocum, who now is affiliated with a concern producing comedies in Cleveland.

C. R. Seelye, of the Selznick Enterprises, was in Washington, D. C., the week of May 10. En route he visited Baltimore and other nearby points in the interest of the National Picture Theatres, Inc.

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Radin Pictures Corporation will release the Johnny Dooley comedy, "Skinning Skinners," on Monday, May 17.

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Joe Brady, of the Pathe publicity department, has been appointed assistant to P. A. Parsons, director of advertising. Mr. Brady is an enthusiastic and indefatigable worker in whatever he undertakes, and Mr. Parsons will have a close student of the style and methods he has employed in making Pathe copy the admiration of the industry.

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J. Dervin is now covering the Connecticut section for the Major Films of Boston. Mr. Dervin, prior to going to Connecticut, was employed in the Maine and Vermont territories for the same company.

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J. Cann, owner and manager of the Gaiety, at Providence, R. I., has closed his Concord (N. H.) house, seating 1,000, for the summer. Mr. Cann, we understand, is willing to dispose of his Concord place, which is fully equipped, to the right buyer.

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Dell Henderson, who admits he is the "biggest" director in the Motion Picture Directors' Association, according to weight and measure, is a busy little fellow preparing to shoot on his next picture for William Fox.

Majority of Films Shown in Australia Are American Made

HENRY GEE AND A. B. HELLMRICH, with Mr. and Mrs. Nicholson, of Sydney, Australia, who have been in this country since the middle of January, were at the Hotel Astor, New York, for several days the week of May 3, and have now joined friends in the city for a lengthy visit here. They are all in the moving picture business, although traveling on a combined business and pleasure trip. They said that 80 per cent. of the motion pictures shown in Australia are of American manufacture and Australians were eager to make more of their own pictures. That is the reason so many moving picture men of Australia are visiting this country. They are anxious to learn more of the American methods of production and the secrets of the great success American pictures have met with all over the world.

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Harry M. Berman, manager of exchanges for Universal, left New York on Saturday, May 8, on a trip to Cincinnati, Cleveland and Detroit, to be gone about ten days.

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Guy Hammond, formerly of the Universal foreign film department, is now in charge of the foreign department of the Arrow Film Corporation. Mr. Hammond has already closed several important foreign deals.

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Charles R. Rodgers, sales manager for Select and Republic, after an inspection of the Middle West and western territories, returns to New York with an enthusiastic report of business conditions throughout those sections.

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Vic Smith, it is reported on good authority, has resigned from Vitagraph to become general manager of the Famous Players-Lasky studios at Long Island City, his resignation to take effect May 17.

Eugene H. Kaufman, manager of the accessory department of the Inter-Ocean Film Corporation, who is away from New York on a general business trip in the interest of his department, has left E. R. Phelps, his able assistant, in charge.

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The Rosen Film Delivery System, now operating a number of trucks between New York, New Haven and Hartford, announces that it will shortly invade the New York State territory, starting a number of auto trucks for film delivery between New York and Albany.

• • •

Louis Anger and Joe Lawrence, present owners of the Elite Theatre at Bridgeport, Conn., have purchased a piece of property at Fairfield avenue and Brewster street, on which they will erect a picture house. This is the section known as Black Rock.

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Joseph R. Meo, formerly with Famous Players-Lasky and Miles Enterprises, is now with the Kineto Producing Company.

• • •

Mr. and Mrs. Dal Clawson, who came from Los Angeles a week or two ago, are stopping at the Hotel Astor, where they expect to remain for two months. Mr. Clawson, who for a while was associated with Lois Weber, is connected with Raoul Walsh, of the Maygeles. Mr. Walsh will cmmence a picturetttt geles. Mr. Walsh will commence a picture the week of May 17, in which Marion Cooper will be featured, at the Paragon Studio in Fort Lee.

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J. Witort has sold his Washington Theatre at Waterbury, Conn. to Lawrence Santora, former owner of the Scenic. Mr. Santora will rename the Washington the Capitol.

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Harry MacRae Webster, at a meeting of the Motion Picture Directors' Association, held May 4, was initiated a member before a large attendance.

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Sam Goldstein, of the Goldstein Brothers Amusement Company of New England, according to report by our traveling representative, Nat Bregstein, has purchased a block of land for a new theatre at East Hampton, Mass. The company also has bought more property for its Broadway Theatre in Springfield, Mass., and has a new theatre that will seat 2,480 in course of construction at Springfield, adjoining the Notuck Hotel.

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Van Dyke Brooke, the veteran actor and director, has just returned from Florida, where he has been dodging the cold weather of the northern climate. Mr. Brooke's latest picture appearance was in "The Fortune Hunter," produced by the Vitagraph, featuring Earle Williams.

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George L. Sargent, transplanted East from the Coast, has just completed his first Vitagraph picture, starring Alice Joyce. He was to produce a second Joyce picture, but instead he is to direct a picture for the same company featuring Corinne Griffith.

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Richard H. Gamble, amusement censor of Providence, R. I., has won the esteem of both the public and the exhibitor by his broad and fair-mindedness in his judgement of the pictures. He is constructive in his criticisms and open and above board in his opinions.

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Harry Buxbaum, Famous Players-Lasky general sales manager, has the distinction of having the F. P.-L. drive during the month of July named after him: "Buxbaum Month." The month's drive will start in with the payment in advance system, no more C. O. D. Mr. Buxbaum says that the exhibitors have responded to this method of rentals without hesitation or reservation.

Kehrlein Praises Riesenfeld's Music; Pays Respects to Riviera and Majestic

Chief of Kinema Circuit Making Tour of Country in Search of Ideas for Two New Picture Houses

By GEORGE BLAISDELL

ANOTHER foremost American exhibitor of pictures declares New York City leads in the musical accompaniment of motion picture presentation. This time it is Emil Kehrlein, senior, head of the Kehrlein Kinema Circuit, of California, who adds his praise to that of others. Mr. Kehrlein is definite in his statement. He names the houses directed by Hugo Riesenfeld as being, in his opinion, the homes of the best musical presentation in the country. The western exhibitor comes of a family of musicians and he feels in a measure qualified to pass judgment on the music side of exhibitor activities. "No one with a knowledge of music can enter the Rivoli without feeling that its orchestra is under the guidance of a master mind," said Mr. Kehrlein. "It is my conviction, too, that the quality, fine as it is now, will continue to improve."

The Kinema Circuit at present is composed of one house in Fresno and two in Oakland, Cal. The owners are the subject of this sketch and his sons, Emil and Oliver. The Kinema of Los Angeles was formerly one of the chain. At present plans are being prepared for two more houses, one in Oakland and one in Fresno. Each will have a seating capacity of 3,000. In Oakland the new structure will be near the present Kinema. No name has as yet been decided upon for it. In Fresno the contemplated house will be on a plot 150 by 175 in J street, the main thoroughfare of the town. The five Kehrlein houses will have a total seating capacity of about 14,000.

Seeks Ideas for New Houses.

It was in search of ideas that Mr. Kehrlein left home a few weeks ago. Accompanied by Mrs. Kehrlein, he has visited Chicago and Detroit. When he left New York on May 13 he intended making stops at Boston, Philadelphia, Washington, St. Louis and Los Angeles.

Asked as to what he had so far seen that most impressed him, Mr. Kehrlein declared Balaban & Katz's Riviera in Chicago and Kunsky's Majestic in Detroit seemed to top other houses. One of the outstanding features of the Riviera was the courtesy extended by the employes. "Instinctively you feel the courtesy as you enter the Riviera," said Mr. Kehrlein. "You know the personal contact is there. The Majestic appealed to me as an ideal picture house. By the way, I like the term 'picture house' better than I do the word 'theatre' when referring to a structure in which screen entertainments are featured."

Since 1907, when Mr. Kehrlein began business, courtesy has been one of the fundamentals in his houses. He believes its importance cannot be overstressed. The Kinema Circuit is credited with building the first large straight picture house, that in Oakland, in 1910, and seating 1,500. Also it was a pioneer in introducing music with pictures and among the first to advance prices.

Adequate Lighting Not Yet Devised.

One of the objects of Mr. Kehrlein's trip is to seek an adequate lighting system, which in his opinion has not yet been devised. "I want to eliminate light spots in every part of the house," he said. "Also I want perfect ventilation. I want every patron when he leaves one of our houses to feel not tired but refreshed."

Asked as to any rules he might have for seating incoming patrons, the western exhibitor said it was a rule of his circuit to place men on one side of a house and women escorted and unescorted on another. "We do this as if it were not by design, but we find it to the advantage of the house and its patrons," he said.

"One thing I have been pleased to note in the East," declared Mr. Kehrlein, "is the getting away from the double feature. Too much of this sort of thing is going on in the West, and it is not at all beneficial to the business; it is not constructive.

Strong for Prologues.

"Another factor in picture presentation in which we feel we were pioneers and which has been much improved is the employment of prologues, the injection of atmosphere in the presentation of a picture. You have got to bring your patrons into the spirit of a picture if you want them to get the most out of it. What we are trying to do is to get away from anything that obtrudes or distracts. Even the music must be right." It was right here that the speaker paid his respects to Mr. Riesenfeld.

"It is a most difficult thing to apply music to pictures," the speaker went on. "I was interested this morning to read in one of your New York papers a story to the effect that Dr. Damrosch blamed moving picture houses for keeping people away from singing societies. If moving pictures have done anything at all they have elevated the public taste for music, for good music. A lot of people never heard the compositions of the masters until they attended picture houses.

Asked as to whether he had as yet personally encountered the competition of producer exhibitors, Mr. Kehrlein declared he had lost no sleep by reason of them. He said he believed the field was too big ever to be monopolized by any one.

One Way of Dodging Percentage.

On the percentage question, while Mr. Kehrlein had strong opinions, he preferred not to be quoted. He did, however, say he believed no hard and fast rule could be laid down, that the problems of one exhibitor were different from those confronting his neighbor. Then again there was the personal equation. He related an instance where an exchangeman, "one of the best men in the business, without exception," he declared, who, when the two had been unable to agree on the rental for a subject of more than usual importance, told him to put on the picture, run it for a week and pay him what he thought it was worth.

"That put me on my honor to do my best with the picture," said Mr. Kehrlein, "and also to see that the exchangeman got a square deal. The result was we paid him $800 for the week's run, which was more than before had been obtained in that part of the country. Of course, the arrangement was possible only between two men who had perfect confidence in each other."

Strong on Short Stuff.

"How are your houses on the short stuff?" Mr. Kehrlein was asked.

"Strong, and always have been," was the prompt answer. "We were among the first to support the weeklies. Also we find our patrons like scenics. We use them all. It has been my observation that many of our patrons more highly regard the combination of scenics, weeklies and comedy than they do the average feature."

"What about uniforms for employes?"

Wants Projection Room on Ground Floor.

"Why, I am against the loud or striking uniform. I prefer the subdued tone, making the employe less conspicuous and perhaps less self-conscious. Then again, in summertime we employ many college boys and girls. You can figure for yourself how these would look upon wearing bizarre garb."

"In your new houses—what are you going to do with your projection?"

"I think it will be as flat as a flounder, with the projection machine opposite the center of the screen and installed on the ground floor."

Well Again and Feeling Lovely.
Tom Moore and his sweetheart after "The Great Accident," a Goldwyn picture.

"Famous" Blows Self to Wind Machine.

To complete the equipment at the Famous Players-Lasky Corporation studio on Fifty-sixth street, New York City, a new wind machine has just been constructed. J. N. Naulty, general manager of the eastern studios, conceived the idea of constructing such a machine, and it was carried out by the studio staff.

The apparatus is mounted on a 30 horse power Locomobile chassis. It has an electric motor which is interconnected with a new 30 horse power Overland motor, which is complete with a self-starter, generator and magneto. The propellor of the wind machine is driven by a 220-volt 15 horse power electric motor, with an average speed of 1,500 revolutions a minute. The machine may be driven either by electricity or by gasoline, so that it may be used either in the studio, where electricity is available, or out on location, where gasoline may be substituted.

Malevinsky Made General Counsel and Secretary of Associated Exhibitors, Inc.

M. L. MALEVINSKY, of the law firm of O'Brien, Malevinsky & Driscoll, has been appointed general counsel for Associated Exhibitors, Inc., as well as having been elected secretary of the organization. H. H. Wellenbrink, who previously held the offices of secretary and treasurer, retains his office as treasurer. The election of Mr. Malevinsky was only one of the many internally important occurrences at the meeting of the board of directors of the Associated, which was held in the offices of the association, 25 West Forty-fifth street, New York.

Many matters pertinent to the progress of the Associated Exhibitors were disposed of during the course of the meeting, and it is expected that the Associated soon will make announcements of considerable interest. Much of the time of the two-day meeting was consumed in whipping into shape the Associated Exhibitors' sub-franchise proposition.

To Give Full Details of Plan.

The Associated's sub-franchise plan, it is said, has occupied the minds of some of the leading exhibtors of the country for nearly a year, and at last week's meeting final details were gone over and polished in such a thorough and satisfying manner as to justify the expectation that full details of the plan will be made known within less than a month.

Associated claims to have a sub-franchise under which every exhibitor participating is given a fully equitable deal. The organzation promises independent showmen an ideal arrangement, under which a theatre owner can be assured that the business he builds up remains his business—its success entirely dependent on his efforts and its profits accruing only for his benefit.

At the directors' meeting there were read several letters from prominent independent exhibitors complimenting the Associated Exhibitors on their stand in indorsing the aims and activities of the independents, who, at Chicago two weeks ago, formed the Independent Exhibitors of America.

Among those who attended the meeting were Harry Crandall, of Washington, D. C.; H. H. Wellenbrink, of Newark; Samuel Harding, of Kansas City; Harold B. Franklin of Buffalo; Dr. Hugo C. Lambach, of Portland, Ore.; Harry M. Lubliner, of Chicago; Dennis Harris, of Pittsburgh; I. Libson, of Cincinnati; Paul Brunet and General Manager F. C. Quimby.

Big Circuits Book Lloyd Comedies.

Three of New York's biggest motion picture circuits have booked the new series of Harold Lloyd two-reel comedies, released by Pathe. The Loew, B. F. Kith and B. S. Moss houses will feature the new works of the young comedian, beginning with the release which follows "An Eastern Westerner," the last of his first two-reel series.

The Capitol and Strand theatres weeks ago signed up for the second series. The Capitol will play Lloyd for the first time, but Jack Eaton, managing director of the Strand, has featured the entire series of Lloyd two-reelers to date.

Sixteen Chicago First Run Houses Play Metro's "Shore Acres" Simultaneously

"SHORE ACRES," the Metro special production featuring Alice Lake, played at sixteen Chicago first run theatres in one day, a reproduction of the amusement page of the Chicago Daily Tribune of April 19 shows. This sheet, an exact duplication of the original page, was made up and issued by J. S. Grauman, branch manager of the Metro exchange in Chicago.

This showing of the popularity of Metro's find in the screen version of "Shore Acres," that one of America's best known classics of the theatre, by James A. Herne, is taken as evidence by the distributing organization that the Metro's new special productions are making good even beyond the expectations of their makers.

The theatres where "Shore Acres" played in Chicago on the date mentioned were the Knickerbocker, the Wilson and the Madison Square, of the Lubliner and Trinz chain; the Covent Garden, of the same circuit; four of the Ascher Brothers' string: the Calo, the Frolic, the Metropolitan, and the Crown; Balaban and Katz's Rivera, Ascher's Chateau, the Woodlawn, Schoenstadt's Atlantic, the People's, the Hamlin, the Marshall Square, and the Broadway Strand.

Not only was the half of the motion picture page devoted to advertising spotted with notices of Alice Lake's appearance in "Shore Acres," but on the same page was set Mae Tinee's review of the film, with the headline, "See This, Take the Children and Tell Your Friends," and later, in the body of the review the following:

"I tell you it is an achievement to make such a picture as 'Shore Acres.' It inspires you with both love and hate for the movies. You love them for giving you something so good, and you hate them for the horrible things they so needlessly inflict upon you."

On his reproduction of this page from the Chicago Tribune, Mr. Grauman had written in large black script: "A Record Rarely Equaled! Sixteen of Chicago's first run houses playing 'Shore Acres' simultaneously for extended runs."

"Shore Acres," with a notable cast including besides Miss Lake, Edward Connelly, Joseph Kilgour, Frank Brownlee and Margaret McWade, was adapted to the screen by Arthur J. Zellner, directed by Rex Ingram and photographed by Stephen Norton. John Holden designed the Special art interiors.

"I'll Have None of This Dern Dancin' 'Round Here, by Heck!"
Says the old fellow to Wallace Reid in "The Dancin' Fool," a Paramount release. Then Wallace goes right out and makes a big hit as a cabaret dancer to show his old boss up.

Only One Two-Reeler Brand to Be Released by Universal

BEGINNING early next fall, Universal will release only one brand of two-reel comedies, it was announced recently, upon Carl Laemmle's return from the Coast. With the projected concentration on one brand, Universal asserts it will strive to turn out a series of comedy releases second to none. They will all be called Century Comedies, and the Century bathing girls will figure largely and pleasingly in most of them.

Heretofore, Universal has released several brands of comedies, including some straight Universal comedies, and the Century and Rainbow brands, produced by the L-Ko company. The Rainbow Comedy now in production, called "An Awful Skate," featuring Zip Monberg and Edna Gregory, will be the last Rainbow to be made. Including this one, there still are four Rainbow comedies yet to be released.

Fred Fishback, the leading director for the L-Ko comedies recently, arrived in New York and sold the Universal on the idea of a new style of clever comedy. He brought one print with him to prove his point. It is called "A Movie Hero" and is a laughable satire on screen idols. It will be one of the first pictures released under the new one brand schedule.

This change in comedy policy is one of the many steps Universal is taking to assure a first-class and elaborate schedule of releases for next fall.

Edna Michaels Regains Health.

Edna Michaels, who handles fan publicity for Realart, returned this week from Atlantic City, where she spent several weeks on a leave of absence from the company. Miss Michaels suffered a nervous breakdown a month ago, due to overwork, but has returned to her desk much improved in health.

Goldwyn Is Averse to Buying Theatres Says Godsol Except Where Compelled To

THAT Goldwyn Pictures Corporation has no intention of invading the exhibitor's end of the motion picture business was clearly emphasized in a statement by F. J. Godsol, chairman of the executive committee of Goldwyn. It should set at rest any rumors that this producing and distributing organization is planning to become a factor in the exhibiting field. Mr. Godsol declared emphatically that the Goldwyn policy is opposed to acquiring theatres except where conditions force such purchases in order to assure a proper showing of Goldwyn pictures.

"I want to make our position clear in view of all this talk about the way exhibitors feel toward producing companies owning theatres," said Mr. Godsol in his statement. "Months ago Mr. Goldwyn told where we stood and later I issued a similar statement. Now I want to repeat it. The only place where we will buy or build is where we are shut out of a town. Goldwyn productions must be shown, and if any conditions exist where our pictures cannot be shown in important communities, then we will have to build.

Averse to Buying Theatres.

"Goldwyn is averse to buying theatres. We always have been and are today. Make that plain. We are interested in production and production only, and except when unusual conditions confront us we shall not buy theatres.

"By this I mean that situations arise that do not seem consistent with our general policy. There are exhibitors who feel that they must become allied with a strong producing organization to assure themselves of a proper program, and they approach us to purchase an interest in their houses with that end in view. They, on occasions, intimate and even insist that they will sell to our competitors unless we buy. We therefore at times feel compelled to do this in order to protect ourselves.

Assures Exhibitors of Pictures.

"Here is an example: In a certain western city an exhibitor came to me and said that he wanted us to buy an interest in his house. I asked him why. He said it was only a question of time before he would have to sell to one of the big companies to make sure of being able to show good pictures. I told him to go ahead and not worry; that we would assure him of having our pictures, and he was happy. The fear of opposition might have caused another type of exhibitor to sell out. But this exhibitor will remain in business with our product as one of his chief assets.

"That is all there is to it, and so far as we are concerned, that is all there will be. No exhibitor need worry about Goldwyn buying theatres. We will be the happiest of people if we never have to buy or build one. It is not our business. We are producers."

Famous Players Trade Paper Inserts Seen at Art Exhibit

WHEN the American Institute of Graphic Arts opened its annual exhibition of fine printing, engraving and allied arts at the National Arts Club, New York City, on May 5, the trade paper insert advertisements published by Famous Players-Lasky Corporation were well represented.

Of the thousands of advertisements offered to the judges for exhibition at this showing of the most representative forms of printing art, three trade paper inserts issued by this organization for Paramount Artcraft Pictures advertising, were selected.

One of these is a four-page insert on the Paramount Artcraft, "Dr. Jekyll and Mr. Hyde," with John Barrymore. This shows "Dr. Jekyll's" features illuminated by the orange colored light from an open fireplace, while another ilustration is the forbidding figure of "Mr. Hyde" revealed under the light of a street lamp. This was designed by A. M. Botsford, manager of the department of advertising.

Another was designed by Patrick Kearney, in charge of trade paper advertising. It is a delicately tinted portrait of Mary Pickford in "Rebecca of Sunnybrook Farm." With white lettering on a black background, and with the famous Pickford features and curls standing out in soft relief against the same background, the color effects are unusual and pleasing.

Vincent Trotta, manager of the Famous Players-Lasky art department, co-operated with the originators of these advertising designs and is entitled to much of the credit for their beauty.

Richard Stanton Completes the First Serial for Fox Company

RICHARD STANTON has finished directing the first Fox serial. Behind this bare announcement lies a record of individual achievement vouchsafed few men in the profession of motion picture production.

The completion of this elaborate and thrilling serial is but one of the high spots in Mr. Stanton's record. Before that came, what is possibly his greatest dramatic success, the picturization of the stage play "Checkers."

The Fox organization has been Mr. Stanton's stamping ground for the past three years. Prior to that he was affiliated with Thomas H. Ince, first as an actor, and later a director.

"I have done every type of story from a simple love romance to a melodramatic serial," said Mr. Stanton, "and during the three years that I have been with the Fox organization, I have learned certain rules essential to the financial success of any production.

"Therefore, unless I personally believe that all stories I direct in the future have certain features that will attract the general public the same will not bear the name of Richard Stanton as their director. The measure of a director's success in my opinion is in ratio to the amount of money his productions make for the exhibitor. I would prefer to be known as a director of money making features rather than an artistic success."

The serial which Mr. Stanton has compleetd for the Fox organization, after seven months' working time, will be first shown at the meeting of the world wide convention of Fox sales representatives, May 15.

1—A Curl Out of Place; 2—A Silhouette Face; 3—Showing Her Grace; 4—A Comedy Ace; 5—Pretty—All Our "Ace" Words Exhausted!

Guess no one will look at the caption anyway when five of Christie's comedy players are grouped together in a picture like this one. They're regulars in the latest comedy releases.

Proctor Joins Associated Exhibitors As Assistant to the General Manager

RALPH O. PROCTOR, who resigned as assistant general manager of United Artists a few days ago, has become connected in an executive capacity with Associated Exhibitors, Inc. Mr. Proctor will act as general assistant to F. C. Quimby, general manager. His duties will keep him in intimate touch with exhibitors throughout the country, as well as give him opportunity to broaden the scope of his activities in the executive offices.

Mr. Proctor has been an executive in various capacities with various organizations for more than ten years. He has a broad and deep knowledge of the film rental end of the business, as well as a wide acquaintance with motion picture men in every section of the country, that adapts him to cope with problems peculiar to certain territories. His experience has brought him into close contact with conditions that are existent in individual sections, and his knowledge and experience along these lines is considered authoritative throughout the trade.

Film Career Began in 1910.

Mr. Proctor's connection with the industry dates back a little further than 1910, when he began his film career as film inspector in the Wabash (Chicago) branch of the General Film Company. From the position of inspector he advanced, having held every position in the branch. He was branch manager for one year, when P. L. Waters appointed him special representative, having charge of Des Moines, Omaha, Kansas City and Oklahoma City. Later he was made manager of the General Film at Kansas City.

Mr. Proctor resigned from General Film Company to become branch manager for Metro at Chicago. After holding this important post for a year, Mr. Proctor organized the Standard Film Company of Chicago, an independent state rights proposition. This successful venture was operated by him for two years, when he severed his connection with Standard and became Pathe's branch manager at Chicago.

Western Division Manager for Pathe.

From the post of branch manager for Pathe, Mr. Proctor was advanced to the position of division manager, having under his supervision Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, Detroit, Cleveland and Buffalo. Later he was appointed district manager of the western division, which included Los Angeles, Denver, San Francisco, Portland, Seattle, Spokane and Butte.

Leaving Pathe, Mr. Proctor was made assistant general manager of United Artists Corporation, joining the organization at its inception. With the United Artists, Mr. Proctor had charge of the entire organization of the field force. He was also in charge of distribution, covering every distributing territory in the United States.

Cecil De Mille Tells Origin of His "Old Wives for New"

WHILE he was in New York last week, when he signed a new contract to remain five years more with the Famous Players-Lasky Corporation, Cecil B. DeMille, director general of the company, explained why he produced "Old Wives for New," his famous success which is to be reissued on June 6 by Paramount Artcraft.

"I produced 'Old Wives for New'," said Mr. DeMille, "because I felt it would do more good than any picture I have ever produced. It has a big human appeal, deals with intimate phases of marriage and divorce, every phase and humor of a woman is in it. It shows that a wife must compete with other women to the extent at least of retaining her delicacy if she wishes to keep her husband, and that by such competition she benefits physically, morally and mentally.

"This picture, I believe, furnishes a real object lesson for pathetic wives who have not been taught that merely being virtuous is not, as it may have been at one time, enough in these days. The human note is self-sacrifice and renunciation and the ending is satisfactory. I believe the moral of the picture is convincing, but I wish to emphasize that there is not a trace of preaching in the story."

Issue Effective Plan Book on "The Valley of Doubt"

WITH the release of the Willard Mack story for Selznick, exhibitors booking "The Valley of Doubt" may obtain what is said to be one of the most complete campaign books ever offered with a Selznick production. Printed on coated stock it presents the appearance of an expensive catalogue. Fully five pages of editorial matter are contained in the book. The publicity pages contain stories of human interest about the play and the players.

The complete biography of five of the most important players is one of the features of the book.

Several snappy catch lines, program runners, a reproduction of an effective lantern slide and an editorial on the value of dignified advertising are included. Another decidedly novel feature is the suggested mail campaign which can be made effective by many exhibitors who have a mail list.

"The Valley of Doubt" campaign books are now available at the Select exchanges, as are the cuts and mats. The attractive three, six, and twenty-four sheet posters which are reproduced on the book cover of the campaign books have been sent to the exchange, ready for distribution.

Georges Carpentier Is Signed to Three-Year Film Contract

ROBERTSON-COLE, which is releasing within a few days Georges Carpentier's first American society drama, "The Wonder Man," announces that it has signed the Frenchman to appear in pictures over a period of the next three years.

The contract, first of all, will not keep Carpentier from entering the prize ring as often as he wishes, to protect his right to the championship of Europe. Matches between himself and Americans or other aspirants to world honors may proceed under the contract with complete facility. Matters are so arranged that he may leave the studio at any time when it becomes necessary to train for a championship bout.

The total investment to be put into the pictures to be made by Carpentier will be in the neighborhood of $3,000,000, it is announced. An unusual clause of the contract is the provision that Carpentier's salary is to be doubled in case he defeats Jack Dempsey and wins the world's heavyweight boxing championship.

The contract proves conclusively that the distributing corporation does not consider Carpentier alone as a champion pugilist, war hero, social favorite, sportsman and gentleman, but as an actor.

Henry Ginsberg.
Representative of the Educational Films Corporation.

Ginsberg to Open Exchanges in Several Southern States

FOR the first time the southern states are to have film exchanges handling only short subjects. Henry Ginsberg, of the New York offices of Educational Films Corporation, is in Atlanta to open the first of these branches. The second will be established in either Dallas or New Orleans. Opening of these offices will complete Educational's own exchange system which will be devoted to short subjects exclusively.

Mr. Ginsberg has been authorized to offer acceptable motion picture men a percentage of interest in the southern exchanges, the control of each to remain in Educational, this being the policy that has been followed in the remainder of the country. Company officials believe that greater sales effort and additional benefit to the exhibitor will result from the officials being concerned in the profits, while the full guarantee of Educational and exhibitor purchase opportunity remains with the company retaining the majority of the stock in each office.

Educational officials pointed out that unusual opportunities are offered in the southern territory since there has not been the general distribution of short subjects as in the remainder of the country. New prints of the subjects that have not been booked in that section, together with all of the new pictures, will be in readiness with the opening of the two southern branches.

Withdraw Names as Lackaye Supporters.

Thirty-six prominent actors and actresses have withdrawn their names as supporters of Wilton Lackaye for presidency of the Actors Equity Association, and announced that they would vote for the regular ticket headed by John Emerson and Ethel Barrymore, according to a statement issued by Frank Bacon, chairman of the Emerson-Barrymore Committee.

The statement declared that those withdrawing their names were not informed, when asked to sign the Lackaye petition, that Mr. Emerson was in the field or would accept the nomination on the regular ticket. As soon as it was discovered that Mr. Emerson had accepted the nomination tendered him by the official nominating committee, these Equity members hastened to withdraw their names as Lackaye petitioners.

First National Invades Southwest in Opposition to Hulsey-Lynch Interests

MOVED by declarations of a special committee representing 300 independent exhibitors in Texas, Oklahoma and Arkansas, officials of Associated First National Pictures, Inc., last week invaded the Southwest in force, established a new First National exchange in Dallas, and started the machinery which will ally the independent theatre owners of that territory in open opposition to the Hulsey-Lynch interests.

This action, it is said, was decided upon after the committee of exhibitors from Texas, Oklahoma and Arkansas had appeared before First National members at their convention in Chicago two weeks ago and explained there the conditions alleged to exist, and which, they declared, made immediate action by Associated First National necessary if the independence of the tri-state exhibitors was to be preserved. The present status of affairs, it was pointed out, was particularly threatening to the theatre owners they represented as a committee, because of the Lynch ownership of the Hulsey theatres, the control he had of the Paramount-Artcraft program for that territory, and the fact that Mr. Hulsey, as the holder of the original First National franchise in that district, had not joined his fellow First National members in signing the agreements which would sub-franchise the entire territory to independent exhibitors through Associated First National Pictures, Inc.

Mr. Hulsey's refusal to sign the new agreements wherein he would be obligated to extend the protective and defensive benefits of his First National interests through sub-franchises to the independent exhibitors in the Southwest, was made after he had sold his theatre properties to the S. A. Lynch Enterprises. It was this decision, the committee said, which convinced the independent exhibitors that radical measures were essential to avoid a costly and protracted war between themselves, as individuals and independents, and the marked interests which entirely controlled one source of film supply and directed, in part, the disposition of another.

First National members in Chicago requested the southwestern exhibitor committee to report back to their 300 associates that prompt steps would be taken to establish Associated First National Texas, Oklahoma and Arkansas without any entangling alliances, and on a basis which would be devoid of any personal element seeking to use its advantages in production sources to establish competing theatres that could not be classed as independent.

Fulfillment of this promise began on last Monday, when Robert Lieber, president of Associated First National Pictures; H. O. Schwalbe, secretary-treasurer; J. D. Williams, manager; N. H. Gordon, of Boston, and Moe Mark, of New York, who, with Mr. Schwalbe, compose the executive committee, and Sol Lesser arrived in Dallas and established headquarters at the Hotel Adelphus, preliminary to establishing a local office for Associated First National.

This branch will be administered from the home office in New York and will function exactly as do the other First National exchanges throughout the country in awarding sub-franchises to the independent theatre owners of the three states. This will automatically guarantee to each sub-franchise holder the exhibition rights to all releases made by Associated First National, and make the proposition of negotiations between theatre owners in the territory and the circuit one of direct application instead of going through the local exhibitor owner of the original First National franchise.

Official notices mailed from New York to more than 300 independent exhibitors there, advising them of the proposed action of Associated First National executives, has made Dallas the focusing point, and it is expected that by Saturday the entire number of theatre owners represented by the special committee which attended the Chicago convention will be there in person to discuss the situation with the First National members and supply the information necessary to their applications for sub-franchises.

"While Texas, Oklahoma and Arkansas constitute only a 4½ per cent. territory," declares the Associated First National executives, "the necessity for maintaining absolute independence among exhibitor holders of sub-franchises is just as important and necessary here as it would be in any other or larger territory.

"We are extremely sorry that this situation has developed, inasmuch as Mr. Hulsey, as the original First National franchise owner in this territory, was counted a valuable member of the organization. As a matter of optimism, the action we are takink here is evidence in abundance that Associated First National members are unalterably pledged to the preservation of exhibitor independence, and that the unprecedented sources they have established, through the force and latitude of collective buying direct from independent stars and producers, for production possessing record quality, are going to be held for the exclusive benefit of exhibitors who want independence, and who believe sufficiently in it to stick together and fight for it."

It was announced that the action now being taken will not disturb or alter the relationship which Tom Boland, of Oklahoma City, has had with First National as owner of the First National franchise for the Oklahoma City territory.

First National Announces Chain of Million-Dollar Houses for the Southwest

Dallas, Texas, May 13.

THE First National conference closed here yesterday. J. D. Williams, general manager First National, and the committee announced a chain of million-dollar theatres for the southwest. Independent exhibitors claim they have not been getting a square deal. The Independents allege the market in the southwest was controlled almost exclusively by Hulsey-Lynch. The committee at the conference included Sol Lesser, J. A. Hollon, of Port Arthur, Texas; Saul Harris, of Little Rock; Tom Boland, of Oklahoma City; Walter Faerman, of Bryan, Texas; E. T. Peter, of Dallas; Ben Lewis, of El Paso; H. S. Cole, of Ranger; C. J. Musselman, of Paris, Texas; Dye, Ford and Rogers, of Wichita Falls and Amarillo, and J. D. Williams.

When inquiry was made at the home office of First National as to whether there was any desire to comment on the foregoing, the belief was expressed that the theatres would be constructed by independent exhibitors, who would become First National franchise subscribers.

Five Views of "A Common Level," Released by the Translantic Films.

Edmund Breese and Claire Whitney are seen in pictures 3 and 5. An idea of the intensity of the action is shown in 2 and 4.

Von Stroheim Tells Advertising Men of Days of Adversity Before Success Came

NOT all the dramatic stories within the ken of picture directors reach the screen. There was one of these unfolded to the members of the Associated Motion Picture Advertisers, that body of alert young New Yorkers who tell the world about the pictures produced by their respective employers, at their weekly luncheon May 6. It was a tale of life, of adversity and come-backs, related dispassionately and without attempt at dramatic effect. Yet withal it was of absorbing interest.

VonStroheim a Guest.

Eric Von Stroheim, a guest of the association, was the speaker. In opening he said he wanted to talk on "Faith." He assumed his hearers were human, in spite of the fact they were advertising men, and that a plain story of the vicissitudes encountered by one human being might have passing interest for them.

The man who through his writing and directing of and playing in "Blind Husbands" jumped into the front rank of motion picture men told how eight months ago he was walking the streets of Los Angeles without heels on his shoes, without a cent in his pocket and suffering for want of food. The fact that Vienna was his birthplace outweighed the fact that he had been eleven years in the United States and was trying to be an American; outweighed the further fact that he had served five years in the United States Army. He had spent days in the "cattle yards" of lots where formerly he had been an assistant or a technical director, but for him there was no employment.

Strengthened by Sermon.

Ostracised by former associates and refused work in roles where the "configuration of his cranium" indicated he was the ideal type, Von Stroheim figuratively and literally was at the end of his rope. He had about made up his mind to seek work in other lines. His "morale" was gone. It was in this frame of mind that at the invitation of his fiancee he attended church services. He emerged from the edifice strengthened in spirit. He turned to and in two nights and one day completed a rough synopsis of "Blind Husbands." Three days later Carl Laemmle had accepted the story.

Von Stroheim said it seemed difficult for the public to dissociate the individual from the character he played. He told of an incident in a French restaurant in one of the Forties in New York a few evenings previously. In company with a friend, both in evening dress, he had taken a table next to a man and woman, about half through their meal.

The woman turned a savage look upon Von Stroheim. "Did I come here to sit next to this beast?" she demanded of her companion. The latter called for his check and the two left the restaurant. "That is one of a hundred cases," said the director.

Will Not Direct Stars.

At the end of the talk President Gulick inquired if there were any members present who desired to ask questions of the speaker. Reference was made to stars. Von Stroheim declared he would direct no stars. "It is impossible to do the best work," he said. "It is difficult for the director and for the players and the result shows on the screen." He told of the making of a well-known subject which he said when the film went to the cutting room was a good picture. Following the insistence of the woman star that there be an elimination of all scenes in which she had not figured, the picture came back a mediocre production. The substitution of subtitles in place of action had killed the grip of the plot.

Public Wiser on Military Matters.

As to the class of pictures it was his intention to produce, the director said he would stick to European backgrounds. "Perhaps I can do these better than some," he replied, "whereas others can make American stuff ten times better than I can. Why should I not stick to the European?"

Mr. Von Stroheim is not one of those who believe the public is tired of war pictures. "Who is qualified to say what the public wants?" he asked. "I believe the public wants a story, a strong one, and if it happen there is a war background to it it will go just the same." He declared the picture public was a great deal wiser than formerly on matters of military technique. With two million returned soldiers here you can't show a close-up of a British soldier with a Springfield rifle in his hands and get away with it, he said.

On the general subject of technical direction there was still great room for improvement, said the director. There yet remained in places where they could do harm men who were totally unfitted for the work, while at the same time competent and accomplished men were walking the streets.

Mr. Von Stroheim said he expected to return to the Coast about May 15.

Winners in American's Sales Drive to Be Announced Soon

THE S. S. Hutchinson Tribute Month came to a close on April 30. The last few days, valuable as a final opportunity to make a good record man a winner in the contest, capped the climax of a month of victorious pep. "It will take at least two weeks," says C. A. Stimson, general sales manager, "to find out just how each salesman stands and decide who the winners are." Each week has superseded the one preceding it, with the result that the American has been booking the cumulative enthusiasm in big results.

"Exhibitors who were never on our books before," says S. S. Hutchinson, president of the "Flying A," "have been booking all of our Specials, beginning with 'Six Feet Four' and going right through the list to the last feature, 'The Thirtieth Piece of Silver.' We have been listing a great many new theatres, some of which I did not know were on the map, which all goes to show the universal appeal the movies are making in general and the 'Flying A's' in particular."

Jimmy Aubrey Under Contract With Vitagraph for Two Years

THE amusing antics of Jimmy Aubrey in Big V Comedies are now guaranteed exhibitors for some time to come, the veteran comedy star having signed a new contract with Albert E. Smith, president of Vitagraph, for a term of two years.

Jimmy Aubrey has for years steadily produced a brand of slapstick comedy, clean and funny, that has won him a big following. Vitagraph announces that the bookings on "Pals and Pugs," the latest Aubrey release, were more numerous than on any Big V release in the past four months' schedule.

With Aubrey's new contract goes a new producing unit, organized with Director Jesse Robbins at the head. He has just finished his third picture with Jimmy Aubrey. Evelyn Nelson is the new blonde beauty to appear opposite Jimmy in his new series. "Babe" Hardy, who doesn't weigh an ounce over one-sixth of a ton, continues as his "heavy."

Between "Whispers" Elaine Hammerstein Encourages Puppy Love and Shouts to the Parlor Wrestlers to Stop.
The pup is undoubtedly thinking: "Can't fool me. You love that guy with the overcoat. I'm a once-in-a-while." "Whispers" gives the star an excellent opportunity in a likeable role. A Selznick release.

Bayard Veiller Takes Part in Metro Two and Half Million Shopping Tour

By EDWARD WEITZEL

THERE were six men and two women in the gathering at the Metro office, and the men did all the talking. That is, we of the sterner sex surrounded Bayard Veiller and fired questions at him whenever one of us got an opening. All of which questions the author of "Within the Law" answered with the utmost good nature and a degree of enlightenment that kept the pencils of the interviewers busy taking notes. The engagement of Winchell Smith and Bayard Veiller, two of the best known and most successful of American playwrights, by Metro was announced several weeks ago. Both gentlemen have started working at the West Coast studio of the picture company, and their activities are by no means confined to the writing of scenarios. Mr. Veiller, who is to assist general manager Joseph W. Engel of the western producing plant, is now in New York to complete arrangements with half a dozen of the leading fiction writers of this country for original screen stories.

"My reasons for seeking original material from famous short story writers," explained Mr. Veiller, "is that I am convinced stage plays do not make the best scenarios even when backed by a long run record. It is necessary to throw away too much of the original drama. Many of the most successful moving pictures have been made from short stories, and to insure Metro a supply of the best we have decided to contract for fifty of the works of the leading authors. The first author I signed up was Irving Cobb."

A Cobb Crook Drama.

Visions of a string of movie comedies could be read in the smiles and knowing looks of the impressive collection of interviewing talent. The talent was all wrong.

The playwright smiled back at us:

"No; we're not going to confine ourselves to Cobb's humorous stories," he said. "The Five Dollar Baby" and "The Lucky Piece" are on the list, but he has written a crook story that will make good serious drama and we are going to produce it."

"Will you use the Judge Priest tales?" one of his listeners asked.

"No," he replied; "the character drawing in the stories is splendid, of course, but they lack the necessary dramatic qualities."

Reminded that Judge Priest had been made the central figure in a stage play and a dramatic interest added by a regular playwright, the author of "The Thirteenth Chair" chuckled with great satisfaction before replying:

"I know it; I supplied the dramatic interest myself and that is what killed the play."

A Sizable Shopping Tour.

Going back to the list of leading story writers already under contract to Metro, Mr. Veiller mentioned Arthur Somers Roche, Hulbert Footner, George Kibbe Turner, Arthur Stringer and Lucia Chamberlain. Each of these authors will supply from four to six stories, the last named writer's "Blackmail" being among the number. Bayard Veiller himself also wrote four original stories. A continuation of "Within the Law" is among the contemplated productions.

"The writers we have engaged," explained Mr. Veiller, "will take a trip to the coast and assist in the making of his or her stories. Before long we shall have seven companies working at once at the western studios."

It was suggested that the arrangements for the productions of fifty pictures by such an array of eminent authors was big business in the real sense of the word.

Once more the playwright chuckled before replying.

"Yes; we have just indulged in a two and a half million shopping tour."

Winchell Smith's New Title.

"What will your duties at the studio consists of, aside from selecting stories and writing them?" Mr. Veiller was asked.

"Assisting in the casting and the preparation of the continuity," he replied. "Mr. Rowland and Mr. Loew are determined that Metro shall have the best stories obtainable. They are also convinced that the name of a famous writer will draw

Bayard Veiller.

the public quite as readily as a star, all things being even."

The name of Winchell Smith started an interesting conversation. A chance remark that the most celebrated play doctor of Times Square is now in California directing one of his own stories so surprised one of the animated interrogation points present that he put the amiable Mr. Veilier through a vigorous third degree.

"Winchell Smith!" he exclaimed: "how can he direct a picture? Where did he learn how?

The question amused the dramatist.

"Drama is the same thing wherever you find it," he replied. "No man knows more about how to make drama than Winchell Smith."

"But the technic of moving picture making is so different from stage technic!" protested the seeker after information.

"Yes; but there are experts close at hand to see that he does not go wrong with his lights and angles, and the author of 'Turn to the Right' is learning all this very rapidly," explained Mr. Veiller.

"After all the main thing is to know how to sustain the interest of a scene, and Winchell Smith has this knowledge to an uncanny degree. That is why he is so often called in as a last resort when a play needs doctoring and why he has so many remarkable cures to his credit."

"But for an author to direct his own picture! . . . there is so much to learn . . ."

A Four Hundred Foot Scene.

"Or unlearn. Before I left Los Angeles he showed me a scene he had just finished that ran for four hundred feet without a break of any sort, and told me he had been informed that such a thing was contrary to screen technic and he must cut it up by the introduction of several short scenes. As I had not been able to detect anything in the nature of a drop in the interest during the running of that four hundred foot scene, I advised him to let it stand and defy tradition. The reason continuity writers and directors chop their pictures up into short scenes is because they haven't the skill to sustain the interest in any one scene for a longer period of time. The first rule of the dramatist is to hold the attention of the spectator. A scene that does this all through need not apologize for its length."

Picture Chief of Methodists Praises Simplex Projectors

DR. CHESTER C. MARSHALL, director of the division of stereopticons, motion pictures and lectures of the Centenary Conservation Committee of the Methodist Episcopal Church, has just returned from the general conference scheduled at Des Moines from May 1 to 30 inclusive.

Recently referred to in the trade press as the "Militant pastor of St. James Methodist Episcopal Church, New York," Dr. Marshall is, with Dr. Christian F. Reisner, one of the most prominent of active Methodist officials who advocate the use of the motion picture with church and Sunday school activities.

Dr. Marshall has just consummated a deal with E. M. Porter, general manager of the Precision Machine Company, whereby the Methodist Centenary Committee was selected out of the church groups to handle the Simplex Projector for the Methodist organization. Dr. Marshall praises the work being done by the two type "S" Simplexes installed in the auditorium, as well as the Simplex incandescent equipment installed in the Des Moines Y. M. C. A., both of these installations being the object of daily interest of thousands of delegates.

Morris Names Changes in Sales Staff of Select and Republic

SAM E. MORRIS, vice-president and general manager of Select Pictures and Selznick Enterprises, and general manager of the Republic Distributing Corporation, announces several changes in the staffs of both Select and Republic sales forces.

H. C. Cohen, formerly assistant manager of the Select branch at Los Angeles, has been appointed manager. Tom N. Parker, former manager of the Dallas Republic branch, has resigned and has been succeeded by H. L. Binford.

Republic and Select offices in Boston are now in charge of Benjamin P. Rogers. E. C. Fielder, former manager of the Boston offices, has been transferred to another branch, the name of which was not announced.

The Republic sales branch in Buffalo has moved to the Warner Building at 257-261 Franklin street, of that city.

Exhibitor Prosperity Is Countrywide, Says Rogers After Tour of Exchanges

THAT exhibitors are enjoying prosperity that has never been equalled and that the motion picture industry is at the threshold of a most progressive and prosperous era, is the declaration of Charles R. Rogers, director of sales of Select and Republic, folowing his return last week from a trip throughout the country. Mr. Rogers admitted that he expected to find things in excellent shape, but asserts that the exceptionally prosperous state of affairs surprised him a little.

Mr. Rogers made a complete tour of the exchanges of Select and Republic, and reports that the various branches have tackled their work with new vigor as a result of the successful convention held in New York recently.

Big productions are in popular demand in all sections, according to Mr. Rogers' observations. The public at the present time appears to be in a receptive mood for the biggest productions that can be secured from the producers, and, owing to this demand, it is reported that some exhibitors, to satisfy their public, are offering exceptionally large amounts for pictures that are really big and worth while.

These productions, of course, are not merely "played," but are presented following a proper exploitation campaign that impresses the subject thoroughly upon the minds of the people and intimates the quality of the production they will see.

"The underlying feeling against producers who conspire to exhibit," said Mr. Rogers, "is surging up to the surface at all points throughout the country. This wave of feeling against the producer-exhibitor is fast sweeping the land, and independent exhibitors are taking up the battle in earnest to protect their interests and the interests of the public. It is thoroughly realized that with the producers controlling the theatres, quality production will cease to be a factor in the making of pictures."

A united endorsement of independent exhibitors toward independent producers has been made, Mr. Rogers contends. He declares that Lewis J. Selznick, as an independent producer with no desire to encroach upon the exhibitor, receives a world of favorable comment.

"Human Stuff," Carey's Latest, Is Completed by Reeves Eason

REEVES EASON has just reported the completion of "Human Stuff," Harry Carey's latest Universal photodrama, which is being looked forward to with unusual interest. The story, by Tarkington Baker, differs in many ways from the accustomed Carey feature, as it first introduces the popular star as an eastern college man, in the conventional garb of the clubman and as a guest at a pink tea table.

Of course, before many thousand feet of film have been unrolled the locale of the story changes and Carey finds himself in the great west, doing things the audience always expects him to do.

Elaborate settings ranging from the multi-millionaire's mansion in New York to the vast sheep ranch in the west, many hundreds of people and the capable direction of Reeves Eason add to the strength of the story. Principals in Mr. Carey's support are Mary Charleston, Fontaine La-Rue, Ruth Fuller Golden, Charles LeMoyne, Rudolph Christians and Bobby Mack.

Violinist Strikes "Wolf Note" and Sounds Warning to Theatre Musicians Who Would Save Skin

AS his chin rested peacefully on the butt of his violin, Arthur Flurry, one of the musicians at the Star Theatre, North Tonawanda, N. Y., fiddled placidly along as a gripping photoplay sped across the screen in time to the fiddler's tune. It was May 3, in the evening, and no signs of anything unusual happening.

Flurry "sawed" away. Suddenly another sort of "flurry" followed the ejeculations and action of a theatre patron who attacked the musician with great physical force. Fiddler Flurry's person was slightly disfigured and the audience "sat up and took notice."

Next morning, in police court, the attacking party declared that Flurry had struck a "wolf note" while teasing the cat-gut. The "blue" tone had excited the ire of one of Tonawanda's most expressive "movie fans"; the same being said assailant of said Flurry.

The pugnacious theatre patron, at suggestion of "Hizzonor" was taken back to the State Hospital for the Insane, whence he had been but recently released. Of course, there's a moral:

"Play in tune"—or take the consequences.

Hodkinson Fixes May 30 as the National Release Date of "Riders of the Dawn"

W. W. HODKINSON CORPORATION announces May 30 as the national release date of "Riders of the Dawn," Benjamin B. Hampton's picturization of Zane Grey's novel, "The Desert of Wheat." An attractive twenty-one page campaign book has just been completed on the production, which enjoyed a successful premiere at the Strand Theatre, New York, recently.

Heading the cast is Roy Stewart, who contributed much to the success of two of Mr. Hampton's previous successes, "The Westerners" and "The Sagebrusher." Claire Adams, heroine of many a worth-while production, lends finesse and charm to the role of Lenore Anderson. Robert McKim dispenses a new brand of villainy as Henry Neuman, prosperous lawyer by day but at night the master mind of a nefarious band of plunderers.

Joseph J. Dowling, celebrated as the portrayer of the title role in "The Miracle Man," has a part that exacts a performance equally as powerful. Frank Brownlee and Arthur Morrison, whose work in Zane Grey's "Desert Gold," was rewarded with roles commensurate with their ability in the novelists newest production, reveal unmistakably that Mr. Grey's confidence in them was not misplaced. Marc Robbins, cast as the father of the returning soldier hero, supplies much of the human pathos and humor that punctuates the big scenes of the production. Frederick Starr demonstrates his right to a place among the select five by his sterling performance.

Violet Schram, one of the screen's most popular ingenue stars, and Marie Messenger, a child actress, complete the roster.

"You're a Good Skate—Roll Along While I Introduce You to the Girls.

A scene from a forthcoming Century comedy to be released by Universal. This is a Paul Revere on roller skates while the woman on the steps acts as the lighthouse, gulding the wayward messenger.

Ohio Board May Locate in Cleveland.

Cleveland may become the location of the Ohio Board of Film Censors, providing action is taken by the state on the resolution of the convention of the Northern Ohio Association of Exhibitors, which held its meeting in Sandusky May 6. Exhibitors from Celeveland, Toledo, Lorain, Elyria, Norwalk, Fremont and other cities attended.

They asked the state to transfer the seat of operations of the board from Columbus to Cleveland, on the ground that Cleveland is the largest center of film distribution in Ohio. The convention also went on record as opposed to high-price movie stars, favoring better stories.

Prices to Picture Theatres Are too High, Says Hodkinson; Will Fight Them

NOT only the further artistic progress and material development, but the very existence of the motion picture depends as much as ever on its popular price," said W. W. Hodkinson, a pioneer in exhibiting, producing and distributing motion pictures.

"The present need of the hour is a downward revision of the scale of prices of admission to the motion picture theatres.

"When the motion picture became a commercial possibility more than a decade ago the nickel seemed to be a psychological demand. While in other countries the motion picture theatres charged ten cents or more from the very start, we, in this country, had to invent the odious name of nickelodeon because the nickel seemed to be the accepted price.

Admission Rise Brought Protest.

"At that time I was an uncompromising opponent of the nickel, believing that the motion picture could not attain its full growth and develop into something like an art and a high class entertainment on the basis of five cents. I realized what was necessary to produce a first class motion picture worthy of the patronage of the best classes of our population.

"I encountered a violent storm of protest when I announced my intention of raising the price of admission. I need say nothing further on the result of my movement for divorcing the motion picture from the nickel. The results speak for themselves. Even the enemies of the motion picture admit today its improvement both as to ethics and art and the five cent houses have practically gone out of existence.

"Now, however, conditions have gone to the other extreme and I do not hesitate to say that I will fight a departure from the popular prices just as hard as I fought against the nickel as the last word in admissions.

Prices Narrow Picture's Field.

"The craze for excessive prices started some time ago when we heard a good deal about the 'Two Dollar Movies!' I believe an attempt was made to get $2 for a motion picture entertainment, but even here in New York, where the people seem willing to pay the most absurd prices for amusements, the attempt proved abortive.

"Raising the prices of admission narrows the field of the motion picture and is absolutely destructive. The very nature of business demands a popular price. It is the possibility of popular prices combined with the possibility of a good picture which has made the motion picture industry an important civic factor and withal a commercial institution.

Fifty Cents High Enough.

"Without trying to lay down a definite scale of prices I would say that any price in excess of 50 cents is unwarranted. With sane methods of production, with a sound system of distribution and a careful avoidance of waste and recklessness an excellent picture can be made regularly at a price which will make it profitable for its producer, distributor and exhibitor on a scale of prices ranging from a half dollar down. The present exorbitant prices of admission are due to the greed and shortsightedness of certain producing interests which are unwilling to build for the future caring only for squeezing every possible dollar out of the present.

"It is perhaps natural for the motion picture theatre owner to try and pass the enormous increase in film rental charges on to the public. The theatre owner today is charged such high prices that in many cases he must impale himself on either horn of this dilemma—either sell out or raise the price of admission.

"The Hodkinson organization proposes to fight exorbitant admission prices in a definite, practical way about which we will have much to say in the near future."

Acquisition of Mermaid Comedies Adds More Variety to Educational Program

WITH the opening of the new Educational Films Corporation exchanges a new series of two-reel comedies will make their appearance. These will be known as the Mermaid Comedies and will be released monthly.

Mermaid Comedies will be divided between male and women stars, Lloyd Hamilton, of "Ham and Bud" fame and more recently appearing in Sunshine productions, will be starred in six of these, while in six others a noted woman player will be seen. In the initial release, "A Fresh Start," Marvel Rea, the beauty who was featured by Mack Sennett, will have the stellar part. Jack White, who won distinction for his directorial work with Mack Sennett and for the Fox Sunshine brand, will have charge of these comedies.

Addition of this series provide Educational with three series, each of which will appear once a month, the Chester and the Torchy Comedies having already been announced. One of each of the three series has been completed and the second of each brand is practically finished, so that exhibitors are assured that the various studios will be able to keep well ahead of the release schedule.

Variety is one of the principal things sought by Educational in its comedy releases. The Chester Comedies largely feature animals and child actors, but the appeal of the pictures is just as strong to the adults, as was evidenced by the reception given the first of the series, "Four Times Foiled," at the Rivoli, Rialto and the Loew metropolitan theatres. The first of the "Torchys" made an equal hit with the pre-release showing at the Strand. These pictures were made from the stories by Sewel Ford and belong more to the straight comedy or farce class.

To carry out the variety the Mermaid comedies will lean more to the slap-stick type, with the utmost in action. Pretty girls will be strongly featured in these pictures, "A Fresh Start" presenting a chorus of unusual beauty and offering Marvel Rea in the role of a young wife who makes ends meet by starring in a cabaret show. Jimmie Adams, Lige Cromley and Frank Coleman supply a large portion in this picture, while a group of real darkeys and some active lions add to the action.

Educational will shortly announce two series of comedies for monthly release to come from one of the established companies, and it is expected that this will be followed by still other contracts, as the company is holding itself open to acquire such of the fun film as meets the quality standard that the officials have set. One reel comedies will also be added to the Educational releases at a later date.

"Famous" Employes to Frolic.

The employes of the home offices, studios, laboratories and warehouse and printing departments of Famous Players-Lasky Corporation, as well as those of the New York exchange, will make merry at a dancing party to be held at the warehouse, 141 West Twenty-fifth street, Saturday afternoon, May 15. This is the second of these affairs given through the courtesy of Al Lichtman, general manager of distribution, this year, the previous pary held February 21 having proved highly enjoyable.

Refreshments will be served and a jazz band will provide the music, and further entertainment will be furnished between dances by both professional and amateur talent. William J. Moore, manager of the central warehouse, is chairman of the committee on arrangements.

Small-Town Showman Has "Heart to Heart" Talk with Producers Who Look Through False Glasses

By A. A. Elliott, General Manager the Playhouse, Hudson, N. Y. (Population 14,000).

I BELIEVE you will agree that the whole industry from producer down to exhibitor needs a heart to heart talk. We read of the big producer stealing in on the exhibitor, the exhibitor believing he is the main cog in the wheel, etc., but I wonder if we ever stop to think what an important cog in the wheel the dear public is.

Suppose they should all go on a strike? Of what avail would be the independent theatre or the trust owned theatre, and every day with the advancing of the product higher and higher, forcing the exhibitor to higher prices, or be relegated to the has beens, we are getting more to the point where the public will rebel.

The big producer is looking at the situation with magnifying glasses—large cities (New York City in particular) being the glasses. They overlook the exhibitor who has the same people day in and day out to cater to, who can not and will not pay higher and higher cost for amusement.

They live, as a rule, in surroundings that are pleasant, with friendly neighbors to call back and forth—against the city chap stuffed in a back flat, surrounded by strangers and elevated railroad.

City folk will pay most any price to get away from such conditions.

Pioneer Elects A. E. Lefcourt President; Volume of Business Has Doubled in Year

A. E. LEFCOURT was elected to the presidency of the Pioneer Film Corporation last week. He is known as one of the most successful figures in New York business and financial circles. M. H. Hoffman was elected vice-president and still remains active directing head as general manager. The other officers elected were Louis Hass, secretary and treasurer, and Morris Rose, vice-president.

At a meeting of the board of directors reports were received from the treasurer and controller which are said to justify the claim recently made that the Pioneer Film Corporation is the largest independent motion picture concern in the world.

During the past year a number of exchanges handling the Pioneer product has increased from two to twenty. They are to be found in every exchange center in the United States and Canada, as well as in London, through which business in Great Britain and the continent in transacted. The volume of business handled by the Pioneer organization for the month of April more than doubles the amount of any previous month in the history of the Pioneer.

Metro's "Clothes" Features Olive Tell and Fine Apparel

METRO announces the engagement of Olive Tell to play the leading role in "Clothes," an all-star picturization of the Avery Hopwood-Channing Pollock drama which is to be the next production made at Metro's New York studios under the personal supervision of Maxwell Karger, director general.

Miss Tell is preparing an elaborate wardrobe for the picture, which Metro expects to make a memorable fashion display. All of the latest costume designs are to be represented and for this reason Metro production officials are in consultation with a number of the most advanced artists in designing women's clothes and millinery.

Work on the continuity has been started by Arthur Zellner, of Metro's scenario staff. Olive Tell will play the role of Olivia Sherwood, the part created on the legitimate stage by Grace George. Production will be started soon.

Writes Scenario for Ethel Clayton.

For the first time in three years Mary O'Connor, scenario and film editor at Lasky Studio, has taken her pen in hand to write a scenario, and this will mark the first work of this character that she has done for the Famous Players-Lasky. The story which Miss O'Connor is now working on is Cynthia Stockley's "Rozanne-Czana."

Ethel Clayton, to whom has been assigned the stellar role, will find in this a vehicle admirably adapted to her talents.

The production work on this picture will not begin until Miss Clayton has completed her present vehicle, "The City Sparrow."

State Department Persuades Ontario to Lift Ban on Photographers Not Citizens

AMERICAN motion picture operators and photographers are not to be excluded from the Province of Ontario and will not have to be Canadian subjects, according to the information received by the Washington bureau of the National Association of the Motion Picture Industry from the State Department.

During last August the Canadian authorities promulgated certain regulations which required persons engaged as operators or photographers in Ontario to obtain a license. Applications to such licenses were to be issued only to British subjects.

Jack S. Connolly, the Washington represenative of the National Association, took the matter up with Secretary of State Lansing, with the result that a protest was sent to the treasurer of Ontario through the American consul at Ontario. The treasurer agreed to issue permits to American operators for the present year on the understanding that they must take out their naturalization papers of they wanted licenses. The treasurer further agreed that this new regulation would not go into effect until May 31, 1920.

Another communication was sent to the Canadian authorities which brought a reply to the effect that one of the reasons for this new order was that many of the states in this country had similar regulations. An investigation was made of all the state laws in this country, and it was found that the only state having such a law was West Virginia and this was a war measure only.

This information was communicated to the Canadian authorities through the American consul at Toronto with a strong protest alleging discrimination against United States interests

Mrs. Fanny Mastbaum Lays Cornerstone of Philadelphia's New Stanley Theatre

DESPIT a driving rain storm, many notables attended the ceremony of the laying of the corner-stone of the new Stanley Theatre in Philadelphia on Saturday, May 8. Thousands of devotees of the screen drama also were present to join in the well wishes for the city's new playhouse. Governor William C. Sproul spoke as representative of the people of Pennsylvania. Dorothy Dalton attended with Judge Horace E. Stern, and shared honors as the two speakers at the luncheon, which was given in the Bellevue Stratford preceding the laying of the corner-stone.

Mrs. Fanny E. Mastbaum, mother of Jules E. Mastbaum, president of the Stanley Company of America, which is building the new theatre, was the official sponsor of the new structure. When completed in the fall the theatre will represent the most advanced ideas in regard to construction and luxurious and beautiful equipment. It will cost approximately $2,000,000 and seat 4,000.

Owing to the rainfall the ceremony at the theatre was restricted, but it lost none of its dignity. Mrs. Mastbaum with her son, the governor and Miss Dalton descended into the space around the corner-stone, which is at the west end of the Market street front and Nineteenth. She used a specially made silver trowl and under capable guidance performed her task.

A sealed copper box was set in the stone containing newspapers of yesterday and photographs of the officers of the company, a picture of Governor Sproul and a portrait of the late Stanley V. Mastbaum, as well as other objects bearing upon the occasion. Governor Sproul made the only address. It was brief, but it was impressive and not only a tribute to the projectors of the new theatre but to the motion picture industry in general.

Among the guests at the luncheon were George H. Earle, former State Senator Clarence Wolf, Mr. and Mrs. Louis J. Selznick, Sigmund Lubin, B. S. Moss, Harry D. Schwalbe, Samuel Katz, J. H. Von Herbert, Sol Lester, Nathan Gorden, Al Litchman, Fred G. Nixon Nirdlinger, George W. Metzel, Thomas M. Love, W. E. Smith, of the Famous Players-Lasky Corporation; E. T. Stotesbury, Leo Fiest, J. D. Williams, Herman Robbins, Mrs. Fanny E. Mastbaum, Mr. and Mrs. Jules E. Mastbaum, Earl Hammons, Mr. and Mrs. Tom Moore, of Washington, and J. R. Grainger, Marshall Neilan's New York manager.

Picture Taken at the Laying of Stanley Theatre Cornerstone in Philadelphia.
Dorothy Dalton, the Paramount star, is seen in the centre, while Jules E. Mastbaum, president of the Stanley Company, is at her left.

Many Congratulate Associated Producers As Executives Meet in Final Conference

THE official and long-awaited announcement of Associated Producers, Inc., has given the lie to many rumors regarding its future plans and have resulted in congratulatory messages being sent from all corners of the globe to the six principals, Thomas H. Ince, Mack Sennett, Allan Dwan, George Loane Tucker, Maurice Tourneur and Marshall Neilan.

With these principals pledged to produce together for the mutual interests of the public, the exhibitors and themselves, and substantially financed by inner capital in a combine that represents a gross investment of approximately $20,000,000, the patient and at all times receptive showmen have reasons to express their appreciation and continued support of the men who have planned a forward step in the artistic, as well as commercial, realms of the cinema.

Among Those Congratulating.

Following the formal bulletin stating that the middlemen distributors had been eliminated in favor of a new selling organization manned by its own employes and operating exchanges in the key cities of the United States, Canada and foreign lands, Messrs. Ince, Sennett, Tucker, Dwan, Neilan and Tourneur received and acknowledged scores of testimonials from leaders in the exhibition field.

Chief among these were telegrams from E. C. Jensen, of the Jensen & Von Herberg Circuit; Tom Moore and Harry Crandall, of Washington, D. C.; Frank Newman, of Kansas City; Ross D. Rogers, of the Dye, Ford and Rogers chain of theatres, of Tex.; Sid Grauman; Finkelstein & Rubin; J. H. Saenger, of the Saenger Amusement Company, New Orleans; E. O. Weinberg, of the Strand Theatre, Buffalo; Harold B. Franklin, of Shea's Hippodrome; F. W. Buhler, of the Sanley Company, Philadelphia; Jack Eaton, of New York's Mark Strand; Thomas Furniss, of the Brunswick Amusement Company, Duluth; E. H. Hulsey, of the Old Mill Theatres, Dallas; Barrett S. McCormick, Edward A. Zorn, H. C. Horater, Alfred E. Black, Theodore F. Hays, W. A. Patterson, of the Criterion Theatre, Atlanta, and many other exhibitors.

Conference on in Los Angeles.

Additional communications congratulating the "Big Six" members on the appointment of Oscar F. Price and Fred B. Warren as president and general manager, respectively, of the new alliance, are also in the possession of the six directors. They are now in Los Angeles in consultation with the directors. Concrete plans and policies for the marketing and exploitation of the Associated Producers' productions were unfolded to the collective group, although the announcement definitely outlining the mechanical details of the new system will not be described until the executive heads return to New York City.

Plan for Long Runs.

According to General Manager Warren, the advent of the new motion picture year on September 1 will see the Associated Producers in full sway, with its own independent exchanges established throughout the country. A special system of publicity, exploitation and direct-to-the-exhibitor service will precede, accompany and trail the "Big Six" releases. It is also reported that the Associated Producers will furnish exhibitors of their products with original accessories and advertising material designed especially to fulfill the individual requirements of the theatres presenting the superfeatures.

Thomas H. Ince also emphasized the intention of the Associated Producers to wage a campaign for the indefinite run of "Big Six" specials. The principals in the organization will "show cause to prove" why an absorbing photodrama, produced on a scale of magnitude and quality and enacted by all-star casts of film favorites, should "hold the boards" as long as a demand exists, as is the case with the popular successes behind the footlights.

To Have Their Own Studios.

Contrary to reports prevalent in Los Angeles and New York, the "Big Six" will not produce its specials under one roof, but will film the pictures in their individually owned and operated studios, to preserve and advance the complete individuality and distinctiveness of all releases. Each of the six producers will work independently, with separate producing units, as is the case now. This policy, it is emphasized by Thomas H. Ince, will avoid any duplication of ideas and efforts.

Several of the principals are now drawing plans for the erection of new studios on the West Coast. Thomas H. Ince will continue to make his productions at his big plant in Culver City, while Maurice Tourneur, George Lane Tucker and probably Allan Dwan will construct, own and maintain their own exclusive establishments in Los Angeles or adjacent suburbs.

Mack Sennett will continue all production in his studios in Hollywood, although officials of his organization announce alterations and additions that will materially increase facilities and equipment for the filming of super-comedies.

Each of the six producers are now producing specials for release under their present arrangements with other distributing concerns, but actual work on the new "Big Six" pictures for distribution through the Associated Producers own selling system will begin immediately following the termination of existing contracts.

Will Remain on West Coast.

At the Thomas H. Ince studios in Culver City, Mr. Ince and his production staff are casting for several new specials, chief among which are "Beau Revel," the first of the Louis Joseph Vance series of specials, in which Lewis Stone and Lloyd Hughes will be featured, and another super-special to present young Rowland and a "surprise" feminine favorite as leads of an all-star cast.

The Associated Producers will continue to produce in California and no members will migrate to foreign fields, as was reported recently. It is probable, however, that one or several of the producers will head companies to England or France for the locale of specials. In this event they will return to America and California promptly upon the completion of the necessary scenes.

An interesting bit of current gossip is that C. Gardner Sullivan, who is now at the Ince studios prior to his return to New York en routes for foreign fields, has been assigned the creation of a spectacular drama which, according to the plans of Thomas H. Ince and Sullivan, will be available for one of the screen's most powerful dramatic possibilities. Sullivan's intimate friends admit that his trip is for business rather than for "health" and "pleasure," as reported on previous occasions.

Four Views of Clara Kimball Young in Equity's "For the Soul of Rafael."

The star is given a strenuous role in this new drama. The story is about a girl who, upon leaving a convent, finds a marriage already arranged. Clara Kimball Young is seen at her best.

Whitman Bennett Tells Literary Folk Young Writers Often Have Best Plots

WHITMAN BENNETT told a group of prominent authors all about writing for the films, and why it was that very often young and inexperienced writers sell their material for pictures, when more practised ones fail, at the home of Mrs. Julia R. Tutwiler, 471 Park avenue, New York City, the other afternoon.

"Young authors often have better plot sense than older writers," said Mr. Bennett. "By the time a writer has acquired a finished style he has very often lost some of his tendencies to found his stories on a great deal of action. It happens very frequently that a picture founded on the story of some obscure writer in one of the humble magazines is much more satisfactory than one based on a famous story by a famous writer."

Among those who listened to Mr. Bennett's talk were Mrs. Alice Duer Miller, Kate Douglas Wiggin, Caroline Duer, Thomas B. Wells, Ruth Comfort Mitchell, Roland Holt, Jeoffrey Parsons, Mr. and Mrs. Richard Bennett, Major and Mrs. Hamilton Gibbs, Grace Sartwell Mason, Helen Freeman, T. Gaillard Thomas, Virginia Roderick, Robert Hardy, Mrs. Fleschner, Lee Foster Hartman, Mrs. Edwin Levin, Gertrude Hall, Grace Hall, James Hopper, Margaret E. Sangster, Mr. and Mrs. James Dorrance, Mrs. Du Vernet Rabell and Mr. and Mrs. Edgeworth Smith.

Kate Douglas Wiggin said that the only fault she had to find in the filming of any of her works was in "Rebecca of Sunnybrook Farm," a New England story, which was photographed in California. Mr. Bennett recalled the fact that this particular story was made into a film four or five years ago.

"Then no company would have thought of sending the players to New England to make the picture," he said. "Now that is the very thing the company would do. There has been that much progress in the picture world. They are willing to spend more money to maintain atmosphere and arrive at accuracy."

Several writers said that they had submitted unpublished stories to film companies that were then returned. Later these same stories, the authors assert, were accepted after they had been published.

Julia Burnham Joins Metro Scenario Staff.

Julia Burnham, who in her two and a half years as a scenario writer has contributed no less than seventeen pictures to the screen, is the latest addition to the scenario staff at Metro's New York studios in West Sixty-first street. Miss Burnham's first script for Metro is "The Marriages of Mayfair," which she adapted from the Drury Lane melodrama by Cecil Raleigh, and which is now being filmed.

Callaghan in New York to Buy Vehicles for Bessie Love; to Screen Dickens Novel

ANDREW J. CALLAGHAN has arrived in New York City for an indefinite period which he will devote to the purchase of additional vehicles for Bessie Love, star of the Andrew J. Callaghan Productions, Inc. Mr. Callaghan announced that "The Old Curiosity Shop," the Charles Dickens classic, had been definitely decided upon for future screening by Miss Love, and that a director of nation wide prominence was being negotiated for to undertake supervision of the picture.

Mr. Callaghan came on to New York from Chicago where he conferred with the group of capitalists who are sponsoring the organization of which he is the head. So gratifying are the first results of Miss Love's initial production, "The Midlanders," which is being adapted from the novel by Charles Tenney Jackson under the direction of Ida May Park and Joseph De Grasse, that Mr. Callaghan and his associates are reiterating their original announcement of backing the star to the limit in every detail of production.

With this end in view, Mr. Callaghan will remain in New York until he has accumulated a sufficient number of well-known novels and plays to satisfy the star's needs in the immediate future.

Mr. Callaghan has already established himself in the eastern headquarters of the Callaghan concern at 25 West Forty-third street where he will carry on the activities in the interests of which he made the trip across the continent.

Regarding the decision of Miss Love to undertake the adaptation of Dickens' "Old Curiosity Shop" for the screen, Mr. Callaghan says that an adequate production of this literary masterpiece, such as his organization contemplates, will be the means of bringing to the wider attention of the American public, the rare talents of this charming young actress.

Officials of the Callaghan organization are standing solidly behind their original assertions regarding the new era of production into which Miss Love has entered. They are glad to report that their most extravagant hopes for Miss Love's first production, "The Midlanders" are coming true in the photoplay which Ida May Park and Joseph De Grasse are completing in the West. The first offering of Miss Love is indicative of what the industry may expect in the forthcoming work of this star.

Fox Cameraman Slightly Hurt When Gasbag of Blimp Bursts

ALFRED D. BRICK, of Bayonne, N. J., is sporting a black eye and a bruised nose. These evidences of calamity do not indicate that Brick was the vanquished party in a battle, but are the result of his having gone up in a navy airship to take pictures for Fox News and having come down much more rapidly than is considered proper for airships and their crews.

The cameraman left Rockaway, L. I., in the blimp to get pictures of the Atlantic Fleet at anchor in the Hudson River, off New York City. The commanding officer of the airship urged the cameraman to tie a parachute to himself, but Brick insisted that the tackle would hamper him in his work.

All went well over the fleet, and then it was decided to take a trip to Coney Island. The airship battled for two hours against adverse winds, but finally reached the resort and then started for home. Suddenly came a r-r-r-rip! "The bag has busted!" shouted a gob with emphasis.

The navy aeronauts managed to make their way back to their hangar. As the airship approached the ground the bag collapsed on the cabin. Brick held on to his camera and a rail, but was thrown against the side and finally hurled out of the ship when a few feet above the crowd of sailors who were hanging on the ropes dangling from the blimp. The crew tried to hold him up without letting go of the tugging blimp, but he slipped through and fell to the ground, receiving severe bruises. He was sore for several days.

But he got the pictures he was after.

Ding-Dong-Well! Mary's in the Tub—Who Put Her In? Why, Mr. Director.
Mary Pickford trying to powder her face in her new United Artists' production, "Suds." "Do you think I can get through the wringer?" she asks.

F. C. Quimby Goes to Coast.

F. C. Quimby, general manager of Associated Exhibitors, Inc., has left New York for Los Angeles. It is understood that many conferences with important persons and factors in the producing field have been arranged, and it is expected that on his return to New York, Mr. Quimby will be in a position to make announcements of interest to the industry at large.

"Healthy Competition," Says De Mille of Famous Players "Legitimate" Activities

ON his arrival in New York last week from Los Angeles, Cecil B. DeMille, director general of the Famous Players-Lasky Corporation, was interviewed regarding the effect which the entrance of Famous Players into the field of legitimate production may have upon the future of the drama.

As Mr. DeMille is the younger son of a family which for two generations has been prominent in the American theatre, his comment has the authority of one who knows the legitimate stage as well as the screen. Before he became a producer of pictures he had, in association with David Belasco, produced and written a number of stage successes, including "The Royal Mounted" and "The Return of Peter Grimm."

Regarding the financing of plays on Broadway by the Famous Players-Lasky Corporation, Mr. DeMille said:

"The Famous Players-Lasky Corporation acquired nearly a year ago control of Charles Frohman, Inc. Since then, through the Frohman offices, as well as in association with other legitimate producers, this company has staged several plays on Broadway. These productions, without exception, have been received with marked favor by critics and public.

Creates Healthy Competition.

"Now, certain gentlemen connected with the theatre assert that the entrance of the Famous Players-Lasky Corporation into legitimate production constitutes a peril to the future of the drama.

"I disagree with them. On the contrary, I believe that our entrance into the legitimate field constitutes a genuine, healthy, sincere competition which can only prove of greatest benefit to American dramatic literature.

"The assertions that we wish to produce meretricious or inartistic plays, merely as a feeder to motion pictures, is the most arrant nonsense. And those legitimate producers who have been loudest in their jeremiads know it. They know it because they know that, more than any other art expression, the success of a play depends wholly on the approval of the public. You cannot force on people entertainment that they do not like.

Differences of the Writing Art.

"Furthermore, our critics seem to be ignorant of the fact that the art of writing plays and the art of writing motion pictures are as distinctive as the playing of the violin and the playing of the piano. The stage and the motion picture are two different art expressions. It does not follow that because a man can write a stage play he also can write for the screen, any more than it follows that Rachmaninoff should be able to play a Stradivarius.

"Which leads to the observation that, although they are willing to accept large sums for the motion picture rights to their plays and novels, American authors are woefully ignorant of the special requirement of screen drama. Not only are most of them ignorant, but apparently they are not progressive enough to learn the craftmanship of the art which pays them so well.

Must Spend Long Time at Study.

"The man who writes for the stage knows the time and the labor and the constant study which were necessary before his first play was produced. And even after the play is accepted he goes to rehearsals, revises the script, stays up nights toiling to make his lines and situations give the maximum dramatic effect. But is this author, who is willing to accept enormous sums for the motion picture rights to his work, willing to pay the price of knowledge of the motion picture art in sweat and toil? Almost invariably he is not.

"I have had many well-known authors come to the Lasky studio in Hollywood. Some of them have spent a week there giving our activities a superficial examination. At the end of that time they declared they were amply qualified to write for the screen. Other authors have come there and spent months, at the end of which time they frankly confessed that if they were to write for the screen they must spend a long apprenticeship of study.

Screen Production More Difficult.

"Producing stories for the screen is infinitely more difficult than the production of stage plays. Making pictures is work, work, work and sweat, sweat, sweat! Will our Broadway authors buckle down to this regimen? They have not up to date.

"Even though the popularity of motion pictures has become axiomatic these authors, blinded by the glamor of Broadway, have failed to appreciate the world-wide audience which motion pictures give to the expression of their thoughts. It seems to me that if an author has a big thought, a good thought, which he wishes to express in dramatic form, he would want to tell it to the greatest number of people.

Averages 8,000 People a Week.

"The most successful stage play on Broadway will play to about 8,000 people a week on an average. My latest Paramount Artcraft picture, 'Why Change Your Wife?' which is now playing at the Criterion Theatre, is reaching an audience of 2,000,000 people every week throughout the world. Can authors ignore this vast public? Can they afford to forego the opportunities which knowledge of this wonderful new art would give them?

"No, I reiterate, the entrance of the Famous Players-Lasky Corporation into legitimate production will help both the stage and the screen. We want better plays on the stage, and we purpose to get them. Bad stage plays not only will not succeed on the stage, but they cannot succeed on the screen. Therefore, why in the name of common sense should this company produce inartistic stage productions? I cannot help thinking that these loudly protesting gentlemen are alarmed, not for the future of the dramatic art, as they profess, but for the future of a business whose trend in recent years has been toward the production of red light thrillers and the public exhibition of the ethics of the underworld."

Says Our Pictures Are More Popular Than Foreign Makes

AMERICAN films have wrested supremacy from French and Italian films in Central America and the northern part of South America, said Monroe Isen on the eve of sailing for Panama several days ago to resume his duties as manager of Universal's branch office in the Republic of Panama.

Six months ago, he said, French and Italian films were all the rage and were shown almost to the exclusion of the standard American product. In comparison, there is only one theatre in Panama City today which sticks to foreign films.

This change in popularity has been brought about by "circusing" American films, says Isen. Early last fall, he started on advertising campaign for Universal pictures which quickly was followed by other American film agencies.

Beginning at least two months before the release of a picture, he plastered Central America and Columbia, Venezuela, Ecuador, the Guianas, Trinidad and Jamaica, with posters and teaser displays. He also advertised extensively in the newspapers continuously for two weeks.

American film sales immediately began to jump, and today our film stars are just as well known in the little Latin American countries as they are in the United States.

Fire Protection Association Hears of N. A. M. P. I. Work

DETAILED information as to what has been accomplished by the motion picture industry in the way of fire prevention was presented to the National Fire Protection Association at its twenty-fourth annual meeting held in Chicago on May 4, 5 and 6. This information was contained in a report of the National Association of the Motion Picture Industry, an associated member of the National Fire Protection Association, which re-affirmed its pledge made at the Ottawa convention a year ago to co-operate in every way to bring the strict enforcement of fire preventive regulations.

The National Association was represented by J. E. Brulatour, chairman of the committee on fire prevention regulations; Albert de Roode, a member of the committee, and Frederick H. Elliott, executive secretary. The report was submitted by Mr. Elliott, and according to advices received from Chicago was favorably commented on by delegates representing all banches of trade and industry and many public officials and others identified with fire prevention work.

Present Charms!
Carmen Phillips seen in "The Hope Diamond Mystery," made by Kosmik Films, Inc.

Frank Borzage, Director of "Humoresque," Speaks of Human Appeal in Hurst Novel

IT'S a great source of personal gratification to me that the critics have so kindly received 'Humoresque,' my first subject for Cosmopolitan Productions," said Frank Borzage, the man who directed what the critics assert is among the big productions; "but I feel that I was very fortunate in having the proper materials and conditions to work with and under, and I wish therefore to take this opportunity to give credit where credit is due and to explain a few things concerning "Humoresque" and its filming.

"It came to me when I first read Fannie Hurst's story in Cosmopolitan Magazine that here was the story I had been looking for ever since I became a director. To me it represented the most wonderful of all human expressions—the expression of mother love which is the most dramatic, the most inspiring, and the most beautiful of all emotional themes. I saw immediately that 'Humoresque' was a story of universal understanding and appreciation, and it gripped me as I had never been gripped by a story before.

"What appealed most to me in 'Humoresque' was its infinite humanness, its deep pathos, and its rare rich humor. The wonderful mother who prayed for a genius son and was finally rewarded with one rang to me as the truest and most vital character in all fiction, a character that would live forever. Only recently I read a short article in one of the evening papers on motherhood and it quoted that age-old line: 'God couldn't be everywhere and therefore he made mothers.' I felt that way about 'Humoresque' when I read it the first time.

"There was this about Fannie Hurst's story that was exalting, inspiring to me and I knew that I must do it. In filming it, I tried to retain all the wonderful human touches, the fine characterization, the deft high and low lights of the story. I believe that 'Humoresque' is a picture that will make a lot of money for the exhibitor. Its appeal is tremendous because it deals with a subject that knows neither creed, color, race, language, or climate. It is universal.

"While I am personally much gratified to have the direction of 'Humoresque' at the same time I feel that the result achieved could never have been accomplished without the splendid co-operation of the entire Cosmopolitan Productions organization, and the other elements that entered into it.

"I had a fine story to begin with. Then I had the wonderful facilities of Cosmopolitan Studios and the assistance and co-operation of every member of the studio and home office organization. This is my first production for Cosmopolitan Productions and the conditions under which I made it were more than delightful."

Helping the Legion Membership Drive.

The Americanism Committee of the National Association of the Motion Picture Industry has pledged its aid to the drive of the American Legion for more members. The drive is from May 17 to May 22 and the committee will send out about 300 trailers urging the 1,000,000 ex-soldiers not yet members to join. The Legion has a membership now of 1,500,000. Those exhibitors who do not receive these trailers are asked to have slides made.

Robertson-Cole Plans Early Release of ZaSu Pitts in "The Heart of Twenty"

EXHIBITORS will be pleased with the Robertson-Cole announcement that another Brentwood production, "The Heart of Twenty," featuring ZaSu Pitts, the whimsically appealing little star, will be released soon.

The new picture in which Miss Pitts is featured will be welcomed by the trade because of the unique position in the film world which these productions have come to hold. Without reaching the unnatural effects made by some stories which overdo sentiment and what might be termed "sweetness," Brentwood productions for Robertson-Cole have come to represent a fine optimism which is decidedly agreeable to audiences in these days of economic stress, and a definite financial value to the exhibitor, who finds them eagerly awaited.

Second of Series.

"The Heart of Twenty," the second of a series of four in which Miss Pitts will be directed by Henry Kolker, although following somewhat the lines laid down by Miss Pitt's last success, "Bright Skies," deals with an entirely new theme.

In "Bright Skies" Miss Pitts is a waif with the natural longing to belong to some one and with a very clear sense of justice. In "The Heart of Twenty" Miss Pitts is seen at that fanciful age through which every woman passes, when she is a mixture of sentiment, romance, self-depreciation and big-heartedness.

Star Given Efficient Support.

Miss Pitts is given efficient support by a cast which includes as leading man Tom Gallery, the young Chicago newspaper man who leaped to prominence as a screen actor by his work opposite Miss Pitts in "Bright Skies." Others in the cast are Jack Pratt, Percy Challenger, Hugh Saxson, Ailleen Manning and Pearl Lindner.

Jane Novak in "Trail's End."

Jane Novak is to appear with House Peters and a notable cast in "The Trail's End," an Edwin Carewe-directed picture to be presented to the public by Louis B. Mayer.

This production is Carewe's own adaptation of James Oliver Curwood's novel, "Isobel," and should add as much to Miss Novak's fame as her role with Hobart Bosworth in "Behind the Door." She will enact the role of Isobel Deane.

Prominent Character Actors in Mary Pickford's "Suds"

MARY PICKFORD in her forthcoming production for United Artists, "Suds," has as usual surrounded herself with a talented cast and spared no time nor money in securing players exactly suited to the roles.

Prominent in her support is Mme. Ross Dione, for a long time one of the leading members of Sarah Bernhardt's company in Paris and who since the outbreak of the war has appeared in French dramas at the French Theatre in New York, and more recently came to California to appear in the silent art.

The principal lead is Albert Austin, an English comedian of note, who for the past four years has been prominent in all of Charlie Chaplin's productions and was loaned by the comedian to Miss Pickford for this production.

Nadyne Montgomery, the clever English character actress who has played in a number of eastern productions, but who more recently has appeared at the Little Theatre in Los Angeles, also has a splendid part.

Don't Believe a Word That Taylor Holmes Is Saying Here. It's "Nothing But Lies"—That's All.
Three views of a new Metro production. "See that pearl?" he says. "Well, that is the only one in the world." Anybody believe him?

Nicholas Power Signs $1,200,000 Lease on New York Home in "Swamp District"

ONE of the largest ever signed in the 'Old Swamp District,'" is the way a New York newspaper has commented on the new lease just signed by the Nicholas Power Company, Inc., for the building it now occupies. This lease, signed by President Edward Earl, involves the sum of $1,200,000.

The "Swamp District," one of the oldest and most important business sections in New York, is close to the City Hall, Brooklyn Bridge, Woolworth Building, Municipal Building and other well-known civic and commercial structures. Nearby are printed and published many daily, weekly and and monthly publications.

Most important, however, for the needs of the Nicholas Power Company, is the proximity of the district to the Maiden Lane manufacturing jewelers and to the hundreds of machine, tool and pattern-making shops which dot this locality. It is a veritable Mecca in New York for high grade toolmakers, machinists and other skilled metal workers of the kind required by the Power company to manufacture the complicated and delicate mechanism of the Power's projector.

The building just taken over by the Nicholas Power Company is one of the largest in the "Swamp District" and will be used for its executive offices and more important manufacturing departments. Two other buildings in the vicinity are also used by this company for storage and operations requiring ample space, but the building just leased will be the main part of the Power's plant.

The Nicholas Power Company had seriously considered erecting its own factory in one of the outlying portions of the city, but its present location is so excellent, the building situation is so bad, and the demand for the Power's product so great, that it was decided it would be unwise to risk the possibility of delay and inconvenience to exhibitors by making a change at this time. It was estimated that it would cost $75,000 to move the machinery of the Nicholas Power Company.

Began Twenty Years Ago.

The vast array of machinery in the Power's plant is the development of the little business started twenty years ago in a tiny shop on Nassau street—a shop started to manufacture a toy intended to "satisfy the passing whim and curiosity" of a small but easily pleased public. That "whim" has not yet passed and the "curiosity" grows greater from year to year.

The manufacturer of the "toy" finds it has become a fair rival of the printing press and that American projectors are in demand in every part of the civilized world. In the great capitals and in many of the most remote places on all continents, Power's projectors will be found helping to entertain and educate the peoples of those far lands. The export business of the Nicholas Power Company was an early development and it is claimed that over 50 per cent. of the cinemas in Great Britain are equipped with Power's.

The lease just signed is more than a private transaction of a firm, for it represents the progress of the film industry and expresses the great expansion of a company which has seen the full growth of that industry. It is also significant of the far-sightedness and firm confidence which President Earl has always shown regarding the future of motion pictures.

Pioneer to Handle American Cinema.

Under the terms of a contract made recently between Walter F. Niebuhr, president of the American Cinema Corporation, and M. H. Hoffman, general manager of the Pioneer Film Corporation, the latter organization has acquired the sole distribution rights in the State of New York and northern New Jersey of the entire series of American Cinema productions in the next twelve months. This includes immediate delivery of "The Inner Voice," "Stolen Moments" and "His Brother's Keeper."

Famous Players Will Reissue "Rebecca of Sunnybrook Farm"

THE Famous Players-Lasky Corporation, which recently announced the early reissuing of "Old Wives for New," the first and one of the most successful of Cecil B. DeMille's series of dramas of the marriage relation, and Mary Pickford's Artcraft picture, "Rebecca of Sunnybrook Farm," will release them both in June, the former on the 6th and the Pickford on the 20th.

"Rebecca of Sunnybrook Farm," originally released by Artcraft nearly three years ago, was very popular from the outset of its career. Yet, Famous Players-Lasky reasons, the picture public has increased so greatly since then that there are probably millions of present-day regular patrons who have never seen it.

Eugene O'Brien is Miss Pickford's leading man and the supporting cast includes Charles Ogle, Marjorie Daw, Helen Jerome Eddy, Maym Kelso, Jane Wolff, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

The prints now being issued are entirely new, the film first having been carefully re-edited and the subtitles brought up to date. "There is no reason," said Al Lichtman, Famous Players-Lasky's general manager of distribution, "why 'Rebecca of Sunnybrook Farm' should not do big business for every exhibitor who shows it, regardless of whether or not he has shown it before."

Work Progressing on Character Picture.

"Everything progressing in the most gratifying manner," is the word received from the Character Pictures Corporation from Florida, by its executive sales manager, Ellis A. Wolff. "We are now working on the exteriors at Bradentown on 'The Isle of Destiny.' Next week we will go to Oriental City to complete the exterior scenes.

Home of the Nicholas Power Company, Inc.
On which a lease just signed by President Edward Earl involves the sum of $1,200,000. It is in the "Old Swamp District," New York City.

Ruth Fuller Golden
Seen with Harry Carey in "Human Stuff," a Universal production.

Eileen Percy to Star in Fox Features; Producer Purchases Two Stories for Her

EILEEN PERCY to star in Fox Films," read the heading on a short notice by William Fox, president of Fox Film Corporation, during the past week, and folks began to speculate on the judgment displayed by the producer who has given many stars to the silent drama—many who will live for long in the hearts of fans the world over.

For nearly three years Miss Percy has been playing the leading female roles opposite some of the biggest male stars in pictures. She started in pictures as leading woman to Douglas Fairbanks, and did four features with that star, during which time she established herself as a welcome addition to the screen from the Broadway stage.

Say She's "Peaches and Cream."

Hers is a beauty of the sort sometimes referred to as "peaches and cream." Her eyes are large, round, gray-blue and wide apart. It was her youthful beauty which gained for her in New York City the opportunity to play one of the principal roles in the Maeterlinck fairy tale, "The Bluebird," which made its bow to theatregoers at the Century Theatre. Here and on the road, for a period of three years, the refreshing little Miss Percy played practically every child part in "The Bluebird," including Tyltil and Myltil, the two child principals about whom the story is woven.

From "The Bluebird" Miss Percy went into Elsie Janis' company, then playing "The Lady or the Slipper." Here she was a member of the pony ballet, and distinguished herself by her specialty dancing and singing.

She Played with Gaby Deslys.

With the late Gaby Deslys, Miss Percy made a distinct hit in musical numbers, and her dancing is still remembered by Broadwayites who keep pace with the season's successes. Later she played the dope fiend with Mary Nash and Henry Hull in "The Man Who Came Back"—this while she was engaged in the midnight show at the Follies.

Harrison Fisher selected Eileen Percy for one of his Fisher Girl Series and her beauty has adorned many magazines and periodicals. It was while she was appearing at the Century Roof that she was discovered by a well-known screen star and signed up for a series of film features.

Her First Picture Completed.

Eileen Percy has already completed her first starring vehicle for William Fox. It is a screen adaptation of Arline Van Ness Hines' stage success, "Her Honor the Mayor." This will be announced for release shortly. Already her next two plays have been secured. They are "Myra Meets His Family," a Saturday Evening Post story by F. Scott Fitzgerald, and "Beware of the Bride," a novel by Edgar Franklin which will soon appear in a popular magazine.

First National Reports Seven Features To Be Released for the Summer Season

WITH production sources for next season guaranteed to new sub-franchise owners in Associated First National Pictures, Inc., by contracts on which stars and directors are now working, announcement is made this week of the summer schedule of seven productions to be released as the prelude to the fall season.

The total of releases for the 1920-1921 period to be made under the sub-franchise plan will give exhibitor members productions from more than a dozen studios devoting their entire time and facilities to the making of First National attractions. This schedule is subject to increase by the acquisition of exhibition rights to other independent feature attractions.

Each studio organization controlled by the stars, directors and producers whose output will be available to circuit franchise owners, is arranging its activity to comply as nearly as possible with the releasing schedule formulated by the exhibitors. In no case will production units identified with Associated First National be obliged, by contract demands or release dates, to speed their work or stress the normal facilities of their staffs to meet screen requirements.

Anita Stewart in McGrath Story.

The first of the summer releases is "The Yellow Typhoon," an adaptation of the story by Harold McGrath, starring Anita Stewart. This was released the first week in May as the initial offering for the so-called summer season. Following this will be "The Splendid Hazard," an Allan Dwan production, with a strong cast headed by Henry B. Walthall and presented by Mayflower. This, according to present plans, will be given its first run presentations on May 31.

Constance Talmadge will have a summer production in the sixth of her series for First National. This will be a John Emerson-Anita Loos feature called "The Perfect Woman." It is intended to release this on June 28. To Norma Talmadge falls the distinction of starring in the only production the Circuit will offer during July. This will be "Yes or No?" and has been set for July 19.

August will bring three features into the market. The first of these will be "Curtain," starring Katherine MacDonald. It is an adaptation of the story of the same title, written by Rita Weiman and published in the Saturday Evening Post. It is listed for August 2.

Vidor and Ray in August.

On August 16, first run houses will present the second King Vidor production for First National entitled "The Jack Knife Man," from the story of the same name by Ellis Parker Butler. The initial First National attraction from Charles Ray will be available on August 30. This is the screen version of the stage classic. "Forty-five Minutes from Broadway," which its author, George M. Cohan, declares has made the equivalent of five fortunes.

The schedules for September, October, November and December are expected to be completed as soon as stars and producers have had an opportunity to determine what will be a safe and reasonable production period for each of the stories obtained for fall and winter release.

Existing contracts pledge to the independent exhibitors who will hold sub-franchises in Associated First National next fall productions from the following independent sources: Norma and Constance Talmadge, Charles Chaplin, Marshall Neilan, Katherine MacDonald, Charles Ray, Mack Sennett, Whitman Bennett, who is producing a series of four pictures starring Lionel Barrymore; Allan Dwan, Raoul Walsh, Sydney Franklin, Mr. and Mrs. Carter DeHaven, Mildred Harris Chaplin, Anita Stewart, King Vidor and Henry Lehrman.

Sargent Directing Alice Joyce.

George L. Sargent is Alice Joyce's new director at Vitagraph's Brooklyn studio. Mr. Sargent was engaged by Albert E. Smith to direct the production of "The Prey," to follow the Alice Joyce special production "Dollars and the Woman," which will be released this month.

"Dollars and the Woman," which Miss Joyce recently completed under the direction of George Terwilliger, is now being released. The play affords the star a splendid opportunity to display her versatility. The story was written by Albert Payson Terhune.

Await Ruling on Censor Tax on Red Cross Films

THE question as to whether the films which are sent into Maryland for exhibition by the American Red Cross shall be taxed by the Maryland State Board of Censorship is now before Attorney-General Alexander Armstrong. The charge which is now made by the censor board is $2 for the first print and $1 for each extra print.

The Red Cross makes no charge to those who use its films and it is understood that the censor board did not understand this thoroughly. The decision was made that these films should be censored. No charges are made in other states for the censoring of Red Cross films.

According to T. Edward Murtaugh, who represented the Washington, D. C., headquarters of the Red Cross at a hearing on the subject before the censor board on May 3, $1.50 is the only charge made for the films, which is to cover parcel postage, packing and shipping.

At the hearing before the censor board on May 3, Charles E. Harper, chairman, said: "We have no desire to compel the Red Cross to pay the censorship charge, but we have no discretion in the matter. We can do nothing further until we are in receipt of the Attorney-General's ruling."

Cosmopolitan Production of "Humoresque" Has the Tears and the Laughter of Life

By EDWARD WEITZEL

IT is worthy of note that the Bohemian, Antonin Dvorak, composer of that exceedingly popular piece of classic music, "Humoresque," was in this country for three years and must have visited New York's "Ghetto," where many of the scenes of Fanny Hurst's story of the little Jewish boy who becomes a great violinist are laid. The composition has the quick appeal of a thing that truthfully reflects human experience, and the Hurst story that Cosmopolitan Productions have produced in film form, under the same name as Dvorak's masterpiece, has the same authentic commingling of the tears and the laughter of life.

The moment in the picture when Leon Kantor stands up among his own people and, after playing for them the music that is the expression of their faith, hears them call for the Dvorak composition, will be recognized as among the most characteristic incidents of the screen drama. "Humoresque" is a fitting name for this tale whose counterpart may be pieced together from the neighborhood gossip one overhears at the door of the synagogues or along the crowded sidewalks of the Lower East Side.

Leon's First Violin.

Mother love is the dominant note of "Humoresque." There is a clear and beautiful chord of youthful romance sounded in the story, but it is only an interlude to the main theme. The dream that is the constant companion of the mother of Leon Kantor in her waking hours, that she shall one day see her son a great musician, and for the fulfilment of her desire is glad to make every sacrifice, puts the love of Leon and Minnie Ginsberg in the background. During the years of Leon's boyhood, while his parents struggle against poverty, the day when his mother discovers that of all the toys in the shop none would content him but the cheap fiddle which his father refused to buy because it entailed further expense for thirty cent lessons, is the day of days for her.

That very night Mamma Kantor steals over to the little shop and returns with the precious fiddle in her arms. To see Leon sit up in bed, eagerly tuck the instrument under his chin and reverently draw the bow across the strings is to share the joy that thrills both mother and son.

Then comes the time when the parents of Leon wait in an ante-room of the imperial palace at Rome, while the young violinist plays before the court and is decorated by the king. It is the mother's pride and happiness that dominates the situation. And it is her anguish and brave conquest of self when she learns that Leon has refused the offer of a triumphant concert tour to serve with our army in France that holds the chief interest.

The return of the soldier-musician with his paralyzed arm and the haunting fear that he will never be able to play his beloved violin again reacts most strongly upon the woman who bore him, and it is of Mamma Kantor one thinks when the dark shadow lifts and Leon is permitted once more to make the music that is the expression of his soul.

A Notable Screen Production.

Three names are linked in the development of "Humoresque," the owners of which are the unseen forces whose efforts have made the picture one of the screen's notable productions.

Fannie Hurst leads the trio. Her story has the insight born of long and sympathetic intimacy with the people depicted. Nothing is exaggerated nor set down in malice; neither is anything held back. The squalor of the crowded tenements of the East Side; the daily life of the Jew who has known the hand of oppression and has fled to this country that he may rear his family in freedom, if not in plenty; his small vices, deep religious feeling, strong racial instinct and love of kindred; his unconscious humor and his ready mirth, are presented with the skill to be expected of an author with Miss Hurst's unique reputation for tales of the "Ghetto."

Next comes Frank Borzage. As the director of "Humoresque" he has gone about his task with fine understanding of its needs, and the will to realize these needs. His selection of types and the care and accuracy in his choice of locations are matched by his attention to the development of the plot and the proper rounding out of the drama that is never absent from the situations.

Frances Marion completes the trio. Her scenario entitles her to high honors. Its construction, handling of subtitles and original matter are of the first rank.

Fine Acting by Entire Cast.

The finest acting of the cast is done by Vera Gordon and Gaston Glass. As Mamma Kantor and Leon they have the major share of opportunity, but give the best of accounts of themselves. Miss Gordon knows the woman she portrays and brings out all her unselfish devotion and love for her children. Mr. Glass indicates the deeply emotional nature of the violinist without losing the reserve and distinction belonging to the role. Alma Rubens' beauty is one of the high lights of the picture, and she does all that is required of her with much credit to herself. Dore Davidson, Sidney Carlyle, Bobby Connelly and Miriam Battista are other important members of the cast.

"Humoresque" has novelty and merit and should become as popular as the solo that Elman plays with such equisite effect.

Please as New "Hall Room" Team.

Many letters are being received by Jack and Harry Cohn from exhibitors who are pleased with the Hall Room Boys comedies and the addition of Hugh Fay to the team, which now consists of Neeley Edwards and Hugh Fay. Marion Mason plays the feminine lead.

In the latest release, "Tell Us, Ouija," there is said to be an unusually comic scene.

One Joy Comedy a Month.

It was recently announced by Nathan Hirsch, president of the Aywon Film Corporation, that he would release a series of fifteen two-reel Joy Comedies, starring Charlie Joy and a bunch of Miami Beauties. No sooner had the fact become known than inquiries began to come into the Aywon home office. It is further announced that the Joy Comedies will be released one a month.

Ince to Entertain Electrical Men.

When 3,000 delegates to the annual convention of the National Electric Association convene in Los Angeles, May 18-21, Thomas H. Ince will be one of many prominent citizens to actively participate in the entertainment provided by the reception and program committee, on which he has been invited to serve.

The National Electric convention will bring electrical experts, inventors, executive heads of big organizations and scores of technical men from all parts of the country.

Thomas H. Ince will show the visiting delegates exactly how motion pictures are made, and how electricity and its allied powers are utilized in film manufacturing organization.

Typical Scene from Cosmopolitan Productions' "Humoresque."
A pathetic story of New York's Ghetto, featuring Alma Rubens.

Pathe Statistics Show Blanche Sweet A Favorite in More Than 6,000 Houses

STATISTICS compiled by Pathe Exchange, Inc., show that Blanche Sweet is a favorite actress in more than 6,000 theatres in the United States and that the patrons of that number of theatres look forward to each new release as it appears. The growth of her popularity has been marked with each new release and the outlook for the next picture, "Simple Souls," indicates that it will play in more theatres than any other play in which the star has ever appeared.

"A Woman of Pleasure" and "Fighting Cressy," the first two Blanche Sweet productions released by Pathe, are still booking in great strength in every territory. "The Deadlier Sex" is one of the fastest moving productions on the Pathe schedule, exhibitors who played the first two pictures having asked for the third one for as early a date as possible.

Results Show Wisdom of Policy.

In the preparation of the Blanche Sweet series it was determined to give the star unlimited time and unlimited scope in production in the making of each picture. It was strongly felt that the great popularity of Blanche Sweet would take her to a foremost place among women stars if she was given productions of the right type. To eliminate all chance of poor pictures injuring the star, it was decided to observe strictly the right of rejection and to keep from the market any picture which did not meet the rigid requirements of the standard set for her.

The wisdom of the policy adopted at that time is shown in the demand now manifest for the Blanche Sweet pictures. Her own work and the merit of the pictures have created a demand which insures the success of "Simple Souls" even before its release date. The Pathe reviewing committee has passed on the picture, and judging from the reports of the members "Simple Souls" does not require the prestige of the previous Blanche Sweet productions.

Even a Duke Doesn't Impress.

"Simple Souls" is from the novel by John Hastings Turner and was especially selected for Miss Sweet. She has the role of the English shop girl with a soul so simple that even marrying a Duke doesn't impress her. He is just another simple soul to her, and the Duke himself is a regular fellow who knows he is a simple soul. But his relatives are sure they have a monopoly on all the blue blood in the world and thereby hangs the tale.

The picture will be released on May 23.

Bumps Adams Starts Work.

Work on the first production of the series of comedies in which Bumps Adams will be featured by Screen Crafts, Inc., has been started. DeWitte Hagar is directing.

Jean Paige
Co-starring with Joe Ryan in "Hidden Dangers," a new Vitagraph serial.

Naming a Theatre Allah Annoys the Home Folks

A CERTAIN police lieutenant in Springfield, Mass., is scratching his head by the hour and local folks are engaged in heated argument all because Miss M. Hennessey has gone and named her South End picture theatre the Allah. The trouble started when a good Christian complained to the police that the name is highly improper, and, as Detective Lieutenant George H. Norris censors theatrical billboards, the chief said: "George, you settle this question for us."

They say that Norris has consulted with State Inspector C. L. Blish, a bunch of newspaper men and Dan'l Webster's dictionary. The last authority helped Norris issue the following bulletin: "Allah is a combination of two Arabic words—'Al,' meaning the definite article 'the,' and 'Lah,' meaning God. Combined the words mean one true God. Allah is the term used by the Moslems and other worshippers of Mohammed, the supreme being. The term is used in Hebrew and Arabic with the same significance, consequently the sign on the movie house may be read 'The One True God,' 'The Supreme Being,' 'The True God,' etc."

Meanwhile Miss Hennessey, who has had the theatre since September 1, 1919, is considering stopping her paid advertising in the newspapers.

Educational Exchanges To Be Operating in Twenty-one Key Cities About June 1

THE Educational Films Corporation announces that it expects to be serving the motion picture theatres of the entire country through its own exchanges by June 1. These offices will afford the first national specialization in short subjects ever offered by a film organization. The entire effort of each office will be confined to Educational product and no picture longer than two reels will be handled.

Contracts have already been signed for the exchanges in Boston, Philadelphia, Washington, Pittsburgh, Cincinnati, Louisville, Cleveland, Indianapolis, Chicago, Detroit, Minneapolis, Omaha, Los Angeles, San Francisco and Seattle. Announcements of contracts for St. Louis, Kansas City, Denver and Salt Lake City are expected any day. An official of the New York office has been sent to the southern territory to arrange for exchanges in Atlanta and either Dallas or New Orleans.

"We feel that we have completed an epoch in our organization," said E. W. Hammons, vice-president and general manager. "When Educational began its activities it was generally regarded as an experiment, though we were convinced that there was ample room for us before the company was organized. We have always looked forward to the day when we could have our own distributing organization, but we have had to wait until there was a volume of product that warranted the establishment of these offices.

Now Retain Control of Product.

"The vast number of offers we have had from various producing interests has been a marked appreciation of the standing of this company. These producers, of course, have had the same difficulties that we have experienced. We have in the past been distributing through independent exchanges, but this has been unsatisfactory because we have, in a large measure, lost control of our product after the rights were sold.

"We have appreciated, too, that it is not possible to properly handle both the short subject and the feature through the same exchange. It is natural that the exchange employes should feel a greater interest in the so-called feature because of the greater gross revenue from it, and therefore neglect the short subject.

"We have realized from the start that the only satisfactory method would be the establishment of our own exchanges and we have only waited until we acquired the bulk of product. That we have, and daily we are being offered pictures by producers of one and two reel subjects in every field. We are giving consideration to every one of these and we expect to still offer a distribution system for such short films as meet our quality standard.

"We have not hesitated to accept series that are seemingly in competition with pictures that we have distributed in the past for the simple reason that we determined some month. ago that this company, with its own exchanges in operation, should be accepted by exhibitors everywhere as the one organization from which to seek quality short subjects. This will ever be our rule of conduct.

Departed from Usual Policy.

"In establishing our own exchanges we have departed from the usual policy in offering exhibitor interests in various territories participation in the ownership of each exchange. We have not undertaken to put in our franchise of 'good-will' as a portion of the stock, but in each instance have supplied the cash. We believe that this local participation in the various exchange ownerships assures exhibitors that the men who are interested in the exchanges are going to demand from our company the utmost in quality pictures and the fullest amount of co-operation for the theatre. But we have avoided the danger of control of our pictures falling into the hands of any group of theatres and have assured a competitive exhibitor market by retaining the control of each exchange in the home company."

Educational will announce its releases next week. These include Bruce Scenics Beautiful, Outing-Chesters, Screenics, a series of forty foreign travel subjects, the Red Cross pictures and a half dozen other scenic and travel pictures, as well as a number of educational and novelty subjects. In the comedy field there will be two-reel Chester, Torchy and Mermaid comedies and two other two-reelers to be announced shortly. Contracts already signed assure five two-reel comedies each month and it is possible that this will be increased, while one-reel comedies will be added in a short time.

"The Thirtieth Piece of Silver" Can Be Made Into a Big Box Office Winner

By EPES W. SARGENT

SOMETIMES it happens that a production goes together so well that its charm places the play as a whole in a class well in advance of the average entertainment. In such a case it is well to disregard the usual methods of putting over a play by means of the star and work to a more general appeal with the aim of interesting all who delight in good entertainment. This does not mean, of course, that stars are to be ignored, but that managers should realize the greater value of their offering and broaden their appeal.

The screen version of Albert Payson Terhune's story, "The Thirtieth Piece of Silver," originally presented as a novel and now offered with Marguerita Fisher and King Baggot in the leading roles, is a play of this type. The exhibitor who would realize to the full the possibilities of this play must cast aside the conventional booming and make an effort to get every one interested.

Production Has Charm.

The story as it shows upon the screen offers a delightful little farce of married life, dramatic in its moments of suspense and yet always a comedy. It has been produced with unusual care and the telling is fluent and wholly delightful. It lends itself to the screen even better than it did to the printed page and it will give pleasure to all classes of patrons from the lovers of crude melodrama to the more intellectual class who find small profit in the average motion picture.

Make it your effort to get everyone in. The "regulars" will probably come to see the stars. Devote a good part of your effort to drawing the attendance of those who seldom come and then only to the unusual features. Make this class of captious patrons realize that in "The Thirtieth Piece of Silver" you are offering something out of the usual run.

This can probably best be done through the appeal of Mr. Terhune's name, for he is a graceful and prolific writer and well known to all classes or readers, from those who make the daily newspapers their library to men and women of more careful tastes.

Press Book Stunts.

The plan book issued by American offers many good ideas. It is not the purpose to discuss these in detail, but they are worthy of careful study. The lobby display of rare coins is a good suggestion and will work best if both ideas are taken, with a real display of coins on one side and the burlesque group on the other side of the lobby.

In almost every town you can find at least one coin collector. If you have difficulty in locating the coins some coin dealer will rent you a few coins for a small sum plus a credit card. If your lobby is small, work the exhibition in some nearby window with stills and cutouts. A jewelry store would be the best, but any window will serve. You might offer free tickets for the loan of odd coins, and in this way get another advertising angle. Or you can work for a loan exhibition.

The fashion show can be worked if you have not used this stunt within three months, and this angle is always good for a hookup window, but should not be given too great a prominence.

Perhaps the most valuable aid offered by American is the sticker, which is printed in black on silver and when cut out looks remarkably like a real coin. Be careful to note that the counterfeiting laws prohibit the pasting of these on coins or any metal base. Several ingenious uses are suggested, all of which are good.

The use of the sticker on the local papers is feasible if you can arrange to use it on one of the sections of the Sunday paper, which is printed sufficiently far in advance to make the idea possible.

And cut out a shekel and paste it on the shelf on which the patron's change is placed. It may delay the line a little while people try to scoop it in with their change, but the laughs will atone for the brief wait. If you work this, get the editor to send a reporter down to write a humorous story on how the people tried to pick up the coin.

The "lost" shekel will also serve as the basis of many stunts. Only a single coin may be lost or a number made up and planted about town on the same line as the recent lost keys.

Use Cutouts.

The cutout suggestions are all good, notably that involving the use of a practical door. If you can charter a small boy, mount the six-sheet without the lettering, then letter the message on the door. Have the boy shut the door whenever any one stops to look at the display. You can rig pulleys and cord so that the door can be opened and closed from a distince which will heighten the effect, or you can rig a motor and make the motion automatic.

The peep show is not only a good lobby idea, but a little work will supply a set of these to be used in distant windows.

A Furniture Hookup.

Getting away from the press book schemes, work the local furniture stores with hookups for coin or other cabinets. Use the line "Everything in this house is yours, Leila, with one exception. Never open that cabinet." Back this up with the stills. Have another card reading: "Get a good cabinet. Tyler Cole did not buy his here and his wife opened it with a hairpin. She nearly lost 'The Thirtieth Piece of Silver' and her husband's love. Buy yours here, then see the play at ——."

Get after the book stores early for displays of Terhune's books. "The Thirtieth Piece of Silver" is the star, but you can use all his novels for a hookup and profit by connecting this story with the author's other works. He has written a wide range of books. Let them all work for you.

Boom the Author.

This angle is important to you. As suggested above, the play will please many who do not follow the picture stars. They will not come to see it because Miss Fisher is the star or because King Baggot is her leading man. They will come to see Terhune's story on the screen, and having come, they will go away with a better impression of pictures in general and will be more apt to come again. This angle is important to you, not only for this picture, but for later business.

If your local paper uses the Terhune syndicated stuff, try and get the editor to run an announcement of the play immediately below the story. Don't use a display ad, but three or four lines in full

"You Have Wings," Remarks King Baggot. "Fly Away!"

That was the start of the trouble in "The Thirtieth Piece of Silver." Margarita Fisher did not have the sense to give a jealous fiance his conge.

face, reading: "'The Thirtieth Piece of Silver,' the story of a modern Bluebeard, by Albert Payson Terhune, will be run at the Blank Theatre, Thursday, Friday and Saturday." You will probably have to pay double rates for this reader, but the cost will be small as compared with the results.

Get After Ministers.

Get after some local minister and get him to preach a sermon on jealousy. Show him the full synopsis to prove that the story does not touch upon religion, and if possible let him see the film. If necessary send or take him to some nearby town where the picture is being played, defraying the expense. In most places there is always some minister who will be glad to get suggestions for striking topics.

And use care in getting the idea of the story before your prospects. The title suggests a biblical story, or at least a "modern" treatment of the theme of Judas' betrayal. Do not let the idea prevail. Tell what the thirtieth piece is. Tell that the coin is supposed to be one of the thirty pieces of silver paid for the betrayal of Christ. The others were all lost or melted up, and this piece was almost worshiped by its proud possessor.

If you stand well with the editor you can get the legend of the coin printed as a pure reader a few days in advance of your first advertisement. Use this reader or amplify it.

The Thirtieth Piece of Silver.

According to coin collectors there still remains in existence one of the thirty pieces of silver paid by the Jewish authorities to Judas Iscariot for the betrayal of his Master.

If the legends of the coin collectors are to be believed, the thirty pieces were originally claimed as curios and passed from generation to generation by the owners. In the course of time all trace of twenty-nine of these was lost, but there still remains in existence one of the thirty shekels, properly authenticated by bulky records and certificates.

The illustration from the plan book can be copied to illustrate the story, and an imaginative writer can enlarge upon the idea by telling how each of the pieces was supposed to be lost. There should be nothing in the story to connect this with the play. Later the story can be reprinted in the advertisement and used as though it had first appeared through a happy chance.

Can Be Illustrated.

Building up on this, you can get some local merchant to make a show window display of the coin cut out from one of the stickers. Do this before you have made any use of the stickers and it will look like a bit of private enterprise. Later the more general use of the stickers will be connected with the showing, but the effect will not be materially hurt.

You can make this preparation without interfering with your advertising for other features and can time it to have it ready to work for you when you start your own campaign.

Tell It Is a Farce.

Once you have started your campaign, bear down on the fact that this is a comedy and not a serious play. Tell what the thirtieth piece of silver is, then play up the situation it evolved.

Work on curiosity. Try something like this:

Suppose that your husband owned the most valuable coin in the world.

Suppose that your old sweetheart walked out of the house with it.

Suppose that to hide your own curiosity you told your husband he stole it.

Suppose that you went to his hotel at midnight to beg him to return the coin.

Suppose that your husband came while you were there.

What do you suppose would happen?

You can't guess in a thousand years unless you have read the Albert Payson Terhune story in its novel form, and even then you don't know *just* how it ended. Come and see it at the Blank, Monday, Tuesday and Wednesday. If you don't like it you can have your money back.

But That's Not All.

Working from the other angle, you can hook up with books on dreams, card reading, crystal gazing and all the rest of the apparatus of the credulous, and there are three stills which might have been made to order for such use. If you can get the loan of a coin-operated fortune-telling machine, have special "fortunes" printed up reading: "You are about to enjoy a great happiness. Come and see 'The Thirtieth Piece of Silver' Wednesday or Thursday and you will know what this good luck is." Get a supply of slugs and use a card: "Your fortune told FREE. Get a slug from the cashier. Not for children under sixteen."

This last will keep the children away. If your cashier is busy, give the slugs to the doorman or put someone in the lobby during the rush hours.

If you cannot rent a machine, set up a crystal gazer in your lobby and let her tell fortunes, making this a feature in your advertising. Get a clever girl who knows something of the stock phrases and she can fake fortunes, winding up with a solemn warning to be sure and see "The Thirtieth Piece of Silver."

Savings Banks.

Get the savings bank to come in on a hookup, offering to supply the thirtieth piece of silver to anyone who will deposit 29 silver dimes or 29 quarters or halves on a new account. Most banks will be glad to pay as high as a dollar for new accounts. They will be willing to do a little advertising to get the idea over, and will hook up their windows and give space in the banking room for posters.

A good display window would be a row of 29 newly painted coins of each denomination with the thirtieth piece slightly separated and a card reading: "We will supply you with the thirtieth piece of silver on a new account to run at least three months. Three dollars for 29 dimes, $7.50 for 29 quarters or $15 for 29 halves." With stills of the play and a border of stickers a neat display can be made.

Both savings and deposit banks might be induced to use coin facsimile stickers on local letters, or even on printed cards to be slipped into deposit books. Copy for such a card could read: "Tyler Cole lost his thirtieth piece of silver. The First National has never lost its depositors a penny. See the play at the Star Theatre (date here) and bank with the First National."

Spend Some Money.

Even if you have to count closely the pennies you put into your advertising appropriation, be a little generous with this play on the proposition that the money will come back to you increased if you can get people to come and see this production.

Every house has among its possible patrons some few who feel that the pictures are childish. There are apt to be at least a few others who are temporarily tired of pictures. Get them in to see a production good from all angles and they will come again. The money you spend now will work beyond the run of the play in the appeal you make to these two classes, for this story should please practically everyone.

It is not a big production in the sense that it uses large crowds or massive sets. The cast is small and the settings are not over elaborate, but the story is of a type to please above the average and the production will give greater satisfaction to most persons than one in which scenery is made to take the place of plot. Between these suggestions and the press book you should have no difficulty in putting this over.

Advertisement.

"Beat It!" Says the Medium. "I See Trouble Coming."
And the little wife is hustled out of the back door while hubby comes in the front way to get his dose of high-priced superstition.

RUBBERNECKING IN FILMLAND

Matrimonial Barques That Weather Mid-Channel Are Safe, Finds Miss Young

By GIEBLER

I DID quite a bit of stepping around this week—had a number of interesting conversations with a number of interesting people, including a charming lady star; saw Sidney Franklin direct a scene in the play he is making from Robert W. Chambers' "Athalie" for the Mayflower Corporation; watched Bert Lytell working in "The Temple of Dawn" with six fuzzy camels, a half-dozen elephants and three hundred Hindoos who didn't like the idea of showing up on the set at six a. m. the next morning.

It seemed as though almost everybody that favored me with anything like an extended conversation this week, with the exception of Clara Kimball Young, wanted to talk about books. Miss Young told me about the new film she is making from Sir Arthur Wing Pinero's stage play, "Mid-Channel."

Matrimony Likened to Rough Water.

"It was a very fine play and very poular on the regular stage," said Miss Young, "and it is one of the kind of plays that are bettered by being transferred to the screen. The story is full of clever comedy situations, keen satire, and a big lesson is taught—and it all winds up with a delightfully unexpected surprise.

"Pinero makes a simile of the English Channel by likening that body of water to the sea of matrimony. The Channel is pretty rough all the way over, you know, but the roughest part is right in the middle. Boats that pass this rough water in safety are sure of making port.

"The story shows that matrimonial barks which weather the rough waters of Mid-Channel in the sea of marriage are pretty sure to sail on to the harbor of happiness and contentment."

Work Agrees with Miss Young.

Miss Young is said to be one of the busiest women in the film colony. She is credited with being her own director, her own technical expert, and of supervising the adaptations of her stories as well as playing the leading part in them. I accused her of all this.

"It's true," she said. "I'm a sort of general utility."

"Aren't you afraid you will work too hard?" I asked. "Get a nervous breakdown or something? Most of our stars take a long rest between each picture."

"Nonsense," she replied. "Work never hurts anyone. People that keep busy never have any nerves to break down. Do you remember what Mark Twain said about dying? He said that more people die lying **down than in any other** position. Therefore, never give up, never lie down."

Sees Return of Original Story.

Allan Dwan was up to his neck in work on the details of the next, and last, production he will make for the Mayflower Corporation, when I invaded his study out on the Brunton lot, but he stopped long enough to make a few remarks on stories for the screen that should bring tears of happiness to the eyes and throbs of joy to the bosoms of scenario writers through the length, breadth and thickness of the land.

According to Mr. Dwan, the original story, that has been crowded out of the running for the screen by the craze for published stories, is about to be invited to come in and eat at the first table again.

"Producers and directors are coming to see that the original story by a writer who understands the technique of the screen and knows how to tell a story in action, is the best possible material for the screen," said Mr. Dwan. "The further we go with books, the more we realize this.

Characters Sometimes Disappoint.

"The written story is designed to make its appeal with words. The writer builds up situations with words, syllables, paragraphs, that can not be reproduced in action on the screen. Many books are made into films because of the reputation of the author and the circulation of the book under the assumption that all of those who read the book will want to see it in pictures.

"This assumption is true, but there is another angle; many of the people who go to the theatre and look at a screened version of a book are disappointed. No two people visualize the action and characters of a book alike; each reader has his own mental picture of the hero, the heroine and the other characters; each sees them walking through the story according to his own ideas.

The Director's Viewpoint.

"The director may be just as much of a master at story telling in action as the author of the book was a master of words, but he cannot think as all of the people who read the book think, and he cannot please them all. With all of this taken into consideration, it is plain that the original story is not only the best but the safest to use. The original story is coming into its own—the demand is growing all the time."

I also had a very interesting conversation with Colin Campbell about books. We talked about "The Spoilers," "The Crisis" and "The Corsican Brothers," recently completed with Dustin Farnum, and other notable printed stories that Mr. Campbell has transferred to the screen.

"Some books are very fine screen material," said Mr. Campbell, in the course of the conversation, "and some are very poor. The craze for big names is responsible for poor books finding their way to the films. Some producers look no further than the frontispiece of a book; the name of the writer and the number of copies sold is the only thing that seems to interest them.

Reminds of Barn-Storming Troupe.

"The book that makes a big sensation with its readers may depend on language alone. Its big situations may fall to pieces when the upholstering of phraseology is taken away; there may be nothing anywhere in the book that can be translated into action, yet directors are expected to make films from them that will duplicate the popularity of the printed story.

"The way some of these stories look when they reach the screen reminds me of a barn-storming troupe that played a town in Montana many years ago when 'Trilby' was all the rage in the East. Several people in the town wanted to see 'Trilby.' The play was not in the troupe's repertory, but they put it on just the same, by playing 'East Lynne' with Lady Isobel barefooted, black whiskers on the heavy, and Little Willie, the child, as Little Billy. Some screen adaptations of books that are bought solely for the writer's name resemble the books they are supposed to interpret about as much as 'East Lynne' resembles 'Trilby.'"

Jasper Praises Butler's Film.

The next day I met John Jasper, of the Hollywood studios.

"What's new?" asked Jack.

"Nothing," I said. "What's new with you?"

"Nothing," said Jack. Then he took it back. "Yes, there is something new. I just looked at one of the best pictures I've seen in a long time—Dave Butler's new film, 'Sitting on the World.' It's a pippin, a regular pippin, full of sympathetic home town atmosphere, regular salt of the earth stuff. Made from a magazine story called 'Sitting on the World.' If Dave makes a few more films like that he'll be sitting on the world."

"What do you think about the original story versus book or magazine story controversy that seems to be agitating the bosoms of the colony?" I asked.

"The story itself is everything," said Jasper, "no matter who writes it. People don't go to the theatre to look at the writer's name on the main title, they want a story. Give them a story of heart interest and humanity, and they don't care whether the most celebrated writer in the world or just plain John Smith was its author.

They Want the Heart Punch.

"I can tell you this, however, the people want more stories about regular folks and average human beings than they are getting. The story that pleases the people is the tender simple stuff that arouses their sympathies.

"I was talking to a chap that is in the song record business not long ago. He was telling me how much it cost to put a song over. 'I suppose you make a lot of money out of the highly advertised stuff,' I said. 'We do and we don't,' he said. 'We bring out a song and spend a small fortune on it, advertise it, plug it until we make it go, and by the time it's on its feet we are plugging on another and the first one is almost forgotten. Few of them live long. Here's the kind of stuff that advertises itself, pays the rent and keeps the wolf from the door.' He took a record out of the case and showed it to me. It was 'Silver Threads Among the Gold.'

"The heart punch is the strongest punch a picture can have, and the easiest and simplest to put over. People remember the scene in a film that brought tears to their eyes long after the big fight is forgotten. 'Silver Threads Among the Gold,' 'Home Sweet Home'—that's the kind of stuff the people want. If producers would put a little more of the punch of humanity and simplicity into their films they would please more people and have films in their vaults that would pay rent and keep the roof patched after some of the big smashes are scrapped."

Hodkinson Denies Statement.

W. W. Hodkinson makes emphatic denial of a statement printed in a recent issue of one of the trade papers. The statement was to the effect that the First National Exhibitors' Circuit has J. Parker Read, Jr.'s, two forthcoming Glaum and Bosworth productions. Mr. Hodkinson said the statement was utterly without any foundation. "I cannot make it too emphatic," said Mr. Hodkinson, "that no such state of affairs exists. The two forthcoming Glaum and Bosworth releases will be handled by this organization."

Clara Kimball Young Is Now Making "Mid-Channel," Pinero Stage Success

IN selecting the players to support Clara Kimball Young in "Mid-Channel," Sir Arthur Wing Pinero's play, Director General Harry Garson has chosen what is virtually an all star cast. This action was deemed advisable in view of the difficult characterizations in the Pinero play and the necessity for their accurate and artistic portrayal.

Besides Clara Kimball Young, the star cast includes J. Frank Glendon, Edward M. Kimball, Bertram Grassby, Katherine Griffith, Eileen Robinson and Helene Sullivan.

J. Frank Glendon will appear in the role of Theodore Blundell, the "choleric husband" of the Pinero play. Mr. Glendon was born in Choteau, Mont., and was educated at the Montana Wesleyan University. Starting his career in pictures in the Vitagraph Company, his rise was rapid. He has co-starred with Hedda Nova, Gladys Leslie and others. His well known screen successes are "Wooing of Princess Pat," "Woman in the Web," "The Changing Woman," "By the World Forgot," "The Dawn of Understanding," "The Wishing Ring Man" and many others.

Father Plays with Star.

In the part of the Honorable Peter Mottram will be seen that veteran actor and artist of the screen, Edward M. Kimball, father of Clara Kimball Young. Mr. Kimball began his stage career many years ago, appearing in "The Stranger," "A Girl from Rector's" and "What Happened to Mary," and also played for many years in stock. He commenced his screen career with Vitagraph, then with Paragon, and in later years appeared in "The Common Law," "Magda," "The Mad Lover," Eyes of Youth" and "Silk Husbands and Calico Wives."

Mr. Kimball will be seen in a prominent role in "For the Soul of Rafael," Equity's third Clara Kimball Young production, which will be released in the East within a short period, now in its second week of its world's premiere at Grauman's Theatre, Los Angeles.

Bertram Grassby, now appearing in support of Miss Young in "For the Soul of Rafael," has been given the role of Leonard Ferris, the "tame robin" of Pinero fame. Mr. Grassby is an actor of note and should be seen to excellent advantage in the Pinero character.

Miss Young Has Barrymore Part.

In the role of Zoe Blundell, the part which Ethel Barrymore characterized in the stage production, Clara Kimball Young should present one of the greatest characters of her many successes. "Mid-Channel" is said to be peculiarly built for just such a figure as Miss Young, and has been declared by critics as unsurpassed for splendor, pathos and complexity of construction, the many ramifying points of dramatic interest and for general poignancy of plot and theme.

A sumptuous production will characterize the staging of "Mid-Channel," and work is now well under way at the Garson studios, Los Angeles. According to present arrangements being made by Harry Garson, who is personally directing the production, many of the beautiful scenes of "Mid-Channel" will be taken at Santa Barbara.

"Mid-Channel" will constitute the final of the first series of four of Equity's Clara Kimball Young specials, of which "For the Soul of Rafael" is to be the third, and "The Forbidden Woman" and "Eyes of Youth" were first and second.

May 24 Will See Formal Opening of Fox's New Studio; Freedom of Plant to Visitors

THE date for the official opening of the William Fox studio and administration building on West Fifty-fifth street is at last announced. Arrangements are now under way for throwing wide the doors on May 24—an occasion which will be attended by an impressive ceremony with many notable guests present.

The building, which fronts on Tenth avenue, extending from Fifty-fifth street to Fifty-sixth street, has been completed to all outward appearance, since February 1, when the entire Fox Film Corporation, with the exception of the New York Exchange offices, moved from its old quarters in West Forty-sixth street to the big building. Since that date all eastern business of the corporation has been transacted under its roof.

During this time, however, workmen have been steadily employed in completing those sections of the building which are devoted to the dark rooms, developing rooms, printing rooms and raw-stock vaults. The restaurant, also, has been delayed owing to the inability of the manufacturers to furnish suitable equipment. These departments are now nearing completion and will be running on schedule for the official opening of the building.

Achieves His Aim.

In this building, William Fox has achieved his greatest aim in linking up every department of his organization in proper relation to its neghbors and thus establishing the smoothest possible order of production. From the accessible receiving and shipping department on the ground floor, opening directly upon the street, the arrangements have been so studied as to leave nothing to be desired.

With the perfection of equipment, including every latest modern improvement in the photographic branch of the business, Fox Film Corporation will be enabled to execute each phase of motion picture production within the walls of the building.

For the opening of the building William Fox has planned an invitation affair at which many notables will be present. A novel program of entertainment is being arranged, and the entire place, from the subbasement to the studio or top floor, will be thrown wide open to the visitors.

A Complete Program.

A notworthy feature of this new Fox building is the fact that there is not one elevator within its walls.

As the building stands today, complete in practically every detail, there is 150,000 square feet of floor space.

The program arranged by the committee calls for the opening ceremonies at one o'clock. There will be addresses by a trio of prominent men of affairs, music by a full band, and the place will be decorated colorfully to suit the occasion.

In the evening of the same day the piece de resistance will be served on the big stage—the grand ball. For this purpose the full stage will be cleared between the time the last afternoon guests leave and the opening of the building for the ball. The entire stage will be redecorated to represent a big ballroom, where the evening's guests will dance to the music of a fifty-two-piece orchestra which will supplant the band of the afternoon.

The Latest Photograph of the New William Fox Studios.
This building is located at West 55th street, New York City, and will be formally opened on May 24.

Change Title of Goldwyn Picture.

The Irvin S. Cobb story and play, "Boys Will Be Boys," will be called "Peep O'Day" in the screen version, soon to be placed in production at the Goldwyn Pictures Corporation's studios in Culver City. The change of title was decided upon by Vice-President Abraham Lehr.

George Washington Cross had never told a lie ..... But he learned that a little prevarication now & then was a handy thing. And once he got started !!!

NOTHING BUT LIES

The Screen Version of AARON HOFFMAN'S *Popular Broadway Stage Success.*

TAYLOR HOLMES

Produced by Taylor Holmes Productions, Inc.
Directed by LAWRENCE C. WINDOM

METRO

JACK LONDON'S BURNING DAYLIGHT

With an ALL STAR CAST headed by

MITCHELL LEWIS

Millions

have succumbed to JACK LONDON'S *magic as a weaver of red-blooded tales with virile heroes.*

Wherever books are read his name is preeminent.

In the literary history of the last 25 Years no American novelist stands out so prominently.

In addition to the tremendous drawing power of this gripping novel BURNING DAYLIGHT *one of his best, and it's author, there is a distinguished cast enacting the screen version.*

Produced by C.E.SHURTLEFF, Inc.
Scenario by . . . A.S. LeVINO
Directed by . EDWARD SLOMAN

METRO PICTURES CORP.

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EMMA DUNN

ALIAS JIMMY VALENTINE
by PAUL ARMSTRONG
Starring
BERT LYTELL

DANGEROUS TO MEN
by H.V. ESMOND
Starring
VIOLA DANA

Maxwell Karger **METRO** *Director General*

Polly Moran Film Ready.

The second of the Marion H. Kohn series of two-reel Polly Moran comedies is now ready for release. It is entitled "A Scrambled Romance," and the star appears as a country girl in love with a city chap. This is said to provide Polly Moran with excellent chances to display her slap-stick type of comedy. The first, "The Ragged Road to Romance," has just been released, and the third, "The Society Bugs," is well under way.

Great Success Reported by Aywon Company with Series of Rex Ray Five-Reel Westerns

THE report coming from Nathan Hirsch, president of the Aywon Film Corporation, relative to the success he is having with the series of five-reel western dramas starring Rex Ray, and which were specially made for the Aywon company, seems to indicate that there was a big market for such pictures.

The features are meeting with great success, says Mr. Hirsch, and already a great deal of territory has been sold, the series of Rex Ray western photodramas being released on the state rights plan, while bids for the remaining territory are being considered, with every prospect that the entire country will be sold in a very short time.

Lesser Buys Rights.

Sol Lesser, the well-known exhibitor and state rights man, has purchased the California, Nevada and Arizona territory. Delaware, Maryland and the District of Columbia have been sold to the Empire Film Distributing Company. The Lyric Film and Supply Company, of Terre Haute, has purchased the rights for Indiana, Utah and Colorado, and the New Mexico territory was sold to the Arrow Film Company, of Denver. Western Pennsylvania and West Virginia are controlled by the Penn Film Service. The Dooley Film Exchange, of Syracuse, has bought the rights for upper New York State, while Greater New York and Northern New Jersey territory will be controlled by Aywon.

First Three Ready.

The first three of the series of Rex Ray western photodramas have already been completed. These are "The Unknown Ranger," "Dangerous Trails" and "The Border Raiders." State rights men and exhibitors who have seen these pictures declare them to be unusually good western dramas that are sure to interest theatregoers wherever they are shown.

Screen Crafts President Coming East on Important Business for Company

PRESIDENT and General Manager H. M. Lawson, of the newly formed Screen Crafts Inc., located at Culver City, Cal., expects to visit New York soon to negotiate release contracts and discuss plans with the New York headquarters of his company regarding the launching of a big exploitation campaign. He will also confer with well-known screen artists, whom he plans to bring back to the California studios.

Mr. Lawson states it is the plan of his organization to make its studios one of the leading producing centres on the West Coast, and will soon have four or possibly five companies engaged in production there. At present there are two companies working; one headed by Robert McKim and Rhea Mitchell is making a seven-reel metaphysical story, "The Great Physician," under the direction of Chadwick Ayres, while the other, headed by Bumps Adams, is making two-reel athletic comedies.

Several new stages are in the process of erection at the studio and will be ready soon. It is expected that "The Great Physician" will be ready in about ninety days and will be the first of three productions of the same general character to be made within a year.

Each of Two Indiana Theatres to Run Entire "Lost City" Serial in One Week

FLATTERING reports regarding the business done and excellent bookings secured by the various exchanges handling "The Lost City" serial, made by W. N. Selig and featuring Juanita Hansen, continue to be received at the headquarters in New York of Warner Brothers, who are distributing this serial.

For example, J. L. Friedman, of the Celebrated Players Film Corporation, Chicago, reports unusual bookings of the entire fifteen episodes for the Victory Theatre, Kokomo, Ind., for the week of June 5, and the same for the Starland Theatre, Anderson, Ind., for the week of June 26. Five episodes are used the first three days, five the next two and five the last two days.

Radin Pictures Announces Completion of Johnny Dooley Five-Reel Comedy

JOHNNY DOOLEY'S newest creation, "Skinning Skinners," a five-act farce comedy, has been completed and is ready for immediate release to state right buyers of the country through Radin Pictures, which controls the world's distribution rights of the Dooley Comedies.

Dooley made his bow to screen fans some little time ago in a series of two-reel comedies, and the instant success of these laugh producers, due to the personal efforts of the Ziegfeld star and the insistent demand for a feature of longer length, prompted his managers to make the five-part feature just completed.

"Skinning Skinners" was written especially for Johnny Dooley and suits his particular style of humor to a nicety. It gives him a chance to bring into play that individuality which has become identified with the Dooley type of comedy so well-known to followers of the speaking stage, and which recently scored with the patrons of the motion picture.

William Nigh, whose production of James W. Gerard's story, "My Four Years in Germany," was proclaimed a most successful picture, and whose name is prominently identified with many other film triumphs, directed the filming of "Skinning Skinners" under the personal supervision of Jack Schulze.

Dooley is ably assisted in the enactment of "Skinning Skinners" by a competent cast of artists headed by Maurine Powers, Lillian Hall and Dan Mason. A bevy of beautiful girls, selected for their charm and ability to intelligently portray the work assigned to them, adds materially to the finished product.

C. B. Price Sells Canadian Rights for Darkfeather and Billie Rhodes Films

C. B. PRICE has just returned from a several weeks' trip to important cities of Canada, during which he disposed of the Canadian rights to the series of Mona Darkfeather Indian Dramas, distributed by his company, C. B. Price Company, Inc., to Canadian Exhibitors Exchange, Ltd. This company also purchased the Canadian rights from Mr. Price to "His Pajama Girl," starring Billie Rhodes.

Rights on the series of Mona Darkfeather films have also been sold to Fontanelle Feature Film Company for Iowa and Nebraska, and to S. T. Stephens Distributing Corporation, of New Orleans, for Louisiana and Mississippi.

Mr. Price reports that he found a very receptive market for American films in Canada.

A. Samuels, of Atlanta, Pays Visit to New York

Adolph Samuels, president of the Southeastern Pictures Corporation, is at present in New York securing picture rights for his territory. He has already purchased from Canyon Pictures Corporation the "Vanishing Trails" serial, for North Carolina, South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi and the series of two-reel Franklyn Farnum westerns for Louisiana and Mississippi.

Mr. Samuels is not only prominent as a distributor, but as an exhibitor as well, as the companies with which he is connected operate a chain of Alamo theatres in Atlanta, Newman, Griffiin and Valdosta, Ga., as well as several houses in Macon, Ga., including the Grand, the leading house for the presentation of stage plays. He is also president of the Empire Investment Company of Macon.

They're Waiting for Their Good-Night Kiss. Who'll Favor?
This room is situated just below the attic. A scene from "Up in Mary's Attic," made by Fine Arts, Incorporated.

Completion of Second Jans Film Announced

The second Jans Pictures production, "Woman's Business," starring Olive Tell, and directed by B. A. Rolfe, is now complete and will be released June 1. The picture is an adaptation of Chas. Belmont Davis' novel, "Nothing a Year."

The first Jans picture, "Love Without Question," in which Miss Tell is also starred, has been booked by the Hatch Photoplay Service in both the Modern and Beacon theatres in Boston, two houses which are said not to have shown a state right picture for some time. This picture was backed by an unusual exploitation campaign, which resulted in packed houses.

Radin Reports Sale.

The K. & R. Film Exchange of Atlanta, Georgia, have contracted with Radin Pictures for "The Weakly Indigestion," the single part burlesque news reel. A. Lincoln Miller, the California humorist, is producing "The Weakly Indigestion" on a weekly basis, with a cast of prominent comedians, making a complete series of fifty-two releases.

Among Busy Film Exchangemen

Warner Building, Buffalo's New Film Center, Is Open

HENRY W. KAHN and his Metro staff are now installed in their new offices in the Warner Building, Franklin street, just above Chippewa. This building, which has just been completed, is one of the finest exchanges in the country.

In addition to Metro it will house Universal, United, Vitagraph and Republic. Universal will have half of the second and third floors. Metro has half of the second floor. World and Vitagraph split the ground floor.

Mr. Kahn personally planned the layout of his office and the result is excellent. Booker, bookkeeper, cashier, manager's office and clerks occupy the front part of the office, and a completely stocked service department, including a big vault, takes up the back part of the office. A section of the exchange has been set aside for the use of exhibitors. Features of this room is a desk, where managers may fix up their bookings and a window leading into the service department.

Building Conveniently Equipped.

An attendant attached to the service department has a desk at this window. He is ready to do anything needed by the exhibitor.

Attractive indirect lighting is used, although sunlight floods the entire exchange during the day. It is expected that the other exchanges will be equally well equipped.

The exchange building fills a long-felt want in Buffalo film circles. Across the street from the Warner building the new exchange structure to be occupied by Famous Players-Lasky and Realart is fast nearing completion, and it is hoped to open this building close to June 1.

Zimmerman Out for Himself.

Fred W. Zimmerman has resigned as sales manager of Gardiner Pictures, Inc., and is continuing in the film game on his own hook. He will have office space at the Realart office. Mr. Zimmerman will handle the Clara Kimball Young productions, Olive Tell in "Love Without Question," and Ann Luther and Claire Whitney in "Why Women Sin." He will add to this program from time to time.

G. H. Quigley With Pioneer.

"Buck" Taylor, sometimes known as C. A., New York State manager for Pioneer, has engaged Gilbert H. Quigley, formerly with Pathe as city sales man. "Buck" reports closing contracts for first run in downtown houses for "The Lost City," in Buffalo, Rochester and Syracuse. "Buck" is enthusiastic over the outlook for the Pioneer product. Bob Murphy is remaining as Buffalo manager at the local office.

Dan Savage Opens Offices.

Dan Savage, veteran filmist, has opened offices in the old Metro exchange in the Palace Theatre building, where he is directing the policies of the Empire States Film Company in this territory. Dan is well known throughout the State. He is a former manager of the old General Film office here, William L .Sherry Feature Film Exchange, Famous Players-Lasky and First National.

A. W. Young to Leave Gardiner.

A. W. Young, booker at Gardiner Pictures, Inc., will resign his position with this independent distributor on May 22. It is reported that will go with another local independent office soon after this date.

Clayton Sheehan Home Again.

Clayton Sheehan, district manager for the Fox Film corporation, with headquarters in Buffalo, has returned home for the present. He reports that the local office made a very creditable showing in the recent national sales drive and that the picture industry is enjoying a real boom all through the country. Mr. Sheehan announces that Fox is contemplating opening a branch office in Albany to serve that rapidly growing territory.

Seattle

Romance in Realart.

Paul Rodney Aust, assitant manager of the Seattle Realart office, married, on May 4, Georgina Utsch, who had been in the employ of Realart for some months.

Convention Delegates Coming.

Albert W. Eden, manager of Realart, left on May 8 for New York to attend the managers' convention.

Carl Stearn, Seattle Metro manager, is also leaving for New York on May 20 to attend a convention.

Salesmen Shifting Around.

Marshall Taylor, formerly manager of the Clemmer Theatre and later of the Rivoli Theatre in Portland, has been employed as a salesman for National out of Seattle.

W. M. Hughart has left Republic to join the sales force of Greater Features.

Herbert S. Meyer, Northwest manager for Republic, has returned to Seattle from Portland, where he spent several days last week.

Kansas City

Pierson Visits Pathe Exchange.

E. R. Pierson visited the Pathe Exchange here the first of the week, and renewed old acquaintances in the other exchanges. Mr. Pierson reports that conditions in Kansas City and surrounding territory, as far as the Pathe is concerned, were never so good, and the features the Pathe will put out in July will go far toward sustaining their name among the foremost film exchanges.

Concerning "Live Wire" Field Man.

Robertson-Cole boast of having the best salesman in the Middle West. That is not his only distinction, they say he looks as if he might be Lew Cody's brother, and in order to carry out the reputation of the family he goes out into small, "dead" towns and sells more than any other man in the territory. This salesman's name is J. M. Fieldman.

Some Personal Mention.

Select and Republic have a new salesman for the territory of Missouri and Kansas—J. A. Morrison by name.

P. A. Block is moving to Cleveland and William Truoy, formerly with World and Republic, has assumed Mr. Block's responsibilities with Goldwyn.

Worn out by his "fillum" duties, W. H. Bell, of Equitable, had a nervous breakdown a month ago and is just now returning to work.

Shifting K. C.'s Exchange Hub.

There is a general upheaval in the moving picture exchanges in Kansas City. The new Film Exchange Building at Seventeenth and Main is housing perhaps ten exchanges and under difficulties. Fresh paint, cement, bare walls and stepping blocks complete the atmosphere of "newness."

Most of the exchanges have just moved within the past week, but Universal have the record of being the first to move to the new building. They have been moved since February 1, and W. L. Rubert, assistant manager, reports that office business has increased enormously since they have been in the new building.

Many Firms in New Home.

First National gave up their offices in the Ozark Building May 1 for more pleasant quarters in the Film Exchange. Vitagraph moved from the Boley Building and are having a hard time trying to convince the telephone companies that the order ought to be rushed. Crescent moved from the Gloyd Building. Select and Republic could not allow the other exchanges to get ahead of them, so they may be found, working under great difficulties, at the Film Exchange.

Ready Now for Business.

Robertson-Cole moved from the Gloyd Building to the first floor of the Ozark Building—the place formerly occupied by Metro; while Metro have gone to the eleventh floor of the new Film Exchanges. Standard have moved into the old Vitagraph offices in the Boley Building. After this grand upheaval of "movie" exchanges, outlooks for business look especially bright.

Pittsburgh

Exploitationist Changes Firms.

Elmer E. Butler, for the past ten months exploitationist for the Pittsburgh Goldwyn Exchange, has resigned and accepted a similar berth with the Famous Players-Lasky. Mr. Rutter formerly occupied a similar position with the Paramount, after which he served the First National exchange for a few months, and then went with Goldwyn last July.

Taking on First National.

The First National Exhibitors Exchange is now selling franchises to exhibitors, under the new plan that has been in preparation for the past year. Paul Jones, of the Rowland Theatre, Wilkinsburg, secured the first sub-franchise, the second going to Claude Robinson, of the Robinson-Grand, Clarksburg, W. Va., and the third to Melvin Bros., of Bradford, Pa.

Film Man Back in Harness.

Homer Burress, well known among film folks, having formerly been connected with the Cross Exchange, Pittsburgh, Pa., is back in town again, after having spent two years in the oil fields of Texas and other Southern States. Homer expects to get back into the film game here again.

Apex Exchange Doing Well.

Sam Shaw, of the Apex Exchange, is as busy as ever these days, and is getting a large number of contracts every day. He says the Franklyn Farnum two-reel Westerns especially are going over big, and that they are also popular among the exhibitors.

Hodkinson Film Going Big.

Joe Bloom, of the Pittsburgh Hodkinson Exchange, is breaking all records in booking "Sex," the big feature starring Louise Glaum, many one- and two-week runs having been contracted for.

Projection Room a Theatre.

A new organ is to be installed in the Pittsburgh Universal projection room. If this state of things keeps up there will be an admission charge to get in that room.

Wimsatt Visits Old Friends.

Harry Wimsatt, at present manager of the American Film office in Philadelphia, was a visitor in Pittsburgh recently, the guest of Carlos Moore, of the United Artists Exchange. Mr. Wimsatt will be remembered as being the sales representative of the Pittsburgh Hodkinson Exchange two years ago. Mr. Wimsatt won the first prize offered by the American for bookings on "The Hellion."

Films in Pittsburgh District.

The S. & S. Film & Supply Co., Pittsburgh, have secured a new print of "Once to Every Man," and is putting it over stronger than ever.

The All-Star Film Co., Pittsburgh, has secured for release in this territory the popular Marie Dressler production, "Tillie Wakes Up."

The Exhibitors' Film Co. have secured for the Pittsburgh territory the King Baggot serial, "The Hawk's Trail."

Advertising and Exploitation

By Epes Winthrop Sargent

If You Work a Stunt at All, Plan to Get the Most You Can Out of the Idea

HALFWAY measures never get full-sized results. If you plan to work a stunt keep on planning until you get the most you can from the idea. Don't stop with the initial thought. Keep on thinking until you have raised the crude scheme to the level of an accomplishment.

Look at the two pictures from the Alhambra, Milwaukee, shown on this page. Probably very few managers can afford to redecorate the lobby to give an Egyption interior effect. It costs money and it requires the services of a trained staff of decorators and painters. On the other hand, even the small town man can do as well with the window shown, and at small cost.

Figured It Out.

The Alhambra management did not merely make a cut-out of Miss Dean and ask permission to stick it in a window. It used thought. In the first place, the cut-out was made so that it stood high enough to permit cushions to be placed at the base without obscuring Miss Dean's feet. This permitted the use of cushions to build up the idea and to blend the display into the rugs, which were borrowed and placed on the floor of the window to carry out the design. Then a veil was added, not the yashmak, for Sari was the unveiled virgin, but enough chiffon to make a headdress and attract attention.

Then the store was encouraged to get up a special candy called the "Egyptian Dip," which was announced as a Priscilla Dean special. The total value of the window was more than ten times the value of a cut-out stuck in precisely the same place with no further attention.

It Pays to Care.

It pays to take pains with displays. It pays to work on an idea until nothing more can be gotten from it. It pays to stick on the job until it is done.

If you cannot do better than to get a cut-out into a window, then use the cut-out alone, but it is seldom that you cannot persuade the owner of the window that **he** can get more out of it by working in with you. That is where the window angle comes in. The merchant lets the cut-out into the window in the first place because he thinks it will attract attention to his wares. Help him to make his window so attractive that not only you, but he, will get added value from the display. It will help you to get windows.

What Have You Done?

With the print paper shortage growing worse, a condition has been reached exceeding even the war-time stringency. Managers who have depended upon throwaways are no longer able to get these out, and even the newspaper advertiser is apt to find that he cannot command the space for which he is willing to pay.

If you have found some way to get exploitation without the use of white paper, shoot along your idea. If you have anything new in banners, perambulators, window dressing, lobby displays or any similar exploitation, give it for the benefit of the craft.

As an Example.

Suppose that you wanted to get this cut-out into the window of the electric light company. If you merely put it in, they will stick it in the back part of the window, where some people will see it, but not all. But suppose you punched a hole in the cut-out so that Sari appeared to be holding a saucepan on an electric cooker? You would have people lined up two deep. It does not take deep thought to get such an idea, yet it will mean real money to you in tickets bought, which otherwise would not be sold.

In the same way a jeweler could cover Sari with gems, an optician fit her with glasses or a lorgnette, a shoemaker provide her with slippers, a book store with literature, a grocer with a can of some special brand, or a furnishing store could drape her with men's neck scarves. Any one of those stunts would make talk.

Make It Stick.

Get out of the rut and try to do something in a new fashion. It does not always require a radical departure from the usual to get the idea over. You need only get enough out of the ordinary to be different to attract, but the more radical your departure, the more power your stunt is apt to possess.

There are few new stunts, but you can work the old ideas over. Thirty years ago John R. Rogers used to pull a fake fight on some conspicuous roof, dropping a banner when the interest of the crowd in the street below was at its height. He advertised Minnie Palmer, who was the original "My Sweetheart." The same idea was used lately for "Down on the Farm," with the motion picture camera instead of a fight for an attractor. The idea was the same, and it works as well today as it did thirty odd years ago.

Try and think up something.

Don't just run a house. Do something. The "Prodigal Son" never would have won the fatted calf by just sticking around. He went out and did something even if he did come back on his uppers. It's better to be a prodigal son than a mummy at any rate.

In the days of Herod there were 357,841 dancers between the Red Sea and the Persian Gulf. We remember Salome because she got her name in the papers. It pays to advertise.

Arabic Architecture and Turkish Delight Blend Well. Stamboul Virgins Like Both.

How the Alhambra, Milwaukee, dressed its lobby to get a Turkish interior for the Universal-Jewel production. At the right is shown an unusually good window hook-up with a candy store with a dressed up cutout. The larger sign advertises "The Virgin of Stamboul" and the smaller a special sale of Egyptian Dips, making the window one hundred per cent. Oriental and even more effective.

Hook-up with Rugs for An Artistic Display

Armenians, Excited About Terrible Turk, Helped Put Over "Virgin of Stamboul"

BECAUSE there is an Armenian population in Bloomington, Ill., the first gun in the exploitation of "The Virgin of Stamboul" was in the form of a mysterious warning against the "Terrible Turk" about to invade Bloomington. This was an eight or ten line reader on the editorial page of the local paper, repeated in varying form.

It worked so well that before the New Chatterton management was ready to go on to the next stage of announcement, it was necessary to assure the alarmed Armenians that the Terrible Turk was a film character and not an emissary of the Sulton making a final clean-up. It started the drive a little ahead of the time planned, but it did not hurt the campaign.

Plenty of Space.

A seven-day advance campaign was launched with from quarter to three-quarter pages, and the Friday before the opening the announcement was made that all school children who reported at the theatre Saturday afternoon would be given a free ride over the street car system.

Some two hundred children turned up and as the chartered car could contain only 150, two sections were formed. The youngsters were each given some noisemaker and told to go to it. They did. For three hours the bannered car run over the various routes and the kids were not still a single moment. Between cowbells, rattlers, horns and other noisemakers, no one was left in ignorance as to the nature of next week's attraction at the New Chatterton.

Two Terrible Turks.

And on that same Friday came not one, but two, Terrible Turks; natives who had been hired to put over a prologue. Their contract stipulated that they were to wear native dress at all times, so they arrived in fez and burnous, and when they were not working in the theatre they were out on the streets helping to advertise the production.

These two men were used in the prologue planned by Hall and Griffin, the managers. A cyclorama drop showed a desert scene with a sunrise effect and a caravan in silhouette across the background, while one of the natives recited the fathah or confession of faith, in the Arabic.

This prayer, by the way, can be worked into a prologue very nicely. In the English it runs:

In the name of Allah, the Compassionate, the Merciful!

Praise be to God, Lord of the Worlds! The compassionate, the merciful! King on the day of reckoning! Thee only do we worship, and to Thee do we cry for help! Guide Thou us on the straight path. The path of those to whom Thou hast been gracious, with whom Thou art not angry, and who go not astray. Amen.

Cleaned Up a Record.

As a result of the drive the attraction played to 9,700 people on the week. This may not sound large to owners of thousand seat houses, but it was something of an accomplishment in Bloomington, and it reopened the newly decorated house with a smash. It was just one advertising slam after another and it kept the people stirred up.

Cross Eyes No Hoodo for Dayton's "Down on the Farm"

JUST because Ben Turpin can see a pretty girl's ankles and face simultaneously, Paul Gray, of the Dayton Theatre, Dayton, Ohio, figured out that cross-eyed men ought to make a good attractor for "Down on the Farm," in which the dual-glanced Mr. Turpin has a more or less prominent part. The local occulist gave him some addresses and he got four of the crossest eyed men in Dayton and used them on the street the week before the showing, bringing them into the house for the overture at each performance, while he flashed a stage banner for the coming attraction. Paul says they did more than anything else to get the attention of the crowd, and he says they attracted unusual attention on the street. It might be worth while trying, even if your feature does not have a cross-eyed hero.

As Snug as a Bug in a Rug Is This Still for "The Virgin of Stamboul."
One of the most tasteful window displays we have ever shown, arranged for the Universal-Jewel by the Colonial, Seattle.

How About a Revival of the Old Wall Paper Throwaway

SOME years ago there was a run on throwaways printed on wall paper, generally with the statement that the paper had been scraped from the walls of the theatre to make more room for the crowds. With print paper at fifteen cents or more, it might be a good scheme to revive the idea and certainly it will do for one attempt. You can probably get your stock from the discarded sample books of the decorators. If not you can get roll paper more cheaply than you can newsprint at the moment, and have it cut to size. The sample books are better because these hold the paper flat and are more easily cut.

"Sex-a-gram" Prize Contest Contemplated by Hodkinson

ALTHOUGH the craze for the "Sex-a-gram" originated by Sig. Schlager for the Louise Glaum production of "Sex" has not put the missing line limerick out of business, the country-wide response has been such that the Hodkinson publicity department is figuring out a prize contest for the best "Sex Equation."

The original "Sex-a-gram" reads:

S—stands for sorrow and suffering, the heritage of all women.

E—stands for experience which refines the soul of all women.

X—is the great unknown in the fascinating game of life.

Many theatres have offered small prizes for the best adaptation of the idea and it has worked from Chicago, where it was used by the Rose and Alcazar, down to the small towns. Now the proud authors are sending in their effusions to Miss Glaum, and if Sig had not switched jobs in the meantime he probably would have had his salary raised.

Rugs and Colored Picture Made Unusual Window Show

BEAUTY in a window display is one of the chief requirements, and it will not be easy to beat this display arranged by the Colonial Theatre, Seattle, for "The Virgin of Stamboul." The window of a furniture store was hung with Oriental rugs, one of which was draped over the corner of an oil painting for the feature, the Arabic coloring blending nicely with the soft colors of the tapestries. A lamp of hammered brass broke the space on the right hand and gave balance to the display, and two framed announcement cards, one for the theatre and one for the store, were the only other objects in the window. It would be difficult to imagine a more effective layout.

The entire front of the Columbia was made over to suggest Arabic architecture and the ushers and box office girls were in Turkish dress, as was the ticket taker.

The Man Who Gives U p Never Gets Anywhere

If Helping the Navy Will Help You, Too, Why Not Jump in and Boost for the Navy?

DETROIT has been pretty close to bedrock in advertising of late on account of the shortage in print paper. The papers are dropping from thirty to sixty columns of advertising a day because they cannot find space for it, and when any one goes in and asks for a couple of pages the advertising manager calles the office boy to put ice on the visitor's head and sends for the doctor.

And just on that account the billboards are holding an overflow meeting and a cute little three sheet board not more than five or six miles from the busines district only costs ten dollars a week plus posting charges. The landlords of apartment houses are not alone in their class. The bill posters are buying gold lined paste cans for their help just to keep down their excess profits taxes.

That's the stage setting for the story of how they put over "Dr. Jekyll and Mr. Hyde" in the home of the fordcar and other troubles.

Eli Got There.

It was up to Eli M. Orowitz, exploitation man for Famous Players, to do something, for the Barrymore play was booked for a week at the Broadway-Strand. There seemed to be one hope. In the heart of the city the big Hotel Ponchartrain was being pulled down and a fence had been built to keep the passers-by from being beaned with bricks. It was a nice two-block fence, with nothing on it but "Post No Bills," and Mr. Orowitz spoke persuasively to the officials of the wrecking company.

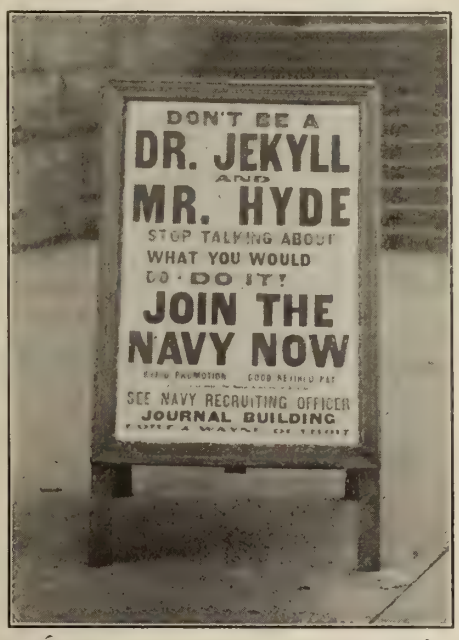
He told them it would improve the looks of the bare boards to put up a couple of artistic six sheets for about $250 per six sheet.

That was a big advance over current rates, but the fence was at a switching and transfer point for the trolleys and most people were bound to see the posters if they could be put up.

The wrecking company did not care about art or Art, five hundred dollars or anything. They made it a rule never to permit posting on their boardings, and they were not going to begin now.

They were sorry for Mr. Orowitz, but would he please close the door softly as he went out and not weep on the front steps, because that looked bad.

Orowitz did not weep. Instead he gave a gurgle of joy as he stood on the steps and let his eyes behold a poster urging the automobile makers to join the navy. There was a board right in front of the City Hall and a lot more in extra special preferred positions.



This Board Stood for a Week in Front of City Hall.

Orowitz hopped a taxi and sought Lieut. Commander Winzell, in charge of recruiting in that district. Would the Commander like some new posters for the boards. The Commander thought he would. Orowitz suggested the copy shown in the illustration, but with the preface "John Barrymore says!"

The Commander didn't know about Barrymore. He realized the value to the navy of the play hook-up, for he knew that the timely appeal beat any regulation poster all hollow. He was willing, but he was afraid that some of the owners of the positions might object, so fifty posters were printed without the Barrymore name and seventy-five were done name and all.

As soon as the posters were done they were carried out and pasted by the men of the recruiting service, and some of them went up on that Ponchartrain hoarding space alongside the "Post No Bills" stencil and there was no one to slip five hundred dollars to the wrecking company this time, either.

And Everywhere.

And a couple of bills went up right in front of the City Hall, and more went in places where they would have jailed an ordinary bill poster for even being discovered in the vicinity. And, better still, there was no competing advertising to crowd in and partly spoil the effect. It was fifty per cent. for the navy, twenty-five per cent. for Jekyll and the rest for Hyde.

Then Orowitz went on to carry out his share of the contract. He had 18,000 throwaways printed with the same copy and distributed wherever men were to be found, including barber shops, pool rooms, certain other places which no longer exist and the mills and factories at the noon hour.

And there was the additional offer to present a pass to the wife, mother or sweetheart of every man who enlisted.

The copy was also repeated in the newspapers for two days, and the net result was an improvement in the number of enlistments and the putting over of the story; so both Commander Winzell and Orowitz were pleased.

There were 125 posters distributed at a cost of $25. The posting charges alone would have amounted to a hundred times that sum, provided that the bill posting companies could have found locations as good. The navy did not care what the theatre got out of it, so long as they got what they wanted.

This is just one sample of the way the navy works. They are on the alert for opportunities, and if you are within reaching distance of a recruiting station you will find they will help you if you will help them. Try it.

"Post No Bills," Says the Sign. "Rot," Said the Marines.

This big fence is in the business heart of Detroit. When the exploitation man offered to pay $250 apiece for two six-sheets, the contractor just laughed, but the Famous Players' exploitation man joined the Navy recruiting drive and got plenty of display.

"Luck of the Irish" Went to Local Jeweler on His Pearls

HOOKING up with the pearl necklace in "The Luck of the Irish," Leo Kraus, an Indianapolis jeweler, made business for himself and the Ohio theatre on the week. The chief show window was filled with pearl necklaces at various prices and ornamented with stills mounted on cards and lettered in white. There was also the offer of a free ticket to every purchaser. In his advertising he hooked in with: "Last night I saw a moving picture at the Ohio Theatre called 'The Luck of the Irish.' It held my interest more than most of them. A young fellow, Bill Grogan, fell in love with a beautiful girl. There was romance, love, a villain, excitement and a string of pearls—and speaking of pearls—" Then the advertising ran on to tell of the Kraus pearls and their many attractions. Many plays offer similar chances for a hook-up. Why not try to see what you can do?

The Old Stunts Still Work When Worked Well

Good Old Essay Contest Stands Repeat This Time for "Dr. Jekyll and Mr. Hyde"

USING the time-tried essay contest for "Dr. Jeykll and Mr. Hyde" put over the Paramount production to big business in Waco, Texas. The stunt was worked by Leslie F. Wheelan, of the Paramount Dallas office, for the Liberty Theatre, in conjunction with the Times-Herald.

The point was made that this story called for unusual acting on the part of Mr. Barrymore, and the essay was to deal with the acting and not the story angle, enlarging upon the opportunities the dual role afforded.

Three judges were appointed, a representative of the local University, one from the High School and a member of the Chamber of Commerce.

Got Plenty of Space.

The stunt was nominally the idea of the newspaper and not the theatre, and this, of course, necessitated the running of a daily story in the news columns. With an apparent hook-up, the house took a page at a special price, with a cross page fours, a three column ad from the press book, a scene cut and the remainder ostensibly readers about the play, used with the intention of aiding the contestants.

Because the newspaper had taken up the production the merchants were glad to come in line with window displays, and the book stores used the booming to get up a general run on Stevenson's works.

All of this helped to direct attention to the play, and long before the reels arrived the entire town was talking about the production and the star. The newspaper co-operation lifted the event out of the ordinary run and served to give emphasis to the opening, which is always the big value in any newspaper co-operation.

Three season tickets were the prizes, and the resultant publicity was worth many times their cost, not counting the ease with which other advertising schemes could be worked, nor the reduced cost of the full page flash.

Try This Out.

Essay contests and similar stunts work all right for "Dr. Jekyll and Mr. Hyde," but if you want to entertain your patrons announce an impersonation contest. Hang up prizes for the best transformations from Jekyll to Hyde done in full view of the audience. Make the prize big enough to encourage to boys to make a real effort at costume and make-up.

Have a "Miss Jekyll and Mrs. Hyde" contest for the girls and offer equal prizes in this class.

Jazz up the stunt with queer light effects and thrilly music and spread it over a week, with five elimination trials and the finals.

But don't queer the effect of the drama by running it **with** the showing of the film. Keep it for the following week, with a lighter feature, which may need help more. That will give you ten days or two weeks for preliminary advertising and a week for the run.

Don't say it can't be done. Do it.

Mr. Wheelan knew the value of the newspaper hook-up and by looking after it himself he put it over more easily than the local management could; which is one of the chief arguments in favor of the exchange publicity man. He stamps the house enterprise with the newspaper, just as the newspaper connection helps the theatre. There was nothing particularly new to the essay contest, but the fact that he came down from Dallas to offer the suggestion swelled up the idea in the editorial mind.

Jockeys Must Be High Toned in England.

According to the Mt. Vernon version they ride to the course in a tallo-ho in "The Sporting Duchess." The bettors walk. Anyhow, it served to advertise this Vitagraph feature.

Played to Big Business Without Mention of House

ADVERTISING for a couple of weeks without mention of his house brought the crowds to the William Penn Theatre, Chester, Pa., which is managed by a man auspiciously named Proffitt.

Mr. Proffitt figured that he was going to need jazz to get over such a jazzy offering as "Down on the Farm" and he had used street parades and the other familiar devices until the patrons only laughed a little, so he started to figure something new.

Cards That Merchants Used.

He determined upon a campaign through the stores and he had a lot of 11 by 14 cards printed up with the title, "Down on the Farm" in a red diamond. Above he printed such lines as "Overalls for," "Apples Fresh From," "Buy Your Car Here For" and twenty-five other slogans, mostly covering articles of country produce. There was no mention of any theatre.

These were distributed to the grocery stores, dairies, clothing stores and automobile agencies and the entire section blossomed out with them. He also supplied grocers with six-pound bags printed up with a scene from the play. Paper also appeared in profusion with no mention of the theatre and not until two days before the opening was the house hooked up to all of this advertising.

Made Bid for Newsboys.

Then Mr. Proffitt offered six dollars in cash, split three ways, as a daily prize to the newsboy who sold the most papers and yelled "Down on the Farm" the loudest, and those kids surely did yell.

And the money came rolling in along with capacity crowds.

Two Old and Tried Stunts Make Business for "Jinx"

MABEL NORMAND in "Jinx" can still clean up even though the release date suggests last year's calendar. Lately it was put over strong at the Alhambra, Toledo, where Manager Horator used two old stunts to the same good results as ever.

Shaded with Two-Page Hook-up.

The first boost was a double page hook-up with local merchants and prizes for the misspelled words. The second was the offer for free tickets for black cats. Nothing is said as to what became of the cats, but cat pelts brings a pretty price in the market these days, and perhaps the stunt was a clean-up in a double sense.

Tallyho Useful to Exploit "The Sporting Duchess"

NOT many towns boast four-in-hand coaches, but where such can be found, they are more than useful in exploiting the racing atmosphere of the Vitagraph production of "The Sporting Duchess" with Alice Joyce. The cut shows a drag used by Proctor's Theatre, Mt. Vernon, N. Y., for this picture, but the coach was loaded with jockeys instead of with race-goers. It would be more effective and more in keeping with the spirit of the production to load the coach with fashionably dressed men and women in summery costumes. Where a coach cannot be had a light wagon can be provided with benches and the body masked in with banners with almost equally good effect. The bright costumes and the four horses are the important points.

Try An Old Car for a Lobby Attraction

Talk of Circus Advertising; How Does This Stunt Appeal?

ADVERTISED like a circus is a common phrase to denote an intensive exploitation, but Will D. Harris, of the Grand, Columbus, Ohio, changed it to "advertised by a circus," when he recently played "Down on the Farm."

In every town the programmer for a circus is supposed to get a contract for the banner privilege from some local concern, but Mr. Harris fell on the neck of the contractor and wept for joy. Even the hardened circus man was stunned when Mr. Harris explained what he wanted, but he revived in time to sign the papers.

The show was the John Robinson outfit and when it hit town Harris was there with banners to burn. There were blankets for the elephants and banners for the dens and band chariots. There were banners above the entrances and draped around the rings. Banners floated from the "high traps" and on the horse tent.

Each clown was tipped to call out, "I'll see 'Down on the Farm' next Monday at the Grand," as he paraded and in the ring, and if the contortionist did not spell out the letters with her supple body it was only because there was not time to learn the new stunt.

And after the show went on Mr. Harris used all the banners all over town, but there was no real need for it. The only persons who had not seen the announcements were blind and they had been told about it.

A Window Is Not Merely a Piece of Glass.

How a department store in Regina, Sask., made a really artistic display for "The Sporting Duchess," with a Vitagraph six-sheet cutout of Alice Joyce for the centerpiece.

Smashed Auto Silent Ad for De Mille's Late Production

PUTTING over "Why Change Your Wife?" for the LaFayette Theatre, Fayetteville, N. C., Ben Laskin, Paramount exploitation man at Charlotte, went over the familiar jumps. He started an essay contest in the local paper, worked a thousand teaser postals, got circulars in laundry and department store packages and used paper and window cards wherever he could.

But that didn't satisfy him. He wanted something he could photograph and send to the papers and all of those stunts were old. He found his idea back of a garage when he ran across a battered car. There was not much left of it, but it held together while they dragged it in front of the theatre. There a wheel was removed and a sign placed on the windshield reading, "Smashed up in a hurry to buy tickets for 'Why Change Your Wife?' at the Lafayette Theatre. Tonight, 25-50 cents."

Even a burst tire will pull a crowd. The smashed car got half the town and Laskin got his photograph to send to the folks in the home office and the home office rejoiced.

Even a Wrecked Car Has Its Exploitation Uses.

This ghost of what had once been a road scorcher was anchored in front of the La Fayette Theatre, Fayetteville, N. C. The stunt was devised by Ben Laskin, Paramount exploitation man at Charlotte.

Six Sheet Cutout Served as Basis for Window Show

USING a cut-out from a six sheet for "The Sporting Duchess" as the basis for a window display brought a pretty effect in a department store window in Regina. Backing the cut-out with a painted background framed in a lattice gave the keynote to the display, which included two dresses, riding gear and spring styles for sporting duchesses. The floral effects were contributed by the millinery department and served to give the proper touch of color to this advertisement for this Vitagraph special with Alice Joyce. This display shows unusual taste in handling and is worthy of study.

Used Unsigned Cartoons for "Down on the Farm"

USING the press book cartoons without house signature and trusting to the nearby press story to locate the house, is something new in theatrical advertising.

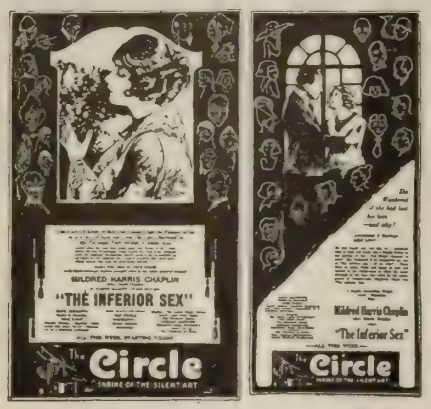
Sennett's "Down on the Farm" was played simultaneously at the Alhambra and Stillman theatres, Cleveland. After the first shot, the house advertisement was a two fours cartoon rudely hand lettered, "Dear Bill! The way we do it, 'Down on the Farm.' Mabel." This was run absolutely without house signature or additional lettering of any sort but was hooked up with a nearby press story. Other forms of display were used to connect the houses with the title, and the resultant business seems to be the answer to this unusual form of just once booming.

One good strong phrase may sell more than a page of bunk. Make it short and crisp.

Another Good Idea from S. Barrett McCormick

McCormick Uses Chalktalk Faces for "Inferior Sex"

POSSIBLY because his cartoons for "A Virtuous Vamp" were so well received, S. Barret McCormick uses caricature sketches to put over Mildred Harris Chaplin in "The Inferior Sex." But he trusts more to his text. The copy for the space on the left reads: There are all kinds of men and women, from the flapper to the strong-jawed Jane, and from the putty husband to the caveman, that swings a stone axe. And from the time that Adam said "She tempted me" clear down until last Wednesday, when South Carolina came through with the suffrage ratification there has been a lot of arguing as to which is the inferior sex, and it probably isn't over yet—which makes this such an interesting picture." This gets the interest and he backs it up with the question, "Who's the



Two McCormick Ads.

boss in your home? Is the man's dominant physical strength dulled by the subtle power of woman?" If you want to find a better pulling line than that you must go where there is neither marriage nor giving in marriage. A lot of men and some women would pay more than the cost of a Circle admission to find out who is the real boss.

—*P. T. A.*—

Makes Others Pay For His Big Advertising Campaigns

SENDING in a batch of stuff for criticism, H. P. Watts, of the Strand, Omaha, writes:

You will find among them a full page on "Double Speed." This ad cost me —nothing—which I consider most reasonable. 'Twas auto week, and after being properly coaxed (?) I consented to allow two cars to be placed on the stage, providing a full page ad would be furnished me gratis, I to thank the dealers, in the ad, for the loan of the cars.

This is the second time I have pulled this stunt, the other was a double truck on "The Roaring Road," with the same restrictions.

Next week I have "Excuse My Dust," and am promised a page for myself in the event that I can be convinced—and I think that after thinking the matter over that I will consent. Would you?

And then he forgets to send in the page in question, but the idea is there, and he does send in a particularly good page for "On with the Dance," the back of which is spattered with hook-up advertisements of dancing schools, cabarets and dance halls. Just for good measure there are a couple of phonograph stores, and they all hook in with the title. Mr. Watts has the right idea. There is no use paying when h: can get free space, and that leaves that much more money in the advertising appropriation for something which may need it more. Mr. Watt runs all the way from a two-inch single to a full page and from

A Fine Page for "On with the Dance."

specially drawn designs to press book adaptations. He has a good idea in a reverse strip down the centre of a three or four column space, which makes a pretty advertisement in the original and sometimes comes out well in the paper. His artist handles solid blacks better than most and does not make the mistake of using small lettering; which is the chief, though by no means the only, objection to the reverse cut.

—*P. T. A.*—

More of Mr. Smith's Odd Ideas for Exploitation

SOMETHING new in a layout is this four sixes from "Mister Smith's" Theatre, Indianapolis, a little sister to the Circle. The design is a triple arch of Arabic design, with the left hand openings given the play and the right hand enclosing the type announcement. Point is given the design by the top line, which describes the

A Four Sixes from Mister Smith.

house as "a little Oriental jewel box." Oddity of advertisement is apparent throughout the space. It will be noted that "Mister Smith's Four Singing Sons" form a part of the program instead of the usual announcement of a quartet, and the "Mister Smith," with the mister always spelled out, always dominates the space. It seems to give a personality to a larger extent than would be realized, and it is the only "Mister" theatre in the country, if not in the world. The design, with its characteristic arch effect, would make a good, permanent form of advertisement.

—*P. T. A.*—

Takes Better Part of Page to Keep the Others Away

SINCE the Imperial, California and Portola, San Francisco, combined, they have been looking for a way to hog the advertising space, and the best thing they have struck yet, and the best page from the Call, in which the three houses take the greater portion of the space. Instead of separate advertisements or a big combination space, they take the

How a Trio of Houses Tie Up a Page.

better part of a page for three distinct displays, the essential of which is that each house, rising somewhat higher than the next to the left, staggers the display so that each signature gets its full value, as would not be the case were the three to be evenly spaced, with the signatures on a line. It requires a lot of space, but it is so ingenious a use of the space that it probably pays. And if you will study this layout you will note that the three displays are so arranged that nothing in one advertisement detracts from its neighbors. The staggered idea is work throughout, and not merely in the signatures.

—*P. T. A.*—

Fought Circus Type with Open Spaces with Profit

BECAUSE the opposition started to sling big, black type advertisements John L. Johnston, of the Finkelstein and Ruben houses, Minneapolis and St. Paul, has gone in stronger than ever for open spacing, with the result that he has more than held his own. Johnston used to load his space down with drawn designs, but for some time he has specialized in white spaces, varying his treatments, yet always getting an attractive result. This is something impossible with heavy designs. You are more limited in your choice of styles and once you have used up your limited repertoire you have nothing to fall back upon. With white space the case is different.

You are not trusting to the mass effect of black. You have an infinite variety and your displays do not look all the same.

Try These Stunts Which Have Worked for Others

These three and five eighteens have been given a considerable reduction, but they will suggest the general style. The copy is not essential. The big fact is that they faded black designs and are still available when the black has lost its novelty. Now and then it is permissible to use the largest

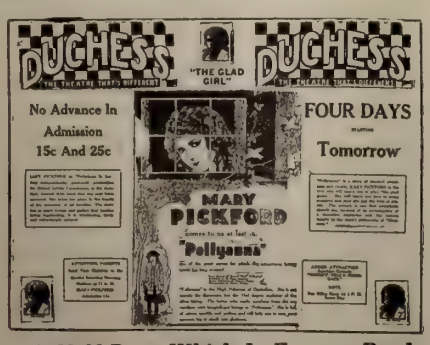
Two Characteristic Displays from John L. Johnston.

and blackest letters you can find, but for a steady appeal the white space is far more lasting in its effect. Mr. Johnston has become very expert in handling open displays, as these samples show.

—*P. T. A.*—

Paneled Statements Are Safest for Large Spaces

WHERE it is desired to use a number of statements in a single large space it is best to panel in each statement that the attention may be held to that space while it is being read. The panel does for the large layout what the column rule does for the news pages. It serves as a boundary for the eye. When you pick up a page or half page jammed with type, you do not know just where to begin and are apt to pass something over. Most times it is the entire text you pass up, barring the title. This half page from the Duchess, Warren, Ohio, built up on a press book cut, shows an intelligent planning of the space, though we think the house signature is no better than it might be. Still it serves the purpose of attracting attention, and that is the main point.



A Half Page Which Is Easy to Read.

After the signature has been introduced, the form of the device is sufficient. It does not matter, save to the transient, that the lettering is difficult to read. By blocking off the different banks the eye can pick up any particular one and read that without interruption. It could do the same thing without the paneling, but the suggestion is not there, so the effect is lost. The left hand bank tells of the star and that on the right of the story, while the lower boxes announce a special morning matinee and the other program features. It is not a good example of typography, but it is a good advertisement, which is the more important. A selling advertisement is to be preferred to a pretty display, though a pretty announcement which sells is a still better combination.

—*P. T. A.*—

Makes Clever Lobby Fronts from Posters and Cutouts

PAINTED lobby front doesn't worry A. Levy, of the Victory Theatre, Dallas, Texas. He picks a couple of likely looking three sheets and builds them up with cutouts from other lithographic material and gets a better effect than the local sign painter could possibly give him. With

A Lobby Built Up with Lithographs.

a foundation of oilcloth stretched on a frame or built in sections it would be possible to work with patent kalsomines for a ground color and get a striking effect, which could be washed off after the showing and used repeatedly for special attractions. This display is rather elaborate, but could be much simplified and still hold its attraction, though the more elaborate the work the stronger the impression is apt to be, so it is well to go to as much trouble as you can.

—*P. T. A.*—

Keeps Underline Out of Way

HANDLING the underline in a big display is always a nice problem. We like the way it has been handled in this cross page sevens. The current attraction has all the room it requires, and gets the full value of a full cross page, yet by titling it there is plenty of room for an underline in a space many would consider ample for a full display. Sometimes a little

Titling the Title Gets the Underline in Large.

planning will work wonders in handling space, but the tendency is to slap in straight lines and let it go at that. This is simple, but sometimes it is costly and a layout should not be dropped until you are positive that you can do no more with your space allotment.

—*P. T. A.*—

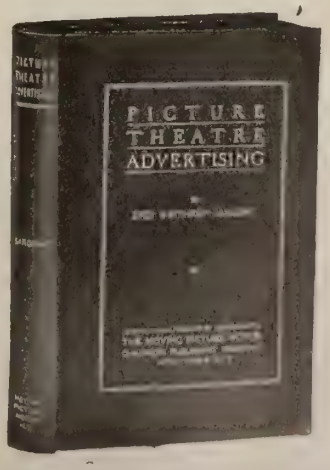
Shamrock Advertisement Is Good "Just Once" Novelty

USING a background of shamrocks for a four fifteens proved to be a winner around St. Patrick's Day, though it would be appropriate enough at any time for such a title as "The Luck of the Irish." Only the top part of the display is shown, which does not give the full effect of the

Part of a Special Background Advertisement.

layout, but suggests the idea. Small flags could be used for the Fourth of July; turkeys with spread tails for Thanksgiving, and Santa Clauses for Christmas with equally good results. The text is all in mortises, cut into the design and framed. This idea is a "just once," but it is a capital idea for one time only.

P. T. A.



Practically all of the stunts you read about each week may be found in this 300-page book compiled from the best ideas used by this department and supplemented by many new ideas and practical hints.

Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD
516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Selznick Schedules One Special and Four Star Pictures for May and June Release

PROMINENT in the list of releases scheduled for May and the first week in June by the Selznick Pictures Corporation is one special and four star productions. The four starring vehicles are "The Man Who Lost Himself," with William Faversham, which was released on May 3; "The Flapper," with Olive Thomas, released on May 10; "Whispers," starring Elaine Hammerstein, to be released on May 17; "The Valley of Doubt," a special production scheduled for release on May 24, and "The Desperate Hero," with Owen Moore, to be released on June 7.

William Faversham, "The Man Who Lost Himself," his first Selznick picture, is said to give a splendid dual characterization as Victor Jones, an American commercial agent stranded in London, and as the Earl of Rochester, known as one of the worst bounders in London.

Supporting Mr. Faversham are Hedda Hopper, who plays the leading feminine role as Teresa, Countess of Rochester; Violet Reed, Radcliffe Steele, Claude Payton, Mathilda Brundage, Emily Fitzrey and Downing Clarke.

The story was written by the well-known English author, H. Devere Stacpoole. George D. Baker directed.

Olive Thomas, in "The Flapper," is credited with giving a capital performance as Ginger King, a sixteen year old boarding girl. Included in the supporting cast are Arthur Houseman, the well-known heavy; Warren Cook, Louise Lindreth, Charles Craig, Theodore Westman, Jr., William P. Culton, Katherine Johnston, Maury Stewart and Raymond Hewitt.

"The Flapper" is from the pen of Frances Marion. Alan Crosland directed the production.

Elaine Hammerstein, in "Whispers," gives a delightful performance in the role of Daphne Morton, who has lived all her life with an aunt, a social pretender, always hard up and always hoping to bring about a rich marriage for her niece who is, really, only a means to an end.

In the supporting cast are Matt Moore, brother of Tom and Owen Moore, who plays the part of the reporter; Phillips Tead, Charles Girard, Ida Darling, Bernard Randall, Warren Cook, Templar Saxe, Maud Hill, Dorothy Worth, George Stevens and Edgar Hudson.

"Whispers," written by Marcus V. Connolly, was adapted for the screen by George Proctor. William P. S. Earle directed.

The special production, "The Valley of Doubt," is announced as a virile story of the Far North from the pen of the well-known playwright, Willard Mack.

Th leading masculine role is played by Thurston Hall, ably supported by Arline Pretty, Anna Lehr, Jack Costello, Bobby Agnew and John Ardizoni. R. Cecil Smith adapted Mr. Mack's story for the screen. Burton George directed.

Owen Moore, in "The Desperate Hero," scheduled for release on June 7, is said to portray the role of a young newspaper man who tries to maintain a certain amount of "front" in order to get a better price for his only inheritance, an oil lease.

Supporting Mr. Moore are Gloria Hope, who plays the leading feminine role; Nell Craig, former Essanay star, back on the screen after an absence of two years; Henry Miller, Jr., Emmett King and Charles Arling.

"The Desperate Hero," written by Edgar Franklin, was adapted for the screen by Zelda Crosby. Wesley Ruggles directed.

Pennsylvania's Meanest Man; He's a Moving Picture Fan

AS she slept through a few hundred feet of films that failed to grip her childish fancy little Evelyn Goodman, of Pottsvile, Pa., was robbed—and goodness only knows however she got home!

Her shoes were unlaced and stolen by about the meanest "varmit" that ever had his scurvy deeds recorded in print. Presumably the chaperone who brought little Evelyn to "the movies" will be out of a job in consequence.

Pearson Finds Showmen Determined to Fight Producer-Exhibitor Competition

AFTER a tour of three weeks during which he visited the principal key cities in the central part of the country, Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., has returned to the home office filled with enthusiasm for future prospects and deeply impressed by the evidence everywhere displayed of the determination of exhibitors to resist producer-exhibitor competition. The Chicago meeting of independent exhibitors has aroused exhibitors, he states, and everywhere he went the hope was expressed that something in the way of an effective protest would be arranged.

Mr. Pearson points out that economic conditions of the moment are decidedly in favor of the exhibitors and most of them realize this fact. They are all enjoying box office receipts such as they have never had before, and the building situation and, more particularly, the reluctance of bankers in the matter of loans, is keeping down the construction of theatres to a minimum.

"Wherever I went," Mr. Pearson said, "there seemed to be earnest hopes that something might come of the independent movement thereby exhibitor co-operation really would voice an effective protest against what picture men term unwarranted coercion by threatened competition.

"There still remain many thousands of independent exhibitors, so many of whom are giving the independent producer and distributor splendid support that plenty of good production should be available. Every exhibitor seemed exceptionally pleased to learn of Pathe's plans to spend whatever was necessary in promoting productions which, together with the Associated Exhibitors' ambitious plans and arrangements will provide one dependable source of independent open market supply.

"There was also considerable evidence that the public of the entire central part of the country was seriously heeding the political economist and the government's advice not to indulge in extravagant luxuries, foibles and reckless speculation. Thus, while the bankers are successfully preventing speculation on a large scale, the public's co-operation is providing ample funds for all necessities besides rapid accumulation that will positively insure that section against any reaction that our economist friends, looking upon the East alone, seem to think inevitable. On the other hand, the banker's reluctance in the matter of loans is playing right into the hands of some exhibitors who woud have competition just as sure as building money was available. Of course, such unusual attendance at the theatres has tempted the projection of many new theatres that must now wait for money with which to build them.

"Every branch visited found the entire sales force in high glee at the splendid business they were enjoying, practically all having broken all previous records in March and some again in April."

Dethroned by a Chicken Was This Knight in the Daytime.
A scene from "The Third Eye," a Pathe serial co-starring Eileen Percy and Warner Oland. This picture is in keeping with the title, as there are visible only three eyes.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Will Soon Begin Work on Film Exchange Building

MR. WELCH, owner of the ground lease of the new film exchange building, at Kinzie, and North Clark street, has announced that work will begin on that long discussed structure not later than June 1, and that it will be completed by May 1, 1921.

Final arrangements were recently concluded with Mr. Welch by Secretary Elliott, of the N. A. M. P. I., and Mr. Butler, representing the Eastman Kodak Company, the 100,000 square feet of space, which was fixed as the minimum rental space by the owners of the property before construction begins, having been agreed upon.

The site on Kinzie and North Clark street is the ideal spot in Chicago for such a building. It is central and easily accessible from all parts of the city, either by surface or elevated railways.

It seems a great pity, for the convenience of exhibitors, that a few film concerns are contemplating the building of their own exchange offices on Wabash avenue, near Ninth street. Time-saving will become more and more important as the industry advances, and the time required for the booking of films would assuredly be reduced to the minimum, if all Chicago exchanges were housed in one great fireproof building.

There has been a lack of concerted action on the part of the heads of several film concerns in this matter, and this has created uncertainty in the minds of others, equally important in the industry, as to whether such a building would ever be constructed. This, naturally, has led to the policy of self-protection; but now—when the Kinzie and North Clark street building is assured, is it not the part of wisdom and economy to join hands and conduct the distribution of films in Chicago under the same roof?

Auditorium Will Present Grand Opera with Movies

MOTION pictures are to be shown in conjunction with performances of grand opera at the Auditorium, beginning Sunday, May 23, under the management of Andreas Dippel, formerly director of the Chicago Grand Opera Company. This marks the introduction of a distinctly new combination in the way of Chicago entertainment.

Clara Kimball Young's latest Equity feature, "For the Soul of Rafael," which has not been exhibited yet in Chicago, has been chosen as the opening screen attraction. This has been booked, through Greater Stars Productions, for a run of four weeks.

Admission prices will be considerably higher than are now charged in any Chicago picture theatre. Seats will range from fifty cents to one dollar, and an additional fifty cents will be charged for reserving seats which are bought in advance. In regard to imposing this fee, Mr. Dippel said:

"I am satisfied that many movie fans would gladly pay the extra fifty cents for the sake of not being obliged to stand in line at the box office. This policy has been adopted and is a success at the State-Lake, where vaudeville and pictures are presented.

"Although this opera-movie entertainment is new in Chicago," Mr. Dippel continued, "we are fairly confident that it will prove popular, as it has been tried in New York, at the Capitol Theatre. If it is a success, I expect to continue these shows all through the summer."

Three hours is the scheduled length of the entire program. First, the opera or operetta, as the case may be, will be presented, and afterward the feature. Between acts, shorter film subjects, such as educationals, scenics and comedies will be exhibited. Mr. Dippel will make a special effort to book appropriate travel pictures, which have much the same atmosphere as the opera. A new musical production will be introduced each week.

Beginning May 23, Franz Lehar's romantic operetta, "Gypsy Love," will be the attraction. Arthur Albro, tenor lead, and the original New York cast have been engaged. A symphony orchestra will provide the music for the pictures.

"The Hope Diamond Mystery" Serial Is Nearing Completion

LUCIEN C. WHEELER, treasurer of Kosmik Films, Inc., has been supervising the production of "The Hope Diamond Mystery" at Uunversal City, for the past eight weeks for his company. This serial is pronounced exceptionally good, both from an artistic and a commercial standpoint. It will be completed in the near future.

May Yohe wrote the story, Stuart Paton is the director and Grace Darmond is the star. The cast, which is said to be exceptionally strong, includes George Cheseboro, Carmen Phillips, Harry Carter, William Marion, Boris Karloff and others. May Yohe, the author, also appears in it.

A strong adjunct of the serial, from a publicity standpoint, is an arrangement with the Hearst newspapers to publish a double-truck fiction version of the story by Miss Yohe, simultaneously with the release of the successive episodes.

The officers of Kosmik Films, Inc., are George Kleine, president; John Larsen, vice-president; L. C. Wheeler, treasurer, and B. C. Hardcastle, secretary.

Hallmark's Division Manager Reports Record Collections

D. M. VANDAWALKER, JR., division manager for Hallmark in midwestern territory, with headquarters in the Mallers Building, states that collections for the week ending May 1 broke the Chicago office records, and that new bookings are being made in proportion to the collections.

He also informed the writer that notwithstanding the handicap of being obliged to handle firms as far away as Evanston, not a single shipment has been missed. This has been accomplished by means of truck service, two trucks being kept at work, twenty-four hours daily, between the various railway depots and the shipping room in Evanston.

The old Doll Van office, at 207 South Wabash avenue, fortunately, is still at Mr. Vandawalker's service, and it is being used as the distributing center for city exhibitors and for the inspection of films, which is done by a night crew.

The Burton Holmes studio, in Evanston, was leased by Mr. Vandawalker just in the nick of time as film storage headquarters for the Hallmark product, and not a single hitch has occurred in the shipments of films to out-of-town exhibitors. Mr. Vandawalker is also handling the old Triangle product under the Hallmark name.

Semon Comedies Gaining Steadily in Popularity

FRED C. AIKEN, Vitagraph's Chicago manager, recently contracted for twenty-five 24-sheet stands in Milwaukee for a term of sixty days, beginning June 1. These stands will be devoted solely to the exploitation of Larry Semon in his popular two-reel comedies. This is said to be the most extensive billing yet devoted to any star in the Cream City for a like period.

The Semon comedies have secured great popularity throughout the country and the demand for them is steadily growing. Instances have occurred where these two-reel comedies have been featured in newspaper advertisments, taking precedence of the booked feature on the same program—a very unusual happening.

President A. E. Smith, of Vitagraph, is expected to stop over in Chicago on his return from the Los Angeles studios, about the middle of the present month.

"Woman He Chose" Going Strong.

"The Woman He Chose" closed a successful run at Barbee's Loop Theatre, Saturday, May 1. J. B. Koppel, managing director of that house, says concerning the picture:

"It is with the greatest enthusiasm that we indorse 'The Woman He Chose.' The single thing that impressed Mr. Barbee and myself more than the capacity business was the expressions of appreciation by our patrons as they passed out. It is a great picture. We are pleased beyond words at having selected this production from the many that were offered to us for this open week in our theatre. We held them 'on the walk' for two and a half hours one night, and that tells the whole story."

The Mickey Film Corporation has booked the picture over the entire circuits of Lubliner & Trinz and the Ascher Brothers, for extended runs.

Carl Laemmle Visits Chicago.

Carl Laemmle came in from Universal City last week, making a short stopover before proceeding to New York.

Mr. Laemmle will leave New York July 8 on the steamer Olympic for a European trip and will return some time in October. He will visit the Universal offices in London and in other European cities.

Mr. Laemmle will be accompanied by his children, Rosabel and Julius, and by his brother Louis Laemmle, Mrs. Louis Laemmle and daughter. The Laemmle party, most probably, will also be accompanied by Julius Stern and Mr. and Mrs. Abe Stern.

Advertising for Exhibitors, conducted for Moving Picture World by Epes Winthrop Sargent, was the first department to be established by any trade paper to aid showmen with his publicity problems.

THE THIRD

A murder committed in a motion picture studio; circumstantial evidence points to the guilt of a girl star in that studio; the chief argument of the prosecution is a motion picture film which apparently shows the girl in the act of committing the crime. Certain dangerous men, to serve their own ends, seek to fasten the crime upon the girl, while her own friends do their best to save her.

With such a plot, with such a sterling actor as Warner Oland playing the "heavy," with such a charming star as Eileen Percy and with fast and furious action in every episode, you may depend upon it that this serial is there.

Produced by Astra
Written by H. H. Van Loan

Pathé
Distributors

EYE WITH WARNER OLAND AND EILEEN PERCY

"Tremendous Crowds," "Packed To The Sidewalk," "Phenomenal Business", Had To Increase Number of Days" "Stood 'Em Out In Worst Blizzard Of Season" is what happy exhibitors say of their success with

JACK DEMPSEY

in the million dollar serial

DAREDEVIL JACK

"'Daredevil Jack' is by all odds the best serial from a box office standpoint I have ever run. The first episode broke all previous records of the box office. The second increased admissions by 10 per cent. The third increased 15 per cent over the second, all without extra effort. We can hardly accommodate the crowds."—*H. B. Varner, Lexington, N. C.*

"I was dubious about putting on 'Daredevil Jack,' but have now used three episodes. Our success has been the talk of the town. My receipts have been bigger than on any previous serial. Business has been more than satisfactory." — *L. Morse, Metropolitan Theatre, Cincinnati, O.*

"Business wonderful at advanced prices. Women patronage increased 100 per cent. Attendance increased over 1000 over regular Monday." — *B. G. Wheeler, Royal Theatre, Dayton, O.*

"Played 'Daredevil Jack' yesterday to capacity house. Broke all previous records. Some serial."—*Max Marcus, US Theatre, Cleveland, O.*

"Played 'Daredevil Jack' yesterday with greatest box office receipts in history of house. I think this wonderful as I have been in same stand six years."—*R. Gray, Majestic Theatre, Cleveland, O.*

" 'Daredevil Jack' going over big. Serial a dandy. Believe it is going to be biggest cleanup in serial history."—*E. Gailey, Crystal Theatre, Wayne, Neb.*

" 'Daredevil Jack' a good serial and I am enjoying a fine business on it."—*A. Martini, Dixie Theatre, Galveston, Tex.*

"In spite of snow, rain, hail and gale that blew people off their feet, we packed them in on 'Daredevil Jack.' To say we are 'contented' is to put it mildly. We are more than satisfied with receipts and picture. We expect to break all records with it."—*Princess Theatre, Milwaukee, Wis.*

"May I hold over 'Daredevil Jack' for use Tuesday? Everybody greatly pleased and hundreds turned away."—*O. J. Motry, Lyric Theatre, Tiffin, O.*

"Jammed them in for three days with 'Daredevil Jack.' It breaks record for the house. Sorry I didn't book it for a week."—*Sam Carver, Family Theatre, Buffalo, N. Y.*

"Business on 'Daredevil Jack' phenomenal. We are featuring same over eight acts and lining them up for half a block."—*Fred Leonard, Pres., Lenwood Amusement Co., Indianapolis, Ind.*

"I broke all records, both afternoon and evening on 'Daredevil Jack'." — *C. J. Sager, Orpheum Theatre, Toledo, O.*

" 'Daredevil Jack' exceeds as business getter all other serials I have played. Have had to turn a bunch of people away. Packed to the sidewalk."—*Northern Theatre, Columbus, O.*

"You were right and I wrong in our opinion of 'Daredevil Jack.' I booked it against my judgment. It broke our record for serials and increased the second week over $300.00. It appears to me it will be the greatest serial I have ever played."—*Hal Smith, Ferry Field Theatre Co., Detroit, Mich.*

"I have played the first two episodes of 'Daredevil Jack.' This is sure a guarantee profit serial. With the first two episodes my box office registered the price of the whole fifteen episodes and $27.00 over. It is the masterpiece of serials."—*Geo. Bearse, Rialto Theatre, Toledo, O.*

"We played to capacity business all day long on the first episode at advanced prices and business has increased to such an extent with the showing of the first five that we have had to add another day."—*Fred. O. Slenker, Spencer Square Amuse. Co., Rock Island, Ill.*

"Have been running 'Daredevil Jack' for several weeks and our business on it is phenomenal. I have had to cut down the length of my show to give my patrons more time to see the serial."—*M. K. Miller, Novelty Theatre, Pittsburgh, Pa.*

"Played 'Daredevil Jack' to the biggest Saturday business in history of the theatre. It also exceeded my following Sunday's business. Going over great."—*H. E. McDorman, Dearborn Theatre, Chicago, Ill.*

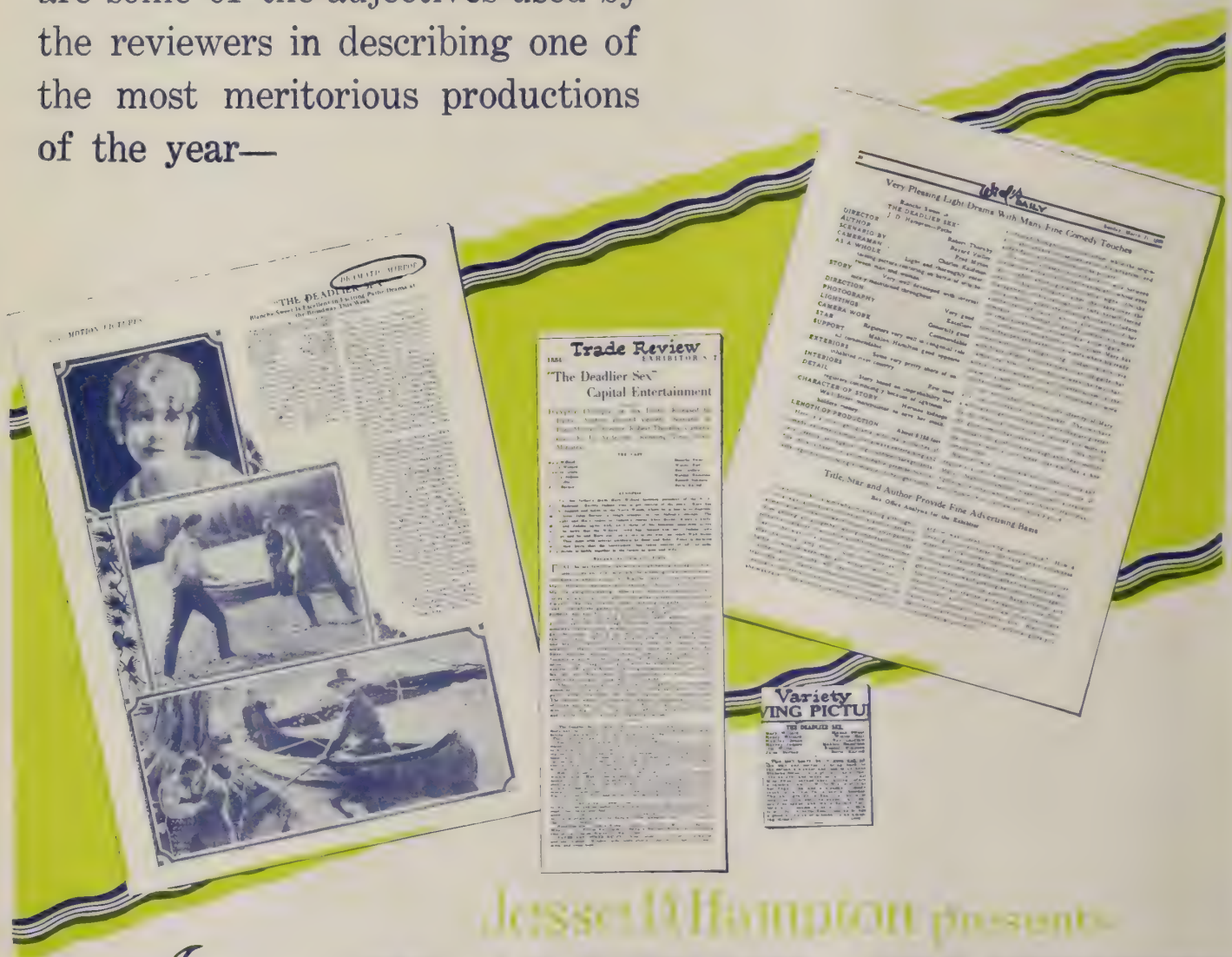
" 'Daredevil Jack' going big both here and at the Capitol. Have stood them out on each episode. Playing fourth at Diamond today and standing them out in the worst blizzard this winter."—*Diamond Theatre, Duluth, Minn.*

"Have broken all attendance records on 'Daredevil Jack.' Have shown to some tremendous crowds with some big pictures but never to so many as on this serial. Lobby and sidewalk crowded. It is the best serial and biggest drawing card of any serial I have ever shown."—*L. D. Joel, New Casino Theatre, Jacksonville, Fla.*

DID YOU EVER READ SUCH ENTHUSIASTIC LETTERS?
GET THIS MONEY-MAKER, QUICK!
Produced by Pathé Distributors Robert Brunton

They Came, They Saw, They Praised It!

"Capital," "excellent," "pleasing," are some of the adjectives used by the reviewers in describing one of the most meritorious productions of the year—



Jesse D. Hampton presents

A REAL Picture for YOU

BLANCHE SWEET

in Bayard Veiller's Drama

THE DEADLIER SEX

Directed by Robert Thornby

Pathé Distributors

Buffalo Bulletins

Attractions May 10-15.

Shea's Hippodrome: "The Heart of a Child" and "Wanted a Husband."
Strand: "The Sporting Duchess" and "The Brand of Lopez."
Palace: "Molly and I."
Empire: "Auction of Souls."
Family: "The Forbidden Woman."
Lyric: "The Mother of His Children."

Fire Damages Oriole Theatre.

THE Oriole Theatre, Bernard Vohwinkle, manager, was damaged $3,000 by fire on May 3, which is believed to have been started by a burglar who escaped after a patrolman had trapped him in the building. The policeman said he saw a man hiding in the front vestibule of the theatre early in the morning.

Intruder Probably "Fire Bug."

When the officer started to question him the intruder ran into the theatre, down the main aisle, making his exit by a door at the rear of the stage. The patrolman chased the man but the fugitive escaped.

On returning to the theatre to investigate, the patrolman found the stage in flames. He sounded an alarm, but before the firemen arrived the blaze had spread to other parts of the building. Detectives found that a cash drawer in the box office had been pried open, but no money was stolen.

Fines Theatre Flirter.

Joseph Medo, of Lackawanna, was fined $50 by City Judge Albert A. Hartzell when convicted of annoying Anna Hurd in Shea's Hippodrome. Before turning Medo over to a patrolman, the girl slapped him in the face, alleging his actions were shocking.

Movie Stars on Stage.

Francis X. Bushman and Beverly Bayne, who are now on the stage in the Oliver Morosco production, "The Master Thief," are getting into Western New York. The motion picture stars appeared at the Jamestown Opera House on May 12.

Thieves Rob Jubilee.

Thieves entered the office of Manager George A. Keating, of the Jubliee Theatre on Niagara street, in the Black Rock district on May 5. They stole $20 worth of stamps and two flash lights.

Park Theatre, Akron, Sold.

The Park Theatre in Akron, N. Y., has been sold to Wellington Berghorn and Theodore Stapleton by Charles F. Berghorn. Akron is a village close to Buffalo and the Park enjoys an excellent business.

Improving Arcadia Theatre.

The General Theatres Corporation, in which Harry Marsey, Al Becker and others are interested, have filed plans for interior alterations to the Arcadia Theatre. New seats will be intsalled and the interior elaborately redecorated. The cost will be $4,000, according to the plans.

Florida Flora

Give First Showing of Film.

THE Bioscope Film Manufacturing Company on May 6 gave a private showing at the Alcazar Theatre, Tampa, of the first comedy made by this company—"Introduce Me Quick." The invited guests were the stockholders of the company and a few newspaper men.

The comedy made a splendid impression on all who saw it, and it was announced that it already had been sold to the Exhibitors' Booking Association, Atlanta, Ga., and Jacksonville, Fla. The price secured for the comedy was $4,500, netting a profit of $700, or 18 per cent.

As the cost of much new equipment was included in the expense list, other comedies will cost much less and net a better profit. The concern has a large permanent studio near Sulphur Springs.

Making Movies on the Sands.

A moving picture company is at work at St. Petersburg, across the bay from Tampa, under the direction of C. Kelly. There are eighteen in the company and scenes are being taken at adjoining beaches. Comedies and other forms of cinema entertainment made in the Sunshine City will soon be on the market.

Cincinnati Comment

Attractions May 10-15.

Lyric: "Bubbles."
Walnut: "The Copperhead."
Boulevard: "The Prodigal Wife."
Strand: "His Wife's Money."
Gifts: "Mystery of the Yellow Room."

Lyric Has New Management.

McMAHAN & JACKSON, who recently purchased the Lyric Theatre, one of the leading playhouses of the city, opened the photoplay season May 9 with "Bubbles." J. Coates Lockhart, Scottish tenor, William Smart, Highland dancer, bagpipers and others were on the program. Messrs. McMahan & Jackson have made a pronounced success in the moving picture business in Cincinnati.

Summer Film Season at G. O. H.

The Grand Opera House summer movie season will be opened May 16 with "The Virgin of Stamboul." Only high class pictures will be shown.

Film Gets Veterans' Endorsement.

Hearty endorsement of the Americanism of "The Copperhead" and the work of Lionel Barrymore as "Milton Shanks" was given by officials of the various posts of the American Legion when they witnessed the picture as guests of the Paramount Company in the Little Theatre. Representatives of the G. A. R. and Women's Auxiliaries said the picture will do much to stimulate the legion's drive for members.

Filming Harmful to High Heels.

A movie film depicting dire distress caused by high heels worn on the wrong occasion was displayed at Hughes High School Monday night at a meeting in the "sensible heel" campaign of the Y. W. C. A.

Crime Ferrets See "Crime Play."

Cincinnati police and detectives witnessed a "movie lesson" in running down crime. Detective Chief Emmett Kirgan and his men were guests at a private screening of the "Mystery of the Yellow Room," preliminary to its engagement at Gifts. The sleuths were afforded an opportunity to advance their theories on the solution of the mystery before the final reel, containing the key, was presented.

"Forbidden Fruit" Garters—The Latest Fad.

Being worn here by Julia Faye, a Paramount player. The garter consists of grapes, an apple and a cherry.

Golden Gate Gleanings

"The River's End" Scores Big Hit.

MARSHALL NEILAN'S, "The River's End," has proved a great hit at the T. & D. Tivoli Theatre in conjunction with one of Manager Frank Costello's masterful prologues. Eddie O'Hara, publicity representative for the producer, came up from Los Angeles to attend the initial showing and found the town well plastered with attractive advertising, with the book stores co-operating in splendid fashion.

Japs Protest in Vain.

When the management of the Strand Theatre announced that it had booked "Who's Your Servant?" a storm of protests came from Japanese interests and Consul-General T. Ohta protested to the police against the screening of the picture. Corporal Peter Peshon, of the police censor board, and other city officials, viewed the film at a private showing and declared that they saw nothing objectionable.

Film Producers Visit City.

Harry Connelly, with a company of twenty-five, arrived here early in May to secure exteriors for a Goldwyn release.

Mabel Normand and party, including Tully Marshall, is here to spend a few days getting a different brand of scenery.

Mary MacLaren, formerly with Universal, recently spent a week at San Francisco to act as hostess at the Aero Club booth at the Aeronautical Show at the Exposition Auditorium. She stated that she would commence work very shortly with a company bearing her name.

Westwood Park to Have Theatre.

The new residence district west of Twin Peaks, declared to be the most beautiful of its kind in the world, will shortly have a moving picture theatre of its own, an announcement to this effect having been made by Baldwin & Howell.

San Franciscans Plan New House.

Nasser Bros. announce the completion of plans for the new Castro Theatre to be erected on Castro street, near Eighteenth. The house will have a seating capacity of 2,000 and will include many distinctive features. Adjoining the theatre will be a garden playground for small children with a nurse in attendance. J. R. Miller and T. L. Pflueger are the architects.

New House for Martinez.

A. A. McKeon, of Walnut Creek, has purchased property at Martinez, Cal., and is having plans drawn for a moving picture theatre with a seating capacity of about 1,000.

Sonora Theatre Changes Hands.

A. G. Clapp, of San Jose, Cal., has purchased the Sonora Theatre at Sonora, Cal., taking possession May 1.

New San Francisco Studio.

The C. P. I. Film Company has opened a studio at 2121 Market street and will conduct a school in addition to producing feature productions. The company is headed by Dr. Wilbert Le Roy Cosper, who is assisted by H. Patrick Kennedy, director, and Mary Leona Hutton, scenario editor. The first production will be "The Kingdom of Human Hearts."

Buys Equipment for Antipodes.

D. McKenzie, representing the Universal Sales Company of Sydney, New South Wales, has sailed for home after a month in San Francisco purchasing moving picture theatre equipment and a variety of other lines. He did his buying through the newly organized Pacific International Buying Center, which has opened display rooms in the Monadnock Building.

Beach & Krahn Improve Houses.

Extensive improvements have been made in the Strand Theatre, Berkeley, Cal., of which G. E. Thornton is manager. A marquee has been added and the house re-decorated throughout. The Chimes Theatre is now being refitted and plans have been completed for rebuilding the Lorin Theatre and greatly adding to its seating capacity. These houses are owned and conducted by the Beach-Krahn Amusement Co.

Washburn in "Mrs. Temple's Telegram" Is Current Paramount Artcraft Release

BRYANT WASHBURN comes back to make things merry in the Paramount Artcraft version of a famous old farce comedy, "Mrs. Temple's Telegram," the release date of which is May 9. Incidentally, in view of the success scored by Washburn in "Too Much Johnson" and "Why Smith Left Home," both adaptations of popular stage farces, his current vehicle was booked for the present week at the Rialto Theatre, New York City.

The authors of "Mrs. Temple's Telegram" were Frank Wyatt and William Morris, both of them actors as well as playwrights, the former being an Englishman who has appeared in support of Henry Irving and other famous stars and the latter an American. Mr. Morris also played a role in the original cast when the play had its premiere at the Madison Square Theatre, New York, February 1, 1905.

Mr. Washburn's role is that of Jack Temple, a young husband who is being pursued by a "vamp" and has the misfortune to be locked for the night with her on the roof of a department store. Jack invents a John Brown, with whom he claims to have spent the night. But his wife is suspicious and sends a telegram to Brown, and by chance there happens to be a real Brown living on the very street that Temple thought was fictitious. Then real complications ensue.

Wanda Hawley Is Featured.

Wanda Hawley, who has the role of Mrs. Temple, is featured, as is Walter Hiers in the role of Frank Fuller. Carmen Phillips plays the siren and clever character roles are interpreted by Sylvia Ashton, Leo White and Anne Schaefer.

James Cruze directed the production, while the adaptation was accomplished by Elmer Harris, author of the musical comedy hits, "So Long Letty" and "Canary Cottage," now a permanent member of the Famous Players-Lasky scenario staff.

Farrar to Produce in East for Associated Exhibitors

WITHIN two weeks Geraldine Farrar will begin work on "The Riddle: Woman," her initial production for Associated Exhibitors, Inc., at the former Thanhouser Studios in New Rochelle. Director Edward Jose at present is busy gathering a staff of such calibre as to insure high class production.

Miss Farrar at present is on a concert tour through the South, and will return to New York within a week.

Realart Broadway Successes Enliven "Lady in the Swing"

THE record for Realart runs at Broadway took a sudden spurt last week when three new productions were booked, jumping the total from nine in a row to twelve. As a result the month of May will see Realart paper plastered over the nearly White Way in a liberal fashion. The young lady in the swing atop the Hermitage Hotel building is scheduled to make a couple of complete loops in celebration of the event.

"Sinners," which was the star boarder at the Capitol Theatre during the week of April 25, was listed in the Realart record books as No. 8. A short time ago "The Stolen Kiss" was on the screen of the Rialto Theatre for a week. It was No. 9. The record remained there until last week when Edward Bowes, managing director of the Capitol Theatre, ordered "The Deep Purple," an R. A. Walsh Production presented by Mayflower Photoplay Corporation, for the week of May 2.

Hugo Riesenfeld Interested.

Somebody tipped Dr. Hugo Riesenfeld off that "Miss Hobbs," Wanda Hawley's first Realart picture, was a winner. He walked over to see Lester W. Adler, Realart's New York manager, and took a contract for the production for the Rialto Theatre during the week of June 6. Next a "sold tag" was hung on "Nurse Marjorie," Mary Miles Minter's recent production, and orders were given to have it delivered to either the Rialto or Rivoli theatres on May 3.

"Animated Cartoons" Tells Interesting Secrets of Work

"ANIMATED CARTOONS," by E. G. Lutz, is a book of 261 pages that actually covers the subject which it treats in a satisfactory manner. It serves a twofold purpose in that it both satisfies the curiosity of those who have wondered by what magic the clever animated drawings, whose screenings so amused them, are produced as well as indicates to the would-be cartoonist the methods to be employed.

The book is well illustrated with photogravures, sketches and diagrams showing the "how" and "why" of the various processes and operations. So well indeed is the book illustrated that the list of pictures and diagrams fills the greater portion of a six-page index.

The scope of the work is best indicated by reproducing the table of contents which is as follows: the beginning of Animated Drawings, the Genesis of Motion Pictures, Making Animated Cartoons, Further Details on Making Animated Cartoons, On Movement in the Human Figure, Notes on Animal Locomotion, Inanimate Things in Movement, Miscellaneous Matters in Making Animated Screen Pictures, Photography and Other Technical Matters, On Humorous Effects and on Plots and Animated Educational Films and the Future.

The book is published by Charles Scribner's Sons, New York City, and the price is $3 net.

Constance Talmadge Secures Hoyt's "A Contented Woman"

FROM the Arthur S. Kane offices comes the news that Charles Ray has just completed the sale in Los Angeles of "A Contented Woman," the second of the famous Hoyt comedies to be disposed of by the First National star. Joseph M. Schenck has acquired the screen rights to this farce-comedy as a vehicle for Constance Talmadge. Mr. Ray disposed of "A Texas Steer" a week ago to Samuel E. Rork.

Proving himself to be as good a business man as an artist, Mr. Ray shortly after embarking upon independent production negotiated for the screen rights to fourteen of the most famous of Charles H. Hoyt's dramatic works for the uses of his producing company. Although the purchase price of these stage plays was highly Mr. Ray's judgment as to their screen value is being borne out by the deals he has just completed with two big film men of the West Coast.

"Silent Barrier" Ready for Showing.

"The Silent Barrier," first picture by Sir Louis Tracy to be filmed under the Gibraltar banner by Louis Tracy Productions, Inc., will be ready for preview within a few days. It is now well advanced in the titling stage. The cast includes, besides Leah Baird, the star, Sheldon Lewis, Gladys Hulette, Donald Cameron and Corrinne Barker.

Lay Off South America!

Sure! "Lay off"—if you want to keep away from the most stable market in the business today. Don't give it a thought—if you wish to lock the door to expansion that will be the mainstay to your future.

BUT—

If you want strength in all Spanish and Portuguese speaking countries below the Rio Grande, in the West Indies, the Philippines, in Spain—if you want to add prestige to any picture you sell or play in any of these countries—then

Use Cine-Mundial

14,500 readers go to the theatres that play pictures advertised in Cine-Mundial. It is their amusement magazine. They buy it, read it, cheer for it, use it.

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City

Vitagraph Head Returns East.

Albert E. Smith, president of Vitagraph, has arrived in New York City after a six-months' visit to the West Coast, where he spent much of his time at Hollywood, Cal., where Vitagraph's western studios are located.

Mr. Smith has made a practice of making two trips each year to the center of motion picture activities in California, planning to remain away from his offices at the Brooklyn studios for about six weeks on each trip, but his latest visit west stretched itself out to six months, during which time Mr. Smith made many changes at the Hollywood studio, greatly increasing its facilities and production.

"Courage of Marge O'Doone" Is Booking Fast Everywhere

ALTHOUGH the finished prints of "The Courage of Marge O'Doone," Vitagraph's special production of the popular novel by James Oliver Curwood, have been reaching the various Vitagraph exchanges only during the past few days, heavy sales are being made in all parts of the country and Canada.

Within the past week additional bookings have been recorded as far south as Texas and as far west as California, with the Middle West and eastern territory crowding the various branches for prints. One of the most recent bookings was for fifty-seven days in the Proctor theatres in New York city and state and nearby territory, and sixteen days in Poli theatres in New Haven, Hartford, Bridgeport, Waterbury and other cities.

Many Contracts Recorded.

Contracts were just closed in Dallas, Houston, Ft. Worth, El Paso, San Antonio, Waco, Austin, Abilene, Temple, Wichita Falls and Dennison, and from the Detroit exchange came word that contracts had been signed for several of the larger cities in the territory, notably Flint, Saginaw, Kalamazoo, Battle Creek and Lansing.

Wheeler, W. Va.; Butler, Pa.; Providence, R. I.; Springfield and Holyoke, Mass,; Sioux Falls, S. D., are some of the widely separated cities that have contracted for the production within the past few days. These cities, however, do not include the motion picture centres where the various Vitagraph exchanges are located and which made their bookings far in advance.

Clyde Cook Entertains Party of Australians in Hollywood

BEFORE he has had nearly enough time to become acclimated to California weather Clyde Cook, eccentric dancer and comedian, who recently left the New York Hippodrome for Fox Sunshine Comedy work on the coast, has been called upon to enact the dual role of comedian and host of the extensive Sunshine Comedy section of the Fox lot in Hollywood.

During his early career on the stage Clyde Cook established a strong friendship with a number of troopers of the Australian forces who later participated in the war. A party of these men visited Cook at the Fox studios in California during a tour of the United States, and it was a gala occasion. Photographs were taken of the soldiers with several of the Fox stars, including Clyde Cook.

While the directors waited and smiled, Clyde Cook towed his old friends about the studio grounds and through the various departments of the plant, which is one of the largest in California, introduced them to all the Sunshine Widows who form the backgrounds for the Anglo-American comedian in his celluloid comedies, and dined them at the studio restaurant.

Holmes Leaves for Three Months' Tour of Near East, Turkey, Spain and Bohemia

BURTON HOLMES, globe trotter, lecturer and author, whose Paramount-Burton Holmes Travel pictures are recognized as the last work in travel series, will sail from New York on May 19 on another film-gathering voyage. His tentative itinerary calls for a three months' tour of the Near East, Turkey, Spain and part of Bohemia. He will return to this country around the end of August to fulfill a lecture tour which starts early in September.

Mr. Holmes will probably travel first to Cherbourg, proceeding overland to the South of France and from there either to Port Said or Alexandria, Egypt. From one of these ports he will travel directly to Jerusalem where he plans to make an intensive study of the Zionist movement and the agrarian and colonizing plans which are now being consummated in the Holy Land. This will be the prime object of his trip to the Near East, although if conditions are favorable he may make a detour south of Jerusalem covering the ground won by General Allenby in his advance against the Turks.

To Study Land of the Turks.

The completion of his aims in the Holy Land will be the signal for his departure for Constantinople where Mr. Holmes intends to make a study of existing conditions under the new regime, as well as to take a series of interesting pictures depicting present-day life in the land of the former Ottoman empire.

While Jerusalem and Constantinople will be the main objectives of Mr. Holmes' journey, he will also visit Spain, Italy and Switzerland. From either one of the two latter countries he will make a side trip to Prague, Bohemia, in June to take in the "sokol," the national exhibition of 12,000 representatives of the gymnastic societies of the country who annually give a demonstration of calisthenics said to be the most comprehensive in the world.

Owing to uncertain conditions in the zones he is to visit, Mr. Holmes will travel very lightly. His only companions will be Dr. George Earl Roeguel, student and lecturer on political science subjects, and Herford T. Cowling, Mr. Holmes' chief cameraman, who will join the party from Spain where he is just at present turning the crank.

Has Filmed Almost Every Land.

"The ideal which I have in mind for these pictures," says Mr. Holmes, "is a subject that will not be a series of scenes or incidents, but one that can tell a complete story in two reels, maintaining constant interest and mingling beauty of scenery with dramatic interest."

Mr. Holmes, it will be recalled, was one of the first travelers to turn his attention to the film field. He made his first pictures in Europe in 1897 when the motion picture was almost unknown. The following year he took pictures in the Philippines during the insurrection and in 1898 he filmed famous scenes in Hawaii. Since those early days he has been constantly adding to the Paramount-Burton Holmes Travel pictures until, at the present time, he has covered practically every known country in one or more releases.

Louis Mayer Buys MacGrath Story.

Louis B. Mayer, producer of Anita Stewart and Mildred Harris Chaplin First National attractions, has purchased the world's motion picture rights of Harold MacGrath's Saturday Evening Post story, "The Drums of Jeopardy." It was not announced for which of his stars the story was secured.

"Ye Gods! How Can You Do It for Three Bucks?"

"If it were $30 instead of $3, I would just as gladly pay it"

RIALTO PRINTING COMPANY
1239 Vine Street, Philadelphia
Herald, Programs, Advertising Novelties

May 5, 1920.

Chalmers Publishing Company,
New York City.

Gentlemen:

Enclosed please find check for $3 in answer to your kind reminder that I must renew my subscription.

Do not consider it "hokum" when I say that if it were $30 instead of $3 I would just as gladly pay it.

I personally write the majority of the programs for this territory and find the M. P. World indispensable. It's an asset to anybody in the business.

It will not be amiss at this time to thank Walt. Hill for the many pleasant minutes I get with each issue with his "Rambles"; for the exploitation helps of Mr. Sargent, and the new "Clip and Paste." Ye gods! how can you do it for three bucks?

With best wishes for your continued success and trusting you will pardon this noisy effusion of thankfulness, I am

Respectfully yours,

"LEW" GOLDSTEIN.

Cecil B. De Mille.

Metro Engages E. J. Ratcliffe for "Love, Honor and Obey"

E. J. RATCLIFFE, who has been engaged to play Holbury, the "heavy," in the S-L all-star production of "Love, Honor and Obey," a picturization by Eugene Walter, of Charles Neville Buck's novel, "The Tyranny of Weakness," at Metro's New York studios, is a veteran of the stage remembered by New Yorkers as a member of Daniel Frohman's stock company at the old Lyceum Theatre in New York.

Mr. Ratcliffe was born in London and went on the stage as a boy. He gave it up to seek his fortune in India, where he worked on a silk plantation until fever drove him back to England. There he returned to the theatre, playing with Mary Anderson. He came to America with her and has been playing here ever since.

His first appearance in pictures was made four years ago in "In the Palace of a King." Since then he has appeared with Ethel Barrymore, Florence Reed, Petrova, Madge Kennedy, Eugene O'Brien, Marguerite Clarke and Norma Talmadge.

The S-L production of "Love, Honor and Obey" will be released by Metro. Wilda Bennett, Claire Whitney, Kenneth Harlan and George Cowl are some of the players in the all-star cast. Leander de Cordova is the director.

Mildred Davis to Continue in Support of Harold Lloyd

MILDRED DAVIS, the young western girl who jumped into fame by her performances opposite Harold Lloyd in his series of $100,000 two-reel comedies distributed by Pathe, has renewed her contract with the Rolin Film Company. This insures her appearance with Lloyd in his second series of two-reelers, the first of which is now under way in the new Rolin studio at Culver City.

Miss Davis made her debut in two-reel comedies with Lloyd in "From Hand to Mouth." She achieved instantaneous success for her youth and beauty, coupled with her ability to portray comedy roles, established her as a leading woman of the first magnitude.

Miss Davis is probably one of the youngest leading women in filmdom, but she has had an extended career, which began with her apearance in one-reel comedies produced by Hal E. Roach, president of the Rolin Film Company.

Cecil B. De Mille Renews Contract with Famous Players-Lasky; Rejects Big Offers

CECIL B. DeMILLE, the noted motion picture director, has signed a contract for five years with Famous Players-Lasky Corporation. Mr. DeMille, who, for more than five years has been director general and a member of the board of directors of the Paramount organization, and whose old contract is about to expire, made a flying trip from Los Angeles to New York to consider offers from several other organizations. Mr. DeMille, after investigation, decided not to accept the offers.

Leaves for the Coast.

After completing his arrangements, Mr. DeMille left New York at once for Los Angeles to begin work on a new production in which he will introduce to moving picture patrons a new leading woman who, he believes, will outrival Wanda Hawley, Bebe Daniels, Gloria Swanson or any of the other beautiful women who have become famous in Cecil B. DeMille productions.

The announcement of the signing of Mr. DeMille's contract was made by Adolph Zukor, president of Famous Players-Lasky Corporation.

"In signing this new contract, Mr. DeMille paid a great tribute to Famous Players-Lasky Corporation," said Mr. Zukor. "He had received offers of immense salaries from actually every other organization of any consequence. He decided to remain with us solely because he felt that in our organization he could produce finer pictures than in any other, and that these pictures would obtain wider distribution and better presentation. He had the entire industry to choose from, and, after thorough investigation, made as a business man as well as a director, selected Famous Players-Lasky Corporation."

Goldwyn Buys "The Concert," Leo Ditrichstein's Vehicle

WITH the purchase of "The Concert," in which Leo Ditrichstein made a success some years ago, the Goldwyn Pictures Corporation adds another well known play to its list of future productions. Recently, "The Great Lover" was purchased for picturization by this company, and the addition of the former Ditrichstein success to the list of coming Goldwyn pictures is indicative of the kind of comedy that this company seeks to present on the screen.

"The Concert," in its play form, was an adaptation by Leo Ditrichstein from the German version of Herman Bahr. It was produced at the Belasco Theatre on October 4, 1910, and after running more than a season in New York, played for several years on the road. The play has since been produced by many stock companies.

An interesting sidelight on "The Concert" may be seen in the personnel of the original cast. Supporting the star were Janet Beecher, Jane Grey, Catherine Proctor, Cora Witherspoon and Alice L. Pollock, who has since become well known as a playwright. The men in the cast were William Morris and John W. Cope. The play received the unstinted praise of the critics. One reviewer said that nothing more artistic or more completely satisfying in the way of pure comedy than "The Concert" has been seen on the local boards for many a day.

Eugene Mullin Joins Gibraltar.

Eugene Mullin, former scenario editor of the Vitagraph, Universal and Goldwyn, has associated himself with Arthur F. Beck, president of Gibraltar Pictures, and will signalize his new connection by adapting Gellett Burgess' "The Heart Line," production of which will begin shortly at the Robert Brunton Studios, Los Angeles, recently leased by Gibraltar.

Five High-Class Posters on "Thirtieth Piece of Silver"

THE American Film Company, Inc., announces five high-class posters on "The Thirtieth Piece of Silver," starring Margarita Fisher and King Baggot. A colorful one-sheet shows the stars standing with their tennis rackets against the bloom of an apple orchard. It spells summer and romance to the casual passerby—two words that have a mighty appeal nowadays.

One of the three-sheets shows Miss Fisher at the crystal-gazers, depicting the fortune teller with her eyes rivited on the little glass ball, into which the girl also stares with amazement. The idea is in line with the present interest in things occult. Other posters supply a sentimental atmosphere.

All of the posters furnish cut-outs, and several may be combined with other accessories to provide striking effects in the way of lobby trimmings.

Columbia's Summer Scenario Course.

Photoplay making will be taught in a series of courses at the summer session of Columbia University, John J. Coss, the new director, announces. The courses, which will be given by Rowland Patterson, will take up the main problem of presenting a story through the medium of pictures. In the elementary course attention will be paid to the composition of cinematic plot as contrasted with dramatic and narrative plot.

Movie Queens in Overalls Shock Staid Tampa Dames and Worry Humane Society

TAMPA, FLA., May 8.—Accusations of "living a double life" were doubtless mentally hurled at E. W. Blossom, a director of the Hillsborough County Humane Society, a local newspaper man and correspondent for theatrical magazines, a few days ago.

The Humane Society was holding a business session at the De Soto Hotel, Tampa, and was in the midst of a serious discussion when a bevy of "overall girls" from the American Bioscope Company came tripping along. Lorgnettes were hastily adjusted and the girls were given a cold and icy stare.

"Who are those young persons?" one lady asked.

"Girls in overalls? How scandalous!" remarked others in chorus.

Director Blossom, whose back was turned on the scene of criticism, while he was figuring out some bids on printing, turned just in time to be hailed by Virginia Wells, Bioscope's leading lady.

"Ta, ta, Blossom, old top," she said.

There was a moment of silence and then the meeting proceeded with its routine work. Mr. Blossom does not know whether he is still in good standing with the society or not.

As Organizer and Creator of Good Will Irvin Salyerds Is Voted 100 Per Cent.

DURING the past three months, while the New York Legislature has been in session, Albany has become pretty well acquainted with the accomplishments of Irvin Salyerds, of Rochester, perhaps better known among his fellow townsmen and throughout motion picture circles, as "100 per cent. Salyerds."

The nickname well describes the man. As state organizer for the New York State Motion Picture Exhibitors' League, he has visited every city, village and almost every hamlet where such a thing as a motion picture show exists, with the result that the state league now contains about 1,000 members and within the next few months will be virtually a 100 per cent. organization.

Mr. Salyerds might well be termed a "motion picture hound." Scenting out the houses that have not become affiliated with the state organization, he is able to explain the advantages of joining in a way that has been productive of magnificent results. Today "100 per cent. Salyerds" has the record of bringing every motion picture house in Rochester first into the local organization and then into the state association; and he was also responsible for Rochester being 100 per cent. strong in supporting the successful fight to gain Sunday shows in the state, and at the state convention in Utica, Rochester was present to a man.

Twenty Years in Business.

Mr. Salyerds has been in the motion picture business for the last twenty years, sixteen of which have been spent in Rochester. When the business was in its infancy he was the first man to take a road show into the Canadian Northwest, turning the crank to the motion picture machine and lecturing at the same time. Those were the days when the film was run off into a sack and it was necessary for Mr. Salyerds to occasionally interrupt his flow of oratory to give the sack a kick in order that it might take in a few more feet of film.

Through Mr. Salyerds' efforts the thirty-two motion picture houses in Syracuse are all members of the state association, while the same holds true of the seventeen in Binghamton, twenty-seven in Rochester, sixty-eight in Buffalo and the seventeen in Albany. During the next few months to come, Mr. Salyerds will line up the smaller places throughout the state.

Irvin Salyerds.
Known to His Townsmen as "100%."

Here's Where Films Hold Good Influence Over Boy Who "Slugged" Candy Box

As well we know, the screen is flippantly blamed for all sorts of derelictions when youth plays a prank or slips into initial crime. Why not score one for films and presuppose that a photoplay of good morals was being screened when this happened—on April 29, to be exact—in Salt Lake City? Read on:

A letter enclosing 45 cents in silver coins was received through the mail by Manager George E. Carpenter, of the Paramount-Empress Theatre, Salt Lake City, from an unknown person who explained that the money was to cover the cost of candy removed from boxes in the theatre through the use of slugs. The letter appeared to be in the handwriting of a youth, and its tone indicated that he forwarded the money after having become conscience stricken following the realization that the action was tantamount to theft.

The letter accompanying the money read: "My friend and I put slots in your candy boxes today in the show. We have put 45 cents in here to pay for the candy we took. We did not think we were stealing at the time."

There was no signature.

British-Produced Pictures Get Canadian Circulation

ENGLISH film productions, the release of which in Canada is controlled by the Anglo-Canadian Picture Plays, Ltd., of Montreal and London, England, will be marketed in the Dominion as "British Mastercraft Productions" through the Specialty Film Import, Ltd., Canadian distributors of Pathe and other pictures. The long-expected release of the first of the "Mastercraft" features actually took place on May 9 from the Montreal, Toronto and St. John offices of the Specialty Film Import, Ltd. The first picture of the new series is "The Ware Case," starring Lang, who was seen recently in Canadian cities in "Mr. Wu" (another British subject) and Violet Hopson. "The Ware Case" is a Broadwest film.

According to the schedule arranged, the Specialty company fixed upon May 16 as the Canadian release date for "His Dearest Possession," a Hepworth picture starring Henry Edwards and Chrissie White. Following this was "The Keeper of the Door," a Stoll picture with Peggy Carlisle and Basil Gill for release on May 23 and May 30 has been fixed for "The Kinsman," another Hepworth attraction in which Miss White and Mr. Edwards are seen.

Boost "Masterpiece" in St. John.

While L. E. Ouimet, president and general manager of the Specialty Film Import, Ltd., was spending several days in Vancouver, B. C., to confer with his local manager regarding British Mastercraft pictures before proceeding to California to investigate conditions in the industry there, Mr. J. B. MacKay, manager of the Anglo-Canadian company at Montreal, was a visitor in St. John, N. B., on the East Coast of Canada, to arrange business matters at the St. John office of the Specialty Film Import. While he was in St. John, Mr. MacKay secured whole page space in the St. John Standard for an announcement regarding the new film alliance and for a description of the plays and the stars that will be seen under the "Mastercraft" trademark.

Blondes of All Hues Come in Answer to Eddie Polo Ad

EDDIE POLO, the Universal serial star, reached New York several days ago with a great idea. Having completed his latest serial, "The Vanishing Dagger," he decided he needed a bewitching blonde as heroine in his next chaptered photo thriller.

Wanting a girl with little or no motion picture experience, he concluded that an advertisement in the New York newspapers would bring a few likely applicants. He called a convention of blondes for last Saturday afternoon in the grand ball room of the Hotel Majestic.

Blondes Abound in Profusion.

He was overwhelmed. He had blondes of every shade. Among those present were moving picture aspirants from every known profession, and some with no profession at all. Polo selected several and made tests of them. He has not decided which one he will choose.

The serial star came East to take about 30,000 feet of film for his next serial, the title of which has not yet been selected. It will be a circus serial, and will to a large extent be a screen autobiography of Polo's early life, when he was a circus favorite.

Akron's New Rialto Opens as Crowds Acclaim Needed House

THE Rialto, newest and largest motion picture theatre in Akron, Ohio, was opened to the public May 7, to an immense audience, with hundreds turned away. It is a handsomely appointed house, situated in the outskirts on East Market street, opposite the Goodyear Rubber Company's plant.

It has a balcony, which with the main floor will accommodate over 1,200 people. The opening attraction was Marshall Neilan's "The River's End." The policy will be to show pictures for three-day runs.

Equipped with All Conveniences.

The Rialto has every modern convenience and surely will make a hit with the folks in Akron, which has for a long time needed large theatres. Horwitz & Co., of Cleveland, a concern which operates the Olympia and New Palace theatres, in that city, owns the Rialto.

Manager Horwitz on the opening night was host to a party of associates and city officials. About twenty-five film men traveled from Cleveland.

Lubliner & Trinz Sign for Vitagraphs.

Vitagraph's increased activities in Chicago and its environs, consequent on the ever growing popularity of its productions, has just been further evidenced by the addition of twenty-six first class theatres which will now present Vitagraph stars. Through contracts just signed with Lubliner & Trinz fourteen theatres controlled by them were added to those already showing Vitagraph productions and twelve more were added through a similar contract with the Ascher Brothers, who have now included the Larry Semon comedies in their bookings, and who will exploit and present them as features.

The addition of the twenty-six new theatres is entirely without the Loop district. All of the theatres are within the city limits of Chicago, but many lies in the outlying districts. Many of them play the day and date.

Eleanor Fried.

Who was business manager of the Universal serial expedition to the Orient to get scenes for "The Dragon's Net."

Camera Work Is Completed on Wanda Hawley's "Miss Hobbs"

CAMERA work on "Miss Hobbs," Wanda Hawley's first production as a Realartist, has been completed at the Realart studios in Hollywood and the work of titling and cutting is now being done. The picture will be ready for release, as promised, early in June.

The final scenes for the picture were taken at Carmel, Cal., a famous historical shrine, where Director Donald Crisp took the company for some exterior shots. He is said to have obtained some exceptionally beautiful outdoor scenes.

The cast which supports Miss Hawley is distinguished in its own right. Harrison Ford, the leading man, has appeared in leading roles with many favorite picture stars. Helen Jerome Eddy has a prominent part and is reported to have made an excellent foil for Miss Hawley in the comedy situation of the play.

Walter Hiers, well-known character man, also has a prominent role, and others in the cast include Julianna Johnson, Jack Mulhall, Emily Chichester and Frances Raymond. The settings are reported to present some entirely new and distinct ideas in decoration, in harmony with the leading character in the story.

Rawlinson Makes Pathe Debut as Star of Blackton Picture

HERBERT RAWLINSON, one of the most popular leading men on the screen, makes his debut under the Pathe banner as star of "Passers By," J. Stuart Blackton's screen version of the stage success by C. Haddon Chambers. Mr. Rawlinson was engaged by Mr. Blackton especially for this production, because of the ideal qualifications he possesses for the character of Peter Waverton.

Tom Lewis, Dick Lee and W. J. Ferguson are seen as the male support of Mr. Rawlinson. Tom Lewis portrays "Cabby," the lovable, human London cab driver, who is one of the "passers by" prominent in the Chambers play. Dick Lee has for years been rated with the foremost character actors of stage and screen, while Mr. Ferguson for nearly forty years has held a prominent position in theatricals.

Commodore Blackton, in "Passers By," introduces some new mechanical effects by transferring the fogs of London to the screen in all their natural density.

By Taking Advantage of Exchange Rate, Eleanor Fried Outwitted Wily Chinese

HOW a Yankee girl, trained in the film world, outwitted wily Chinese in their own country, became known recently with the return to her home in New York City of Miss Eleanor L. Fried, who managed the Universal Walcamp serial expedition to the Orient.

Though not far removed from her 'teens, Miss Fried was entrusted with the business management of the expedition, a $200,000 job, and that she made good is very evident from the reports she has turned in to President Carl Laemmle. Under her official care were the nineteen members of the expedition, including Marie Walcamp and her company, and a great quantity of baggage.

Perhaps the most interesting and original of Miss Fried's exploits occurred in China. She found that the American dollar varied in value from 78 to 79 cents up to 85 or 90 cents. She also learned that the hectic exchange rate varied considerably from day to day, sometimes as much as 4 or 5 cents on the dollar.

Waited for Rate to Go Up.

Miss Fried got her Yankee wit to work. When the exchange rates went down, she put off paying bills until the rate went up again, which usually would be in three or four days. When she could not delay payment, she borrowed from the local banks on the strength of her letters of credit, paid her bills, and then reimbursed the banks when the value of the almighty (in America) dollar jumped up again.

By playing this game assiduously Miss Fried saved a considerable sum of money for Universal.

Probably the most vexing experience of the entire trip, which took the party to the Philippines, China, Japan and Hawaii, occurred in the "Land of the Rising Sun." Miss Fried's time was largely taken up with unwinding the volume of red tape of Japanese officialdom and in warning the company against infraction of the many Japanese police regulations.

Difficulties in Japan.

Try as she would, Miss Fried could not secure the thorough co-operation of the Japanese police in clearing a working space every time Director Henry McRae began "shooting" a scene. Thousands of curious Nipponese thronged around, some even crowding so close to the camera as to be able to peer directly into it.

So the stunt of using a dummy camera to collect the crowd was used and for a time proved successful. It was not long, however, before the natives "got wise" to it, though property men, different actors and even Miss Fried acted in front of the dummy camera to allay suspicion, and the old difficulties were encountered again.

Warm Reception in Philippines.

The party had one unpleasant experience in Tokio. A Japanese coolie was hired to play in a scene. His part was merely to demand money of an American who tried to quit his rickshaw without paying. A Japanese policeman protested that in the eyes of the American people it would seem that the coolie was seeking alms of an American. And the Jap stuck to his point, despite Miss Fried's explanation that, if anything, it was the American who appeared to disadvantage for trying to evade payment.

In China the party was warmly welcomed everywhere it went, and some exceptionally fine scenes were secured. This was also the case in the Philippines, where Governor General Harrison put a vessel at the disposal of the company and extended every possible countesy.

How Did She Do It?

Another stunt which Miss Fried put over—though she doesn't know how she did it—was in China, when the party was seeking return passage to the United States. The agent told her she would be lucky to secure passage for her party before August, and that even then it would have to be split up.

"Oh, no," said Miss Fried, "I'm going back right off if I have to swim or paddle a canoe."

The agent laughed at her.

"Now, remember," said Miss Fried, on leaving, "you are to wire me when I can have transportation and I expect to hear from you within two weeks."

Of course she wasn't really severe about it, and within a week the telegram came that her party was booked to sail within another week.

Miss Fried was also of great assistance to Director Henry McRae in obtaining permission to film the Summer Palace, the Winter Palace and other important places in and around Pekin for scenes to be incorporated in "The Dragon's Net." In fact, say Universal officials who have talked with different members of the party, Miss Fried was "just generally on the job."

Dorothy Dalton Back from Charleston.

Despite day after day of rain at Charleston, S. C., during their three weeks' stay there, Harley Knoles and the Dorothy Dalton Company have returned to New York with exquisite shots of the famous Magnolia Gardens and other interesting locations in the old southern town, which they managed to squeeze in between showers, so to speak. With the exception of an accident scene, to be taken in New York, this marks the completion of Miss Dalton's second picture as a star of the Famous Players-Lasky Corporation. It is "This Woman—This Man," adapted from the Avery Hopwood play by Rosina Henley.

Not All the Drama Gets on to the Screen in the Moving Picture Theatre

WE hold no brief for Cincinnati 'Tis unnecessary. Cincinnati will continue to be Cincinnati, and news will be news regardless. Look at this from the "Queen City":

A small cartridge wedged in a seat in the Carrel Theatre, Eastern avenue, exploded when John Sallarger, twenty years old, attempted to sit down.

He sustained a flesh wound in the right leg.

It is surmised that the cartridge fell from the pocket of an overcoat hanging on the rear of the seat and rolled down into the hinge.

The Gem Motion Picture Theatre was the scene of much excitement when May Tribbe and Clemen Mitchell become involved in a dispute.

The woman, who was sent to the General Hospital to have a wound in the neck sewed up, told the police that Mitchell objected to attentions bestowed upon her by another man.

The "other man?" Well, he's in the last reel.

William Fox Engages Emile Chautard to Film Mystical French Detective Tales

ONE of the most important announcements coming from the executive offices of William Fox, president of Fox Film Corporation, during the present spring season is that just issued regarding the engagement of M. Emile Chautard, the French director. M. Chautard, whose artistic skill in staging many successful screen productions has brought him an international reputation, has been signed by William Fox to produce a series of "super-special" films.

Decision has already been reached by Mr. Fox as to the productions which first will go into work. They will be a series of the detective stories "Fantomas," the collection of fantastic and mystical tales by Pierre Souvestre and Marcel Allain. While small portions of these successful stories are already known to the screen, having been produced in Europe several years ago in a crude manner, it is announced by Mr. Fox that all the material which will be utilized for this series will be brand-new and will number twenty-six stories in all.

Not only has William Fox engaged M. Chautard, but he has further augmented his organization by the addition of the director's entire staff of cameramen, art and technical experts, cutters, property men and assistant directors.

Prominent in the personnel of Mr. Chautard's staff is M. Henri Menessier, well known in the motion picture field as an art and technical expert. One of the most recent productions the success of which depended largely upon the artistic efforts of M. Menessier was "The Red Lantern," a Chinese story of the Boxer rebellion. In this Menessier distinguishd himself as a period and design artist of greatest skill. He will begin at once the designing of the settings for Chautard "Fantomas" stories at the Fox studios in New York City.

Another of the staff which comes with Chautard to the Fox studios is Albert Lena, assistant director and location man, who possesses a keen knowledge of types and who will aid his chief in the general casting of the pictures. Jack Bizeul, chief cameraman of the company, will hace charge of the photographic work of the "Fantomas" productions and will be assisted by Tommy Brannigan, second cameraman of the company.

M. Chautard, it is announced, will write his own continuties for the films, as in the past, and Miss Irene Wheeple, whom he has brought with him to Fox, will continue in her capacity of cutter.

None of the principals for "Fantomas" are announced as yet.

Emile Chautard
Who is the Director for the Fox Corporation.

"Me for the City," Says Farmhand on Seeing Movie

THE moving picture is one of the influences working toward a depletion of farm labor, declares Representative Sisson, of Mississippi. The hard life of the farmer does not appeal to his boys and girls, who strike out for the towns at the first opportunity where they are attracted by the white lights, the moving picture shows and good pay."

In a long speech on the floor of the House, Mr. Sisson declared that the high pay offered by some of the newer industries, among them moving pictures, automobiles and professional baseball, are luring the boys from the farms, are causing a great waste of time and money and are making no returns to the country.

"The moving picture is another industry which is affecting our industrial life to a greater extent than at first thought might be apparent," he said. "In the city of Washington, D. C., alone there are about seventy moving picture shows. Thousands of men are engaged in manufacturing the moving picture machines. Still other thousands are engaged in producing the films, and other thousands running the shows in every city, town and village in America.

"Not one of these so engaged produces anything, but each of them is added to the already large list of consumers. It is estimated that about 37,000,000 people daily attend moving picture shows in America. Here again you find not only lost energy, but millions spent for pleasure of at least doubtful value in many cases."

Girls in Utah and Idaho Win Pickford Contest and Photos

THE Mary Pickford Club, of Heber City, Utah, with Miss La Rue Wilson as president, has been adjudged the winner of the Mary Pickford picture contest recently conducted through the photoplay department of the Desert News, Salt Lake City. Miss Pickford, herself, acted as the final judge, and of the five best letters forwarded to her, she selected the one written by Miss Wilson on behalf of the club.

The club will receive at an early date the large autographed art photograph of Miss Pickford, which she offered as the first prize. The other four letters, submitted to Miss Pickford, were so good, however, that she decided to give the author of each a smaller autographed portrait of herself, which she will do through the Desert News.

The four who will receive the smaller portraits are Miss B. Thomas, Sugar City, Idaho; Mrs. Arthur Johnson, Gunnison, Utah; Edna Child (age thirteen years), Murtagh, Idaho; Folke Thedell (age seventeen years), Salt Lake City, Utah. The five contestants who will receive pictures were selected as the authors of the best letters received from scores of readers of the News telling what class of pictures Mary should hereafter appear in.

Day Resigns as Publicity Head of Cosmopolitan Productions

HARRY I. DAY, for the past year director of advertising and publicity for Cosmopolitan Productions, has tendered his resignation effective June 1. It is understood he is associating himself in an executive capacity with a new combination details of which will be announced later.

"I am leaving Cosmopolitan Productions with the best of feeling for every member of the organization," said Mr. Day. "Henry M. Hobart, vice-president of the company, and my immediate superior, is one of the finest men I have ever had the pleasure of working under and I feel that my association with him was of the greatest benefit to me personally."

Day has handled some extensive advertising campaigns for Cosmopolitan Productions, among them the campaigns for "The Miracle of Love," "The Cinema Murder," "April Folly," and "Humoresque." Prior to his association with Cosmopolitan Productions, Day was a lieutenant in the army but before that he had been for five years a member of Famous Players-Lasky's publicity staff. He leaves Cosmopolitan Productions with the best wsihes of the entire organization.

Major Campbell Is Directing Paramount's "Burglar Proof"

LATEST of stage producers to enter the film world, Major Maurice Campbell is celebrating the early days of May by making his debut as a director for the Famous Players-Lasky Corporation. Major Campbell was assigned to produce "Burglar Proof," a Paramount Artcraft comedy which features Bryant Washburn. Tom Geraghty wrote the scenario.

Although the new director has had over twenty years of stage experience, he felt that he needed a thorough grounding in motion picture technique before entering actively into the work. He has spent the last six months as assistan to Cecil B. De Mille, Donald Crisp and other well-known film makers, learning the business from the ground up.

Had Newspaper Experience.

He graduated from newspaper work to make his bow in the theatrical world. His first star was May Irwin. Following this production he staged "Mistress Nell" in 1900 for his wife, the famous Henrietta Crossman. After a short period as co-producer with David Belasco he went "on his own" until 1908. In that year, with Henry Harris, he put on "The Christian Pilgrim," adapted from Pilgrim's Progress. It was a great artistic success.

Among Major Cambell's own plays perhaps the best known are "The Almighty Dollar," "Where There's a Will" and "Thou Shalt Not Kill."

Goldwyn and Hess Returning.

Samuel Goldwyn, president of Goldwyn Pictures Corporation, who has been in London for the past six weeks arranging for the distribution of Goldwyn Pictures in England and on the Continent, sailed for New York on the Mauretania on May 8. Gabriel L. Hess, secretary of the company, also is returning. An interesting announcement concerning the handling of the Goldwyn product in the foreign market is expected to follow the arrival of the Goldwyn executives in New York.

Richman to Support Anita Stewart.

Charles Richman, equally famous both in the legitimate and silent drama, has arrived in Los Angeles to play an important role in support of Anita Stewart in her latest Louis B. Mayer-First National attraction, "Harriet and the Piper," which is now being filmed at the Mayer studio under the direction of Bertram Bracken.

"The Scoffer" Is Acclaimed by a Jury of Twelve Officials

A JURY of twelve Mayflower Photoplay Corporation officials have witnessed a pre-release view of Allan Dwan's latest production, "The Scoffer." The verdict of the twelve was unanimous. It was to the effect that the production is one of the strongest ever screened.

There is action in "The Scoffer," with never a let-up on the heart-strain until the finish. That most fascinating incident to humanity—the entry into life of the young—is the alluring motif which ushers in the plot. The Scoffer (James Kirkwood), an upstanding figure, a doctor gifted with rare and progressive talent, a staunch believer in the omnipotent power that rules the universe, is suddenly distorted in mind through the vicious caprice of a nerve-racked woman (Rhea Mitchell) and the base treachery of an erstwhile chum in the profession (Philo McCullough). The Scoffer becomes a cynical and morose reviler of the Almighty power. He nurses this hell of hate into such vigor that he becomes its slave and vents his blasphemous views at every possible opportunity.

But there comes a moment when a wounded dog makes a slient but pathetic appeal to his slumbering humanity and he unbends his stern will to relieve the suffering brute's agony. His wondrous surgical skill is then invoked to save the life of a boy crippled by the onslaught of a whiskey-maddened father. The doctor struggles against his ruling demon of hate and his vow never again to raise a hand to help a human being. Finally, Margaret Hadden (Mary Thurman) challenges him to prove his claim that the power of man is greater than the power of God and in answer to this challenge The Scoffer undertakes an operation which he knows will save the boy.

A terrific storm breaks and the lights go out. The Scoffer, with his whole thought now centered on saving the life of the boy, is thus forced to admit defeat. Realizing his helplessness, he calls upon God for aid. The answer is a blinding flash of lightning. A great tree is shattered and instantly bursts into flames. The light thus furnished enables The Scoffer to complete the operation and the lad is saved.

According to tentative plans, "The Scoffer" will be First National's second release under the new contract with Mayflower.

Earle Williams Is Working on "The Purple Hieroglyph"

THE PURPLE HIEROGLYPH," a story of adventure on the Pacific Coast and an American romance shrouded in Oriental mystery, has been purchased by Albert E. Smith, president of Vitagraph, as the next Earle Williams production to follow "The Master Stroke." Chester Bennett will direct this feature, and is now finishing the script in collaboration with J. Grubb Alexander. Filming will soon start at Vitagraph's California studios. The story is by Will F. Jenkins and recently appeared in a popular magazine.

"The Purple Hieroglyph" is the mysterious sign attached to the death threats of a secret Chinese organization in San Francisco's Chinatown.

"Rio Grande" Booking Fast.

"Rio Grande," the Edwin Carewe production of the stage play by Augustus Thomas, has demonstrated within two weeks after the date of release that it is exactly the type of virile Western picture of the great outdoors that exhibitors have been wanting. It is full of fight and action, romance and love, and is filled with live scenes taken along the border country and in the mountains of Northern Mexico.

Among important contracts approved by the Pathe home office in the past week are Tally's Broadway, Los Angeles; Garrick Theatre, St. Louis; Colonial, Stockton, Cal.; Hippodrome, Toledo, O.; Grand, Reading, Pa.; Third Street, Easton, Pa.; Criterion, Washington, D. C.; Landers, Springfield, Mo.; Isis, Topeka, Kan., and the Colonial, of Lincoln, Neb.

New Taxes in Berlin Hit Screen Enthusiasts Hard

NEW Berlin taxes on motion pictures are hitting the German exhibitors and public hard, as they are much higher than the rates on other amusements. The tax on admissions begins with 10 pfenning (a mark is composed of 100 pfenning) on a ticket costing 1 mark, rises to 2.50 marks on one costing from 5 to 6 marks and from that point on amounts to 50 per cent.

Proprietors of picture shows also pay a daily tax of 50 marks on premises now covering more than 100 square meters, and then 25 marks more for each additional 25 meters.

On tickets to theatres, concerts and lectures, the tax begins with 10 pfenning on 2 marks, rises to 1.30 marks on tickets costing from 9 to 10 marks and reaches only 4.60 on tickets costing 20 marks.

Big Western Houses Sign for "Bringing Up Father" Series

THE Riveria, of Chicago, and Miller's, Los Angeles, are two more leading theatres in which the "Bringing Up Father" comedies, featuring Johnny Ray as Mr. Jiggs and Margaret Fitzroy as Maggie, will be seen in the future. In every important city in the country the comedies have been played by the principal theatres, and in scores of instances co-operation has been effected with the local newspapers running the comic strip of George McManus.

"Father's Close Shave," to be released on May 15, is the second of the series and the reputation established by the first picture, "Jiggs in Society," augurs well for the second one. The second picture is full of thrills and laughs, for Jiggs has some of the wildest adventures ever evolved for the screen.

A big cast supports Johnny Ray and Margaret Fitzroy. Laura La Plante is Nora, the daughter of the comedy pair. She was selected after a contest in which some of the most beautiful women in the film colony were entered.

East Indian Fete Filmed for Lytell Picture.

A Hindu street scene in "The Price of Redemption," Bert Lytell's forthcoming Metro special, is an exact reproduction of a street in the town of Baroda, India. Dr. H. R. M. Maddock, who spent many years in India in British Army service, is technical advisor for the picture. The set was constructed under the supervision of A. W. Alley.

The street, covering in all about three hundred feet, is formed in an angle. The houses and stores in varied colors, are made of cement and stucco, the lowest about twenty feet high, the tallest about seventy. As many of the inhabitants of the town are English, the signs on the stores are painted in both Hindu and English script.

Exhibitors Compliment Pathe Service on "The Third Eye"

THE Pathe branch offices have been complimented by exhibitors for the service they have rendered in connection with "The Third Eye," the fifteen episode serial which has been elected to succeed "Daredevil Jack" on Pathe's schedule.

Manager Stombaugh, of the Minneapolis branch, reports that the twenty-four sheet poster has made a big hit with the exhibitors in his territory. It is in three colors, showing a striking handling of red, yellow and blue. The paper, campaign books and other advance matter have been in the hands of the exchanges for some time now and exhibitors who have already booked "The Third Eye" were supplied the means with which to open up their campaign immediately, an item of high importance to the showman.

In addition to the extensive billboard advertising campaign mapped out for the serial, Pathe has made a large money appropriation for special newspaper advertising. The method to be adopted in distributing this newspaper advertising applies a co-operative scheme between the exhibitor proper and the exchanges.

The campaign book prepared by Pathe's exploitation department devotes space and articles pointing out the unusual opportunities for stunt exploitation which the picture affords, and gives a variety of illustrations of attractive and workable devices of this kind.

Goldwyn to Start Work on "Stop Thief" With Moore Soon

WORD is received from the Goldwyn studios at Culver City, that the mystery farce, "Stop Thief," soon will be placed in production, with Tom Moore as the star. In this, as in "Officer 666," which he has just completed, Moore will be directed by Harry Beaumont.

Although the cast for "Stop Thief" has not yet been selected, it is announced that Hazel Daly will be the star's leading woman.

In common with "Officer 666," "Stop Thief" has the distinction of being one of the most successful plays ever staged by Cohan and Harris. It ran for a full year at the Gaiety Theatre, New York, where it was first presented in the fall of 1913. As a road attraction, and later in stock, it was equally successful. With all of the scenes laid in one house, the action of this rapidly moving farce is supposed to transpire during the actual playing time of the piece.

"The Honey Bee" Gets Extended Bookings.

Extended bookings in representative theatres all over the country with the East much in evidence is indicative of the widespread appeal of "The Honey Bee," the "Flying A" Special, starring Mme. Marguerita Sylva. The high lights in the drama, particularly the renunciation of the man she loved by the heroine, Hilda Wilson (Mme. Sylva); the mother love which hungered for a home and children, leading to unconventional situations which bid fair to damage her good name; the remarkably realistic prize fight put over by Kid McCoy and Nigel Barrie, which turned a woman's budding love to a feeling of revulsion; and the comedy introduced by those experts, Albert Ray and George Hernandes, give some hint of the breadth of appeal in this Special.

Among the bookings received during the last few days are Miller's Theatre, Los Angeles; the Palace, San Antonio; the Boston Theatre, Boston; Majestic, Beloit, Wis.; Victory, Providence, R. I.; Olympic, of New Haven; William Fox Strand, Denver; Columbia, Washington, D. C.; the Strand, of Portland, Maine; and Hippodrome, of Warren, Ohio.

DIRECTORS! ATTENTION PRODUCERS!

We wish to call your attention to the fact that we have been operating a school in this city almost a year, teaching the art of Motion Picture Acting exclusively. Our business is conducted on a legitimate basis. We do NOT GUARANTEE ENGAGEMENTS. At present we have some very promising players, among them you may find the types you are looking for. Should you stop over here en route, pay us a visit. Kindly notify us in advance when you are coming. You may select your cast and try them out. Don't confuse us with the fly-by-night mushroom school. Classes meet Monday, Wednesday and Friday nights from 7:30 to 9:30, CLASSIC PHOTOPLAY STUDIO, 303 Studio Bldg., 9th and Locust Sts., Kansas City, Mo. Home 'phone, Main 8071. Milton Hyman, Director. P. S.—No one will be admitted to classes without presenting high-class bona-fide credentials. Would be's, has beens, fourflushers and hot air merchants, please take notice.

Myron Selznick Tells of His Efficiency Production Methods

A STRIKING example of the all-around efficiency in the making of Selznick Pictures has been revealed by Myron Selznick, president of the Selznick Pictures Corporation, in connection with Olive Thomas' forthcoming production, "Jenny."

Mr. Selznick believes, and justly so, that each and every person connected with the organization must and does contribute his mite toward the completion of first-class productions. Elaborating his statement, Mr. Selznick said:

"Following the example of all good builders of dwellings, we always lay the foundation for our pictures weeks in advance of actual production. For instance, just prior to accepting 'Jenny' for production, Olive Thomas, who is now working on that picture, was filming 'The Flapper' at our eastern studios. Now 'Jenny' was to be filmed at our West Coast studios, and it was essential that all details be formulated beforehand and forwarded promptly to Los Angeles in order to forestall any loss of time.

"And when Miss Thomas, after completing 'The Flapper,' arrived in the West, the first scenes for 'Jenny' were filmed the following morning. All of which proves that we don't ever attempt to place the cart before the horse."

"Jenny" is from the pen of the noted British author, Roy Lorniman. Laurence Trimble is directing the production.

American Has Campaign Book Describing "Slam Bang Jim"

A FLAME-COLORED campaign book of twenty-four pages is just off the press for the use of exhibitors booking the American production, "Slam Bang Jim," which has been adapted from "Snap Judgment." This book has been built up to help put over in a big way the comedy-drama it advertises and exploits.

Reproductions of the attractive posters, which include a 24-sheet, two 3-sheets, a 1-sheet and a 6-sheet, besides the 22 by 28 lobby portrait of William Russell and scene from the drama, all teeming with action and interest, introduce the reader to the main advertising features. Following reproductions of the newspaper cuts are practical exploitation suggestions which are effective and at the same time easy to put over.

There is also a generous supply of catch lines for ads and programs for which this dual-role, double identity farce is a prolific source. Thumb-nail synopses and notices for newspapers will prove a boon for exhibitors—in short, this campaign book will meet in a practical way the varied exploitation and advertising demands of the theatres in both the small town and large city.

Nazimova Beats Box Office Records at Merrill Theatre

THE biggest box office receipts for one week that the Merrill Theatre in Milwaukee has ever known were piled up by Nazimova in "The Heart of a Child" during the recent showing of that picture, when the Merrill held the production over for a second week after it had smashed all attendance figures for the first seven days of its run.

According to E. C. Bostick, manager of the Merrill and also of the New Strand, "The Heart of a Child" receipts for the first week of its run beat all previous records by $500.

The record established by the new Nazimova picture in Milwaukee has been duplicated elsewhere in a number of instances, according to Metro officials. "The Heart of a Child," adapted by Charles Bryant from Frank Darby's great novel of English life, presents Nazimova as Sally Snape, in a role that shows her off at her versatile best. Ray C. Smallwood directed.

Pay Bonuses to Star and Director of Curwood Film

Calgary, Alberta.

(By wire to Moving Picture World)

AT its annual meeting Canadian Photoplays, Ltd., of this city, voted a cash bonus of $15,000 to Nell Shipman and $8,000 to David Hartford, respectively star and director of "Back to God's Country," this being in addition to salaries already paid them and as agreed when a certain amount of profits should be realized by the company.

It was resolved to continue operations with two of the Ralph Connor stories for First National Exhibitors exploitation. A one-half interest in "Back to God's Country" and all new operations was voted to Ernest Shipman, who was present, for his co-operation and enterprise.

Kid McCoy in "The Honey Bee."

Norman Selby, who is better known to the sporting fraternity as Kid McCoy, by special arrangement, appears in one of the most spectacular ring battles of his career in 'The Honey Bee," the American super-special, with Mme. Marguerita Sylva, the noted opera singer, in the featured role. The verdict of some fight fans who were among the first reviewers of these scenes featuring the prize fight between Kid McCoy and Nigel Barrie, was very gratifying to the management of the "Flying A" studios.

Record Many Repeat Bookings on Neilan's "The River's End"

A HIGH-WATER mark in rebookings and return dates business is confidently anticipated by J. R. Grainger, in charge of sales for Marshall Neilan Productions, on "The River's End," the initial independent Neilan release through First National.

"Never in my long association with the sales end of the motion picture business," said Mr. Grainger, "have I experienced such a deband for rebookings and extended runs as is being evidenced in connection with 'The River's End.'

"I can safely say that to date 50 per cent. of the theatres that have booked and played this film have arranged for either extended bookings or have requested return dates. This applies to the large theatres as well as the small.

"'Don't Ever Marry' is running close to the record of 'The River's End,' and from present indications will even do better than our first offering."

As a result of the rush of business in connection with "The River's End" and "Don't Ever Marry," the Marshall Neilan offices in New York have become cramped for space, and another suite of offices adjoining the present space in the Capitol Theatre Building will be taken over immediately.

George H. Plympton, for several years a continuity and special story writer for the Vitagraph company, has been added to the scenario department of the J. D. Hampton studios.

"Forbidden Trails" Is Latest Buck Jones Release for Fox

IN the selection of "Forbidden Trails" as the second vehicle for his new cowboy star, Buck Jones, William Fox, president of Fox Film Corporation, exhibits a consistency which, if adhered to, should insure the popularity of all films in which this star appears.

"Forbidden Trails," in novel form, is said to have surpassed in sale many other works by the same author, Charles Alden Seltzer, whose stories of life in the open West are in big demand.

During the filming of "Forbidden Trails," Buck Jones, in pursuit of the realism which he insists upon in his pictures, seriously injured a foot in making a reckless fall from his horse. This interrupted the production for three weeks.

A happy combination of director and star has been found with Scott Dunlap at the megaphone with Jones. The supporting cast includes Harry Dunkinson, Fred Herzog, George Kunkel, William Elmer and Stanton Heck. Winifred Westover, the demure, blonde leading woman, does work which goes far to bring out in Buck Jones a pleasing suggestion of dramatic talent seldom found in cowboy stars—whose main object is to thrill with hair-raising stunts.

Gibraltar Picture Acclaimed at Hodkinson Trade Showings

BOTH in theme and enactment, Leah Baird pictures, produced by Gibraltar and released by Hodkinson, grow in power. This fact was amply attested by the enthusiasm and spot booking that marked simultaneous trade showings at all Hodkinson branches of Miss Baird's newest production, "Cynthia-of-the-Minute," by Louis Joseph Vance.

Claims set forth in advance by the Hodkinson organization and Gibraltar executives that the new Leah Baird production was even more powerful and had greater exploitation possibilities than her "As a Man Thinks" attracted, scores of prominent exhibitors to the showings. The cagerness to book "Cynthia-of-the-Minute" fully substantiated the good things said in advance by the producers and exhibitors.

Leah Baird's Work Is Praised.

Every element of popular appeal has its place in "Cynthia-of-the-Minute," a romance highly seasoned with the thrills, stirring suspense and smashing climaxes that screen devotees and booklovers look for in a Louis Joseph Vance story. These qualities, in conjunction with the human touches that are brought out as its love story is unfolded, not only stamp the production the biggest of all Leah Baird achievements to date, but also one of the finest and most engrossing melodramas offered on the screen in months.

Arthur F. Beck, president of Gibraltar Pictures, has inaugurated a book publishers' advertising campaign on the Louis Joseph Vance picture that should prove as beneficial to exhibitors as successful booksellers' drive on "The Westerners" and "Desert Gold."

Kilgour Added to "Hearts Are Trumps."

Joseph Kilgour, after a brief absence from the playing forces at Metro's west coast studios in Hollywood, has returned to enact one of the principal roles in "Hearts are Trumps," the third of the Drury Lane melodramas to be produced for the screen by Metro. Mr. Kilgour will have the part of Lord Burford, a distinguished Englishman, in the all-star cast that is to interpret the story of love and intrigue by the late Cecil Raleigh.

A Strip of Pictures Showing Georges Carpentier During the Day's Work.

1—Boxer, with wife on his left; 2—"Some muscle, um-um!" 3—Learning the intricacies of the camera; 4—In his corner with William Halligan, comedian, and Francois Descamps; 5—Talking things over with his director, John G. Adolfi, while making production for Robertson-Cole.

Call for Title of New Sunshine Comedy Brings Suggestions

FOR the past four months the advertising and publicity departments of Fox Film Corporation have been receiving a steady flow of communications from theatre managers, owners and publicity men—from houses of all sorts, sizes and clienteles. Announcement was made at that time that the company was looking for a suitable title.

The exact date for the selection of the title is yet undecided, but the name of the winner will be announced within the next six weeks.

Plans for the special distribution of this de luxe Sunshine Special have already been perfected by the Fox sales heads and will be ready for the release of the multiple reel comedy in the near future. Special photos of attractive poses by the seventy-five Sunshine Widows who throng the hundreds of scenes of the picture have been prepared for distribution and will offer exhibitors many new angles for snappy lobby displays on the production.

Hampton Del Ruth, farceur supreme, personally supervised the entire production, with a corps of six Sunshine directors working day and night for six months.

Showmen Plan "Mrs. Sidney Drew Week."

Pathe branch managers throughout the country have reported that many exhibitors are preparing to make the return to the screen of Mrs. Sidney Drew a real event in their theatres. In some cases "Mrs. Drew Weeks" are being arranged. When Mrs. Drew and her late husband were producing and appearing in comedies they were in favor in thousands of theatres throughout the country and the patrons of these theatres have been waiting for an opportunity to again see "Polly" Drew on the screen.

Mrs. Drew returns to the screen temporarily in the third picture of her present series featuring John Cumberland. The picture is "The Emotional Miss Vaughn," and Mrs. Drew is seen as Miss Vaughn, a role idealy suited to her talents. The comedy will be released on May 30.

Harry Morey's Next Feature Is Now Nearing Completion

HARRY T. MOREY'S forthcoming Vitagraph feature will be called "The Gauntlet." The star and his supporting company recently returned from the mountains of Tennessee, where many of the exteriors were filmed, and now has gone with his director, Edwin Hollywood, to Saugerties, N. Y., where the picture will be completed.

"The Gauntlet" is based on a magazine story by Lillian Benett-Thompson and George Hubbard and was put into picture form by Fred Schaefer. Louiszita Valentine, who appeared with Mr. Morey in "The Sea Rider," has the leading feminine role. The locale is among the mountaineers and moonshiners of the Tennessee mountains.

In selecting the picture for Mr. Morey, Albert E. Smith, president of Vitagraph, is fulfilling his promise to provide the star with features dealing with outdoor life so far as possible. Mr. Morey recently completed "The Sea Rider," a rugged story of strenuous life on the deep, and previous to that he was seen in two pictures dealing with mountain life. Edwin Hollywood directed all these features.

Gladys George in Leading Role.

Gladys George, one of the most promising of Thomas H. Ince "discoveries," has been cast in the leading feminine role opposite Douglas MacLean in his first individual starring vehicle, "Yanconna Yillies," according to word from the Thomas H. Ince studios in Culver City, Cal.

Miss George will assume the character of Juliet, a young chicken farmerette.

Douglas MacLean and his company recently completed the shadow rehearsals for "Yanconna Yillies." The photographing of the first scenes in the play is now progressing under the direction of Jack Nelson. The new play abounds with original wit and humor and sports several departures in "gags" and photographic effects.

"Love's Harvest" Over

Poor Shirley Mason feels lonesome in this new Fox release.

Green Starts Directing New Pickford Film; Has Big Cast

WITH Al Green retained as a Goldwyn director and a strong cast of motion picture favorites assembled, work on the Jack Pickford starring vehicle, "The Man Who Had Everything," by Ben Ames Williams, has been started at the Goldwyn studios in Culver City. Billy Reiter will act as assistant to Director Green, and the camera work will be in the hands of Clyde Cook.

This story, which was first published in a popular weekly, will be Pickford's third production since he became a Goldwyn star, the other being "The Little Shepherd of Kingdom Come" and "The Double Dyed Deceiver." Priscilla Bonner, a young actress who has made rapid progress since her entrance into picture work last December, will play opposite Pickford.

Alec B. Francis, the well-known Goldwyn character actor, is said to have an excellent opportunity in the role assigned to him in "The Man Who Had Everything," whereas another telling performance may be expected from Lionel Belmore. Others in the company are Shannon Day, William Machin and Carl Girard.

Bandbox Gives Two Weeks Run to "An Adventuress"

AN ADVENTURESS," starring Julian Eltinge, the female impersonator, has again scored a booking triumph, according to Briton N. Busch, president of the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director.

Mr. Busch stated that the Bandbox Theatre, of Chicago, which recently opened its doors for the first time with the Select picture, "She Loves and Lies," booked "An Adventuress" for two weeks as a first-run production.

"This instance of a two weeks' first-run at Barbee's Loop Theatre," declared Mr. Busch, "is only one of the many instances where exhibitors have profited by the showing of 'An Adventuress.' Throughout the entire production there runs a vein of humor, tinged with thrilling scenes.

"Our bookings on the picture thus far show that exhibitors have been delighted with the spontaneous outburst of aproval from their audiences."

Ince's "Homespun Folks" Ready.

Thomas H. Ince has edited his new special production, "Homespun Folks," in which Lloyd Hughes carries off honors as the featured masculine player. The special will be ready for pre-review within the next week. It was directed by John Griffith Wray, under the personal supervision of Mr. Ince.

Newspaper Tie-Up Aids in Advertising Flynn Dramas

THE Chief William J. Flynn two-reel detective dramas, released by Republic, have been booked by all the big Chicago circuits, according to Sam E. Morris, general manager of the Republic Distributing Corporation.

This announcement was augumented by the statement that the entire series of Flynn dramas have been fictionized by Wilson Mizner and are now running in leading dailies during the showing of the pictures in the motion picture theatres throughout the country.

At the present time the Brooklyn Citizen is running the fiction versions of the entire series for eight weeks.

"Brooklyn exhibitors are cashing in on this newspaper tieup by placing a small ad the size of an ordinary index card at an advertising expense for the entire eight weeks of not more than $40."

Vitagraphers Fly to Location.

A trip to location of an entire motion picture producing company on a fleet of hydro-airplanes was the feat accomplished by Director Tom Terriss in going to Catalina Island with Vitagraph's producing unit on "The Girl from the Sky." This will be the second of the productions recently announced by Albert E. Smith, Vitagraph. The first is James Oliver Curwood's "The Courage of Marge O'Doone," now ready for release.

The start was made from an aviation field between Los Angeles and the beach. Catalina, the famous tourist resort island, lies 20 miles out at sea. The company reached the location without mishap, landing on the beach not a hundred yards from where sets had been constructed the day before by a staff from Vitagraph's Hollywood studio.

Announces Cast for Kennedy Feature.

With the selection of a cast to support Madge Kennedy, the Goldwyn star, in "The Girl with the Jazz Heart," work on that production is progresing at Goldwyn's New York studios under the direction of L. C. Windom. "The Girl with the Jazz Heart" is adapted from a story by Robert Shannon, which appeared in Munsey's Magazine.

Joe King will be the principal player in Miss Kennedy's support. Others in the cast are Leon Pierre Gendron, William Walcott, Helen de Bois, Robert Vaughn, Emile Hoch, Lillian Worth, Robert Tansey and Dorothy Haight.

800 Extras in Metro Special.

With members of his company and more than 800 extra people, Bert Lytell is at Chatsworth, Cal., where scenes for the battle spectacle of "The Price of Redemption" are being filmed. The mountainous region about Chatsworth and especially the mountain pass where numerous mimic battles for the screen have been taken, offers an ideal location for the battle scenes for Mr. Lytell's new Metro special production.

"The Price of Redemption" was adapted for the screen by June Mathis from the novel "The Temple of Dawn," by I. A. R. Wylie. It is being directed by Dallas M. Fitzgerald.

Holmes Will Do Serious Role on Stage.

When Taylor Holmes returns to the speaking stage following his excursion into motion pictures, this actor will conduct a novel departure by assuming a serious role, although he has earned fame as a comedian. In "To-Morrow's Price," by Samuel Shipman and Percival Wilde, to be produced shortly by A. H. Woods, Mr. Holmes will essay a straight dramatic part.

As an independent picture producer, Taylor Holmes recently has made three comedies for release by Metro. They are "Nothing But the Truth," "The Very Idea" and "Nothing But Lies."

Hamilton Story for William DeMille.

Upon the completion of "Conrad in Quest of His Youth," Leonard Merrick's story, with scenario by Olga Printzlau, on which he is now working, William DeMille, it is announced, will begin work on a production written by Cosmo Hamilton, noted author of many dramas and books. The title of the picture is as yet unannounced.

Consensus of Trade Press Reviews

Here are extracts from available reviews printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Love Expert
(Constance Talmadge—First National)

M. P. W.—Is a sure winner, bound to please wherever shown.

N.—Constance Talmadge scores again in romantic comedy.

T. R.—Light comedy plot of purely whimsical order with many amusing complications.

W.—Great. You can't help but like it.

The Miracle of Money
(Margaret Seddon—Pathe)

M. P. W.—It is a picture that makes a genuine appeal and will be remembered by those who see it.

N.—A rather weak story which loses interest.

T. R.—Excellent characterization and a strong human interest story.

W.—It's different and has a genuine appeal.

Riders of the Dawn
(Hodkinson)

M. P. W.—A generally fine entertainment.

N.—Colorful action compensates for plot shortcomings.

T. R.—Offers a strong melodramatic plot especially timely in view of the restless labor conditions prevailing throughout the country.

W.—Plenty of excitement in this latest Zane Grey.

Terror Island
(Houdini—Paramount)

M. P. W.—The entire product has so much that is really entertaining that it must be valued as good in the summing up.

N.—Resembles a wild serial in incident and action.

W.—They've gone very wild on both story and thrills in this.

E. H.—Those who marketed the Houdini serial successfully should find the production an attractive offering.

The Dead Line
(George Walsh—Fox)

M. P. W.—Maintains a fine degree of suspense, making the spectator forget that he is watching a picture, a tribute to the quality of the tale and the smoothness of the direction.

N.—George Walsh will please in feud story.

T. R.—It carries plenty of melodramatic thrills with much shooting and killing going on from the first to the last.

W.—Walsh's popularity wasn't won on pictures of this type.

Humoresque
(Cosmopolitan)

M. P. W.—Is one of the year's big productions.

N.—Here is an undeniably fine entertainment.

W.—Nothing short of a pictorial triumph.

The Orphan
(William Farnum—Fox)

M. P. W.—Another powerful subject is added in "The Orphan" to William Farnum's portrayal of Western characters.

N.—Wildest of Westerns, with little plot.

W.—A Western that departs from the beaten path and registers as big.

E. H.—A typical western melodrama with a pleasing love story and a strong comedy vein running through it.

DANGEROUS EYES (Fox-Sunshine).—Chester Conklin revels in a job in a modiste's shop in this two-reel comic. He cranks the revolving platform for the lady models and has a tremendous time lacing up the corset strings for a "Perfect 63." The situations are breezy in this, but so funny that they should get over without offense. The safe cracking episode in the second reel is a laughable stunt.

A Collection of Pictures Showing Important Moments in Pathe's "Simple Souls."
Blanche Sweet is starred in this six-reel production, which tells an unusual love story.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

ANY attention paid to the communications and interviews in the trade papers, from week to week, in which exhibitors, scenario writers and art directors express their views on all sorts of screen subjects sometimes leaves the impression that to several of these gentlemen moving pictures have little, if any, individuality and should all be treated with scant consideration for the class to which they belong. One exhibitor whose opinions as to the best methods of conducting his business are generally clear headed and have placed him among the leading screen showman complained recently that the producer did not give enough thought to the importance of music in the presentation of pictures. To quote from the article, which appeared in this publication:

"Rather he or the cutter of the film overlooks the possibilities for giving the musicians a chance. For instance, there is a shift in the action compelling the director of the orchestra to swing to another piece of music. Yet before the musicians have got fairly started they are choked off by still another radical switch on the screen. Many pictures lean heavily on the musical accompaniment, and it seems to me it would be the part of wisdom for the producer to recognize this and help the showman by exercising better judgment in the cutting."

There will one day be just one class of film fiction that the cutter can consider with relation to a musical setting; and when this class arrives it will be known as screen opera. In the screen novel, the screen comedy and the screen drama the mental action controls the tempo, and scenes cannot be pieced out or new incidents added to suit the convenience of a musical score. If a shift in the action takes places there can be but one reason for it—the proper telling of the story demands such a shift. When a stage play is correctly rehearsed and acted it is possible to beat time to it. The same thing is possible with a screen play, if it has been correctly photographed and assembled. Neither class of fiction can be thrown out of dramatic harmony in order to synchronize with the notes selected for a musical setting.

When screen opera is a reality the music will dominate the action on the screen in the same way the work of the composer overshadows the words of every grand opera libretto. Special themes that lend themselves readily to this form of story telling on the screen will be selected. It is hardly necessary to add that the music will be written by the foremost composers, if screen opera is to be a success.

No one needs to be reminded of the consequences if the operator does not set his picture machine at the proper pace. The correct movement of the human beings shown on the screen is no more arbitrary a condition than is the proper tempo of the mental action. When skilfully selected and as skilfully played the musical setting chosen for every piece of screen fiction blends in perfectly with the picture as it comes from the hands of the cutter. If the story holds the interest in the way it should, it would be worse than folly to alter it for the sole purpose of giving the musicians a chance. WEITZEL.

IN THIS ISSUE.

"The Yellow Typhoon" (First National).
"The Fortune Teller" (Robertson-Cole).
"Out of the Storm" (Goldwyn).
"Everything But the Truth" (Universal).
"The Notorious Mrs. Sands" (Robertson-Cole).
Comments.

"The Yellow Typhoon"

Anita Stewart Doubles in a Clever Adaptation of Harold McGrath's Story Released Through First National.

Reviewed by Mary Kelly.

MUCH of the personality of the author has been transferred to the cinema version of "The Yellow Typhoon," a climactic melodrama, replete with intrigue and quick action. The production is a worthy one and evinces marked craftmanship on the part of the director. Heavy demands in the way of elaborate settings have been made upon the producer, and the effects are colorful and vivid. As the scene of action shifts from America to the Orient and back from the Orient to the Philippines, there is a scrupulous regard for atmospheric details and incidents that increases the spectator's interest.

A blonde, Anita Stewart is one of the novelties of the picture, which affords the star a chance for depicting two contrasting roles. As the dark-haired sister of sweet, unselfish character, she is more familiar, of course, and to this role she is better suited by type and temperament. The other role calls for somewhat baser and more hardened qualities which she does not assimilate with the same degree of conviction.

The members of the supporting cast perform in a way that is a credit to their director, as well as to their individual talent. Ward Crane is an attractive type, who supplies what small amount of love interest there is, and Donald MacDonald and Joseph Kilgour prove capable in other important parts. Excellent photography aids in making the picture a success.

"The Yellow Typhoon" is the name which has been given a young blonde woman as dangerous as she is beautiful, and who is suspected by the United Secret Service Bureau as being connected with a certain conspiracy.

Cast.

Hilda Nordstrom }
Berta Nordstrom } ..... Anita Stewart
John Mathison ..... Ward Crane
Robert Hallowell ..... Donald MacDonald
Karl Lysgaard ..... Joseph Kilgour
M. Andre Duval ..... George Fisher
Morgan ..... Ed. Brady

Story by Harold McGrath.
Scenario by Monte Katterjohn.
Directed by Edward Jose.
Length—Six Reels.

The Story.

Hilda and Berta Nordstrom are twin sisters with vastly different ideas in regard to life and happiness. Berta's existence is one round of selfish pleasure and her thoughtlessness and neglect eventually causes her mother's death. The immediate cause of this tragedy was her elopement with Robert Hallowell which was followed by Hilda's discovery of her sister's clothes by the bank of a river, which led Hilda and her mother to believe that the girl had committed suicide.

In reality she had gone to Italy, where she was continuing her gay life of extravagance, and is known as "The Yellow Typhoon." When Hallowell's funds are exhausted, she deserts him for another admirer who owns a notorious gambling establishment in the Orient. Her new lover, Karl Lysgaard, begs her to accompany him to Manila, where he intends to carry out secret plans in league with an enemy to the United States. She is eager for adventure and consents to go with him.

Hallowell, meanwhile, has repaired to Manila, where he is perfecting an invention which will insure American ships from submarine attacks. Hilda, now a secret service agent from Washington, comes to the place. Hallowell and his friend, Lieut. Commander John Mathison, note her resemblance to "the yellow typhoon," and suspect her, in spite of her assertion, that she is the other's twin sister. She is assigned to the task of watching her sister and Lysgaard. She learns of their plan to get possession of the prints of Hallowell's plans, which are to be sent to America. In a dramatic scene which follows her discovery, Hallowel is killed and Mathison is detailed to carry the papers to the United States. Berta and her companion follow disguised as immigrants. But Hilda outwits them, and in a scuffle which occurs upon the arrival of the police, Berta and Lysgaard are killed. Hilda and Mathison acknowledge their love and are married.

Program and Exploitation Catchlines: "The Story of Two Young Sisters and a Foreign Conspiracy Which Involved Them Both, Bringing to One of Them Just Retribution, to the Other Honorable Happiness.

She Discovered That Her Twin Sister Was "The Yellow Typhoon" Whom She Had Been Ordered to Arrest—And She Did Not Swerve from Her Duty—See Anita Stewart in This Dual Role.

She Was Suspected of Being Her Own Sister, a Traitor to Her Country. How Did She Prove Her Innocence? See "The Yellow Typhoon."

Exploitation Angles: Hook this up as strongly as you can with the McGrath novel originally appearing in The Saturday Evening Post. Dwell upon the vast opportunities given Miss Stewart in the dual role and hammer away on the dramatic situations. Use cut-outs of the sisters in pairs for window work.

"Everything But the Truth"

Lyons and Moran Appear in Excellent Five-Reel Universal Comedy Subject.

Reviewed by Robert C. McElravy.

THE multitude of screen fans who for years have watched Eddie Lyons and Lee Moran do team work in one and two-reel subjects will be pleased with this first five-reel production, entitled "Everything But the Truth." It is done in their usual comedy vein and carries a good, light plot, with numerous laughing moments strung along through the action.

These two players are particularly apt in depicting the early troubles of engaged couples or newly-weds. In this particular story Lee is already married and Eddie is about to be. Through an unkind fate Eddie is made prisoner overnight in company with Lee's wife, and there is a general disturbance of "love's young dream" all along the line. The prisoners make their escape next day, and some laughable attempts are made at explaining their absence. They tell everything but the truth, but in the end nothing but the truth saves them.

The subject contains numerous angles

of special interest to young married couple. Eddie's business troubles, as pictured at the beginning, are thoroughly amusing. The following scenes are taken in the suburban village of Blythedale, where Eddie makes the unfortunate acquaintance with Lee's bride.

The settings are all pleasing and the story moves smoothly. Katherine Lewis and Anne Cornwall have the feminine leads.

Cast.

Billy Hervey .....Eddie Lyons
Jack Elton .....Lee Moran
Helen Gray .....Katherine Lewis
Annabelle Elton .....Anne Cornwall
Doctor .....Nelson McDowell
Bookkeeper .....Willis Marks
Aunt .....Elizabeth Witt

Story by Edgar Franklin.
Scenario by Philip Hurn.
Directed by Lyons and Moran.
Length, Five Reels.

The Story.

Billy Hervey, in "Everything But the Truth," is head of the William Hervey Oil Company, a concern which is in bad shape financially. The stockholders and employes of the company are badly worried, but Billy himself is in love with a girl named Helen Gray, who is soon to become his bride, and bears his troubles easily. On the eve of a stockholders' meeting he dashes away to look at his new bungalow, which is to be a surprise gift to Helen.

While at the bungalow in Blythesdale, Billy meets Annabelle Elton, the young wife of Jack Eton. The latter has been called to town for the night by his employer and Helen wishes to get some fresh eggs from a chicken farm some distance away. Billy volunteers to drive her over in his car, just to be neighborly. When they arrive at the supposed house Billy and Annabelle are made prisoners and kept overnight by a strange individual, who turns out to be an escaped lunatic. He thinks he is running a sanitarium and that the visitors are crazy.

On their escape, next day, Billy and Annabelle make some wierd and unsatisfactory explanations, both to Jack and Helen Gray. They lie singly and in concert, to no advantage whatever. It is only when the truth finally comes out, through other individuals, that the suspicious ones are finally satisfied.

Program and Exploitation Catchlines:

Lyons-Moran, the Well-Known Comedy Duo, in a Five-reel Comedy.

He Took His Friend's Wife Over to the Farm to Get Some Eggs—And Who Should They Meet But a Lunatic—And He Makes Them His Prisoners Overnight See the Fun When They Start to Make Explanations—A Peppery Comedy Drama, with Lyons-Moran as the Fun Makers.

"Everything But the Truth" Is the Title—Lyons-Moran Are the Stars—And the Comedy Is Incessant. Don't Miss It, for a Riot of Fun.

Exploitation Angles: Make your big appeal with the debut of the stars in a real five-reel comedy. Treat it as an event and you'll make it so. Offer the big points of the opening of the story to show that there really is a plot.

"Out of the Storm"

Brilliant Picturization of Gertrude Atherton Novel by Goldwyn.

Reviewed by M. A. Malaney.

"OUT OF THE STORM" is a succession of motion picture story punches that will prove it to be one of the season's best pictures. It is a picturization by Goldwyn and Rex Beach of Gertrude Atherton's novel, "The Tower of Ivory." The search for good stories has brought out this one, and the way it was produced is a credit to everybody concerned in the making of it.

There are some fine incidents and climaxes. A shipwreck is unusually realistic, and the jail delivery both exciting and gripping. There is plenty of emotional appeal and a love story that will keep your audiences on edge to see how it is going to turn out.

The leading part is played by Barbara Castleton. She does splendid work in "Out of the Storm." John Bowers is the leading man. He is another whose work is gathering popularity. Another important role is that of Al Levering, played by Sydney Ainsworth. This part gets a certain amount of sympathy for several reels, and it is this situation that makes the story so good. Exhibitors will find "Out of the Storm" a picture that will not only satisfy their patrons, but one that will be talked about.

"This Is Just Between You and Me,"
Says Lee Moran in "Everything But the Truth," a Universal Lyons-Moran five-reel comedy.

Cast.

Margaret Hill .....Barbara Castleton
John Ordham .....John Bowers
Al Levering .....Sydney Ainsworth
Mabel Cutting .....Doris Pawn
Mrs. Cutting .....Elinor Hancock
Lord Bridgeminster .....Lawson Butt
Lady Bridgeminster .....Edyth Chapman
Walter Driscombe .....Ashton Dearholt

Scenario by J. E. Nash.
Directed by William Parke.
Length, 6,000 feet.

The Story.

Margaret Hill, a singer and the heroine of "Out of the Storm," is poverty stricken and thinks of suicide. Teddy Shale, a recruiting agent, brings her to a Seattle low class cabaret, where she sings for the patrons. Al Levering, embezzler, rescues her. He falls in love with her and pays for the cultivation of her voice, while she lives with him. He is arrested and imprisoned. Margaret goes to San Francisco to study music, promising to marry Levering when he gets out. In a shipwreck she is rescued by John Ordham, younger son of the noble English family of Bridgeminster. They become separated and go their ways, neither knowing the other has been finally saved.

Five years later Margaret is a reigning opera queen in London. Ordway is engaged to another girl. Meantime Levering escapes from prison and takes up a hunt for Margaret. Ordham again meets her and they renew their acquaintance, which ripens into love. But Levering appears and demands she choose between Ordham and him. She discloses her past to Ordham, who had broken with his fiancee. But Ordam forgives her. Anxious to save him from scandal, Margaret flaunts Levering before him. This embitters Ordham. However, Scotland Yard detectives have trailed Levering and finally shoot him. Just before his death he brings Margaret and Ordham together.

Program and Exploitation Catchlines:

What Came "Out of the Storm?" Life, Love and Happiness.

"Out of the Storm" Came the Unknown Woman, Blown by the Winds of Fate.

A Gale of Passion! A Hurricane of Drama! One Man Sacrificed Himself to Give Her a Career; the Other Saved Her Life. Which Should She Marry?

Exploitation Angles: Connect this with the original title, and make good use of Miss Atherton's name. More people know her than read her, so she can sell for you. Bear down on the settings and tell this has been unusually well produced. Play up your local favorites in the cast and use plenty of cut-outs.

"The Fortune Teller"

Robertson-Cole Super-Special Presenting Marjorie Rambeau in a Dramatic Story of Motherhood.

Reviewed by Louis Reeves Harrison.

WHILE the drift of "The Fortune Teller" is toward melodrama, the underlying motive goes to establish the necessity of mother love as a great contributing factor to the happiness and success of a man. No American will question this. To the contrary, all recent methods of education place the teacher's influence as secondary to that of the mental development of children. In the Robertson-Cole product the mother is discarded most unjustly by a husband devoted to scientific research, who thereafter brings his boy up on such scientific principles that he amounts to nothing as a man. He is a failure until chance restores the natural inspiration of a boy's life. This is brought out by the star's remarkably fine characterization rather than by Capellani's direction.

Marjorie Rambeau qualifies as an emotional screen actress in "The Fortune Teller," carrying interest far beyond that of the story by her personality and intelligent interpretation of the leading role. It is she who gives emphasis to the important theme of the story to which extraneous matter relating to subordinate characters does not contribute, some of which could be eliminated with benefit to the production. Of Miss Rambeau's support, Virginia Lee, in an ingenue role aids materially to enhance story interest. Frederick Burton, Raymond McKee and Franklin Hanna providing admirable types. The direction is capable in detail, but lays too much stress on the unimportant instead of driving steadily along the main line of interest. The entire product is a high class one, and, as shown at the Broadway, it should prove a fine entertainment anywhere.

Cast.

Renee Browning.....Marjorie Rambeau
Horatio Browning.....Frederick Burton
Tony Salviatti.....E. Fernandez
Stephen Browning.....Raymond McKee
Governor Leonard.....Franklin Hanna
His Daughter.....Virgina Lee
Jim the Strong Man.....T. M. Koupal
Lottie.....Cyprian Giles

Directed by Albert Capellani.
Length, Five Reels.

The Story.

Not as "The Fortune Teller" of a circus did Madame Renee begin her career, but as the virtuous wife of a scientist named Browning. Falsely accused of relations with a circus manager, Tony Salviatti, and on his account divorced by a merciless husband, she was set adrift without the custody of her little boy, to whom she had been devoted.

The spiritual character of Renee gradually decayed, until she was a mere wreck of her former self twenty years later. Then her son came to have his fortune told. His scientific education was a failure. He had been discarded everywhere in attempts to make his own way. His mother, on learning his name, rouses from her lethargy, inspires him without letting her identity be known. She quits her demoralizing associations, supports herself by her art of telling fortunes and lifts her son rapidly in society and business until he becomes a successful candidate for political honors and the fiance of the Governor's daughter.

In achieving so much for her son, she raises herself socially, proving that the devotion of a true-hearted mother is the mainspring of action in a boy's life, and that the mother receives in giving him the training, energy and courage he needs. Her own reward in the end is full recognition, not only of her motherhood, but of her noble qualities of mind and heart as well.

Program and Exploitation Catchlines: Marjorie Rambeau in a Dramatic Story of Motherhood.

Play Showing Why Mother Love Is One of the Greatest Contributing Factors to the Happiness and Success of Man.

Marjorie Rambeau in An Emotional Role in an Inspiring Story—See Her as "The Fortune Teller."

Exploitation Angles: Make your appeal with Miss Rambeau and bear down hard on the mother angle, which should be your surest seller. Give the high lights of the story in your advertising and keep away from stunts which will give too much emphasis to the title and suggest something clap-trap.

"The Notorious Mrs. Sands"

Robertson-Cole Presents Bessie Barriscale In a Realistic Variation of the Eternal Triangle.

Reviewed by Louis Reeves Harrison.

THE NOTORIOUS MRS. SANDS" is a lifelike presentation of the almost universal plot of husband, wife and one other, the third party in this case an honorable lover. The sense of duty in his breast, as well as that of the wife, is at war with natural passions to the point of renunciation, though the fires of instinct are never wholly quenched. He neither spoils her life nor his own, though both suffer from the husband's unreasonable jealousy and fiendish schemes of malignant torture. It is a true motion picture story in that it adheres to one main line of action. Its logic is defective only in details such as the accusation of crime on very slight evidence, but this is amply compensated for by the strong pictures of the woman's tortured soul. The product is admirably staged and notable for the skill with which the mental workings of its characters are portrayed.

Miss Barriscale interprets her difficult role with true spiritual insight, not overacting the scenes of tragic passion, never forgetting that she is depicting a modern woman of intelligence and refinement. In scenes where she accepts public dishonor for the sake of private right her attitude of resignation shows a delicate appreciation of how a well-born woman would act in a compromising situation. Her work is excellent throughout, a compliment to her art and to the clear judgment of her director. Exceptionally good in quality is the taste shown in backgrounds and settings. The whole product, as shown at the Rio Theatre, is a fine entertainment.

Cast.

Mary Ware .....Bessie Barriscale
Ronald Cliffe .....Forrest Stanley
Dulcie Charteris .....Dorothy Cumming
Grey Sands .....Harry Meyers
Child .....Ben Alexander

Story by M. B. Havey.
Directed by William Christy Cabanne.
Length, Five Reels.

The Story.

"The Notorious Mrs. Sands" does not become so through any wrong act of her own, but through the evil machinations of her husband. He has thwarted the natural longings of her heart for Harold Cane, only to feel her contempt when she discovers the depth of his deceit. She is loyal to the core until her husband begins a systematic torture by flaunting her love for Cane in her face. Even then, when Cane comes in his share of torture at the hands of the husband, his employer, Mrs. Sands keeps her dignity and self-respect. At a moment when Cane is about to leave the city, Sands loses his head so completely as to show such brutality to his wife that she goes to a hotel and sends for Crane. She begs him to take her away with him, but realization comes to her that she involves her mother in such conduct, and she decides that they must await the trend of events in separation.

With fiendish ingenuity her husband plants a safe robbery at this moment, leaving Cane's gloves on the scene for evidence against the young man, and has him arrested for burglary. At the trial Cane refuses to account for his time, fearing to compromise Mrs. Sands. She goes to the courtroom and saves him by an admission of his presence with her in a hotel room at the hour, establishing an alibi, freeing him, and forever staining her own good name. Her husband, however, refuses to divorce her, and Cane goes away to seek his fortune. The husband changes his mind, and Mrs. Sands finds herself a social outcast, barely able to earn her living as a teacher. She is removed from this position and about to follow Cane in despair, when he returns unexpectedly, and, at last, the two fond hearts find their way to complete happiness.

Program and Exploitation Catchlines: You Can Buy a Woman Jewels—You Can Buy a Woman Clothes—But Can You Buy Her Love? See Bessie Barriscale in This Emotional Drama.

Compelling Story of a Woman Who Gave Up the Man She Really Loved to Save Her Mother's Name.

What Is the Greatest Test of a Woman's Love? See Bessie Barriscale in "The Notorious Mrs. Sands."

Exploitation Angles: Play on Miss Barriscale, for she will bring in the fans, but try to sell the story for an unusual treatment of the triangle theme. Tell enough of the plot to gain interest, and try to tell it with dramatic force. The story should sell many who are not generally interested in pictures. Get after them.

"Burning Daylight"

Metro Presents Mitchell Lewis in Adaptation of Jack London Story.

Reviewed by Margaret I. MacDonald.

MITCHELL LEWIS proves himself well suited to the title role in the A. C. E. Shurtleff, Inc., adaptation of the Jack London story "Burning Daylight, which is being released by Metro. His impersonation of this rugged character carries conviction. Generally speaking the production might have been developed in a more masterly fashion; for, while the story contains good situations, the screen version allows trivial details to interfere with a stronger appeal. The show stuff is good—so also is the Alaskan atmosphere with its varied types of humanity. Helen Ferguson as Dora, and William V. Mong as Necessity, her father, do good work. The cast is generally satisfactory, and the production will please the average audience, in spite of the fact that the story's romantic side is not as strongly developed as some might wish.

Cast.

Burning Daylight .....Mitchell Lewis
Dora .....Helen Ferguson
Necessity .....William V. Mong
Nathaniel Letton .....Alfred Allen
Dowsett .....Edward Jobson
Guggenhammer .....Robert Boulder
Lucille .....Gertrude Astor
Arthur Howison .....Edmund E. Carewe
Dan MacDonald .....Lew Morrison

Story by Jack London.
Scenario by A. S. Le Vino.
Direction by Edward Sloman.
Length, Five Parts.

The Story.

The central figure in "Burning Daylight" is a miner known to his associates by this name. He is the only live thing in the Alaskan mining town of Garaguk, according to the girls in the dance hall; and one evening he comes to the Tivoli, a hotel kept by Dan MacDonald, with rare pickings of gold, which discloses the fact that he has "struck it rich."

In the saloon that night is an agent of one of the biggest mining syndicates of New York, who tries to overhear what Daylight is telling his companions. For his trouble he is thrown outside, but not soon enough to prevent his carrying the story back to his employers. Immediately the head of the syndicate takes the trail for Alaska. Daylight sells his claims and right of way, for six million dollar, and accepts an invitation to visit New York, where later he opens up offices, falls before the wiles of the schemers who bought out his Alaskan property, and loses all he has made.

Determining not to be beaten, he breaks in on a conference which is being held by the swindlers, and gets his money at the point of the gun. He then takes his sweetheart, who, with her father and crippled brother, have accompanied him to New York, and heads again for Alaska.

Program and Exploitation Catchlines: Mitchell Lewis in Powerful Jack London Story.

An Alaskan Play With Mitchell Lewis in a Rugged Role.

Exploitation Angles: Both Lewis and London are worth money to you, so play them both. Get the book stores to stage a run on the London books featuring this title, and get mention in the libraries.

"The Third Eye"

New Pathe Serial Makes Moving Picture Star Heroine of Thrilling Action in H. H. Van Loan Story.

Reviewed by Margaret I. MacDonald.

ONE of the swiftest moving serials of the season, introducing new atmosphere and thrilling situations, is presented in the H. H. Van Loan story, "The Third Eye," screened by Astra and released by Pathe. Eileen Percy and Warner Oland are the featured members of the cast, and are suported by able players.

The first three episodes of the fifteen of which the serial consists, have a tremendous punch. There is suspense in every foot of film, the story is well woven, and as consistent as the highly colored melodrama can be. The work of the director is highly commendable, and the sincerity and capability of the players is praisworthy. The settings of the picture will appeal to the average theatregoer, for the reason that considerable of the action takes place in a moving picture studio. Some of the backgrounds are quite elaborate, and nicely equipped with the properties of mystery. Eileen Percy and Warner Oland are especially convincing in their work. Jack Mower and Olga Grey are also noticeable for good work.

The first three episodes are named "The Poisoned Dagger," "The Pendulum of Death" and "In Destruction's Path." The story as told thus far shows a pretty moving picture star becoming the victim of a murderous gang, the head of which has fallen in love with her, and also has marked her as a useful addition to the gang. In his scheme to revenge himself on her for refusing to obey him, he feigns death when she shoots him with a studio revolver, and later it is found that a moving picture camera has recorded the event, leaving the hand that turned the camera a mystery.

A struggle then begins between the young woman, aided by her sweetheart, and the leader of the gang for possession of the film. The young woman is lured to the gang's headquarters, and is later commissioned to kill a man she is to find in a certain room at scene of a masked ball. The man proves to be her sweetheart. She breaks the dagger with which she is to stab him, and places the stub in his clothing with the appearance that the deed has been done. She then goes to regain the film which she has been promised for the carrying out of the deed. However, before she has it in her possession the gang leader's would-be sweetheart phones him that he has been duped. The scenes that ensue involve an automobile chase, and the car being driven by the young woman breaks a wheel on the railroad track as a train is approaching. The closing scene leaves her imprisoned by her clothing in the car, and the train about to run over her.

Comments

THE BOWLING ALLEY (Fox).—A Mutt and Jeff animated drawing full of laughable incidents. There are many grotesque situations in this, in fact it leans so strongly to the eccentric as to lose a little of the human quality for which this pair are famous. Keep 'em human, Bud!

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 43; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels). Vol. 44; P-858.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Cyclone. Vol. 43; P-776.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.

FOX ENTERTAINMENTS.

Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146; C-R, P-1619.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray & Elinor Fair). Vol. 43; P-296.
What Would You Do? (Madlaine Traverse). Vol. 43; P-778
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-729.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-597.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980.
Love's Harvest (Shirley Mason).
Forbidden Trails (Buck Jones).
The Spirit of Good (Madlaine Traverse).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.
A Waiter's Wasted Life.
Dangerous Eyes.
The High Diver's Last Kiss.
Should Dummies Wed?
Mongrels.

MUTT AND JEFF.

The Price of a Good Squeeze.
Chewing Gum Industry.
Hula Hula Town.
The Beautiful Model.
The Bicycle Race.
The Bowling Alley.
Nothing But Girls.
The Private Detective.
The Wrestlers.
The Paper Hangers.

FAMOUS PLAYERS-LASKY

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft.; Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L—4822 Ft.; Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol. 43; P-1527; C-R; Vol. 44; P-134.
Huckleberry Finn (Super Special)—L-7,156 ft. Vol. 43; P-1290; Ex. 886; C-R Vol. 44; P-455.
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L-4,707 ft. Vol. 43; P-1837; C-R 455.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid—L-4330 Ft.; Vol. 43; P-2003; C-R-Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L—4823 Ft. Vol. 43; P-1837; C-R, P-723.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur). L—5,143 ft; Vol. 44; P-560; C-R, P-857.
Thou Art the Man (Robert Warwick). L-6003 ft. Vol. 44; P-459.
The Cost (Violet Heming). L—5,547 ft; Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett—Ince). Vol. 44; P-724.
Terror Island (Houdini). L—5,813 ft. Vol. 44; P-861.
The Toll Gate (Super-Special—William S. Hart. L-5590 ft.; Val. 44; P-727; C-R, 857.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239; C-R, P-723.

May.

Why Why Change Your Wife? (Cecil B. DeMille Special)-L—7, 175 Ft. Vol 43; P-1678; Ex. 828.
Mrs. Temple's Telegram (Bryant Washburn). L—4,138 ft. Vol. 44; P-862.
The Sea Wolf (George Melford Special)-L—6,797 Ft.
The Dark Mirror (Dorothy Dalton)—L-5084 ft. Vol. 44; P-983.
The Dancin' Fool (Wallace Reid)—L-4124 ft. Vol. 44; P-982.
A Lady in Love (Ethel Clayton).

Comedies.

April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels),
May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'er Go (Sennett).
May 30—Beating Cheaters (DeHaven).

Paramount-Burton Holmes Travel Pictures.
(One Reel.)

Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.

Paramount Magazine.
(One Reel.)

Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle .
May 23—Stars of Stage and Screen.
May 30—A Jungle Honeymoon.

GOLDWYN DISTRIBUTING

Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 43; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-117.
Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949.
The Palliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1842; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.

BRAY PICTOGRAPHS.
(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.
(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 41; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva); Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Helen Jerome Eddy).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 43; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-30[illegible] C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan).

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Ruby de Remer). Vol. 43; P-778; C-R 2002.

PATHE EXCHANGE, INC.

Releases for Week of March 21.

No. 13 of The Adventures of Ruth (Within Hollow Walls).
No. 6 of Daredevil Jack (A Skirmish of Wits).
Cut the Cards (Harry Pollard—One Reel). Vol. 44; P-461
Pathe Review No. 43.
Topics of the Day No. 47.
Pathe News Nos. 24 and 25.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Glow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels)—Vol. 44; P-139; C-R-Vol. 44; P-299.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of Trailed by Three (The Mystery Pearl—Featuring Stuart Holmes and Frankie Mann—Three Reels). Vol. 44; C-728.
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer—Robert Gordon—Six Reels). Vol. 44; P-300; C-R, P-723.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel)
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton—Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 3 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby—Allan Sears—Seven Reels). Vol. 44; P-600; C-R, P-979.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan). Vol. 44; P-727; C-R, P-857.
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News No. 36 and 37 (May 5—May 8).

Releases for Week of May 9.

The Miracle of Money (Margaret Seddon and Bess Gearhart Morrison). Vol. 44; P-860.
No. 13 of Daredevil Jack (Baiting the Trap).
No. 6 of Trailed by Three (Wanted for Burglary).
Trotting Through Turkey (Harry Pollard—One Reel).
Pathe Review No. 50.
Topics of the Day No. 54.
Pathe News Nos. 38 and 39 (Shipped May 12, 15).

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance).
No. 7 of Trailed by Three (In the Pasha's Harem).
No. 2 of Bringing Up Father (Father's Close Shave—Two Reels).
Nearly a Maid (Harry Pollard—One Reel).
Pathe Review No. 51.
Topics of the Day No. 55.
Pathe News Nos. 40 and 41 (Shipped May 19 and 22).

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels).
No. 15 of Daredevil Jack (The Triple Chase).
No. 8 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger).
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels).
No. 9 of Trailed by Three (The Pasha's Revenge).
No. 2 of the Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News No. 44 and 45 (Shipped June 2 and June 5).

ROBERTSON-COLE

The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118; C-R Vol. 44; P-455.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R; P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

January—Cruising in the Solomons.
February—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

January—The Last Resort.
January—Flaming Sea.
February—Sheep O'Leavenworth.
Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459; C-R, P-857.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis).
April—Nothing But Lies (Taylor Holmes—Six Reels).
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

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UNIVERSAL FILM MFG. CO.

Releases for Week of March 22.

Overland Red (Harry Carey).
No. 7 of Elmo the Fearless (The House of Mystery).
No. 13 of The Lion Man (When Hell Broke Loose).
Oiling Uncle (Lyons-Moran—One Reel).
A Lion's Alliance (Century—Two Reels).
The Rattler's Hiss (Hoot Gibson and Mildred Moore—Western—Two Reels).
Hearst News No. 12.
International News No. 12.
New Screen Magazine No. 58.
Universal Current Events No. 12.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44; P-140; Ex-571; C-R, P-723.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren), Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran — One Reel).
International News No. 17 (Shipped April 13).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
The Texas Kid (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

Releases for Week of April 19.

Her Five-Foot Highness (Edith Roberts). Vol. 44; P-302; C-R, P-723.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons Moran—One Reel).
A Jazzy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

Releases for Week of April 26.

Locked Lips (Tsuri Aoko). Vol. 44; P-601; CR, P-857.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Accord Serial—Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Ladie Fingers (Century Lions Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
International News No. 21 and 22 (Shipped April 27 and 30).
New Screen Magazine No. 63.

Releases for Week of May 3.

Bullet-Proof (Harry Carey). Vol. 44; P-728; C-R, P-857.
No. 13 of Elmo the Fearless (The Hand on the Latch).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons—Moran—One Reel).
Tiger Hand (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole—Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibson—Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4, 7).
New Screen Magazine No. 64.

Releases for Week of May 10.

No. 14 of Elmo the Fearless (The Avalanche).
No. 3 of The Moon Riders (The Red Rage of Jealousy).
Concrete Biscuits (Lyons-Moran—One Reel).
Ransom (Hoot Gibson—Western—Two Reels).
International News Nos. 25 and 26 (Shipped May 11 and 14).
New Screen Magazine No. 65.

Releases for Week of May 17.

The Girl in No. 29 (Frank Mayo).
No. 15 of Elmo the Fearless (The Burning Fuse).
No. 4 of The Moon Riders (Vultures of the Hills).
Too Many Burglars (Lyons-Moran—One Reel).
He Loved Like He Lied (William Irving and Consuela Henley—Two Reels).
New Screen Magazine No. 66.
International News No. 27 and 28 (Shipped May 18 and 21).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R. P-597.
Captain Swift ,Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels).
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol.
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Raider (Harry T. Morey).
Clover's Rebellion (Anita Stewart).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Grocery Clerk (Two Reels).
The Fly Cop (Two Reels). Vol. 44; C-463.
School Days.

BIG V COMEDIES.
(Two Reels)

Sauce and Senoritas (Montgomery and Rock)
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels)

The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald. L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078; Vol. 43; P-463.
The River's End (Marshall Neilan)—L—6534; Vol. 43; P-1523; Ex. 570, C-R, Vol. 44; P-723.
Vol. 43; P-1523; Ex. 570.
In Search of a Sinner (Constance Talmadge)-L—5458 Ft.; Vol. 43; P-2005; C-R, Vol. 44; P-134.
The Inferior Sex (Mildred Harris Chaplin)-L—5695 Ft.; Vol. 43; P-2175; Vol. 44, Ex. 949.
The Family Honor (King W. Vidor). Vol. 44; P-859.
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex. 828.
March 29—The Woman Who Gives (Norma Talmadge). Vol. 44; P-460; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin).
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, P-979.
April 18—The Love Expert (Constance Talmadge—John Emerson-Anita Loos Production). Vol. 44; P-860.
April 25—Passion's Playground (Katherine MacDonald)—L-5968 Ft.; Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart).
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1842; C-R-Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special)

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

Sooner or Later (Owen Moore), Vol. 43; P-1524.
Footlights and Shadows (Olive Thomas. Vol. 43; P-1119.
The Land of Opportunity (Two Reels—Ralph Ince). Vol. 43; P-1286.
His Wife's Money (Eugene O'Brien). Vol. 43; P-1679; C-R 2003.
The Woman Game (Elaine Hammerstein)—Vol. 43; P-2176; C-R-Vol. 44; P-299.
Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R Vol. 44; P-455.
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien). Vol. 44; P-598; C-R, P-979.
The Shadow of Rosalie Byrnes (Elaine Hammerstein). Vol. 44; P-858.
The Desperate Hero (Owen Moore).
Out of the Snows (Special).

SELECT PICTURES.
Distributed by Select Exchanges.

The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves & Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Kinograms (News Reel).
February—Dad's Girl (Jackie Saunders).
April—The Gift Supreme. Vol. 44; P-727.
February—The Gift Supreme.
February—The One Way Trail (Edythe Sterling).
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
An Adventuress (Julian Eltinge). Vol. 44; P-985.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).
The Woman God Sent (Special). Vol. 44; P-726.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts). Ex. 339.

Star Productions.

Erstwhile Susan (Constance Binney). Vol. 42; P-354.
The Fear Market (Alice Brady). Vol. 43; P-465; C-R, Vol. 44; P-134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983.
The Law of the Yukon (Charles Miller Production—Six Reels).
Jenny Be Good (Mary Miles Minter). Vol 44; P-984.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2069.
The Inner Voice (E. K. Lincoln). Vol. 44; P. 140.

UNITED ARTISTS.

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 887.
April 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 573.

GAYETY COMEDIES.

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.
(One Reel.)

Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.
The Captivating Captive. Vol. 44; C-729.
Are Bride's Happy? Vol. 44; C-729.
Her Perfect Husband. Vol. 44; C-729.
(Two Reels)
Go West, Young Woman (Fay Tincher). Vol. 43; P-470.
January—Save Me Sadie (Eddie Barry). Vol. 43; P-942.
Her Bridal Nightmare.
Petticoats and Pants.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1842.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362; Ex. 2122.
The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1800; C-R-Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.

March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013; C-R, Vol. 44; P-723.

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.

FROHMAN AMUSEMENT COMPANY.

The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

March 23—Oh, Baby!
April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

Royal Ease.
Collossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis); Vol. 44; P-599.
Nobody's Child (Jose Collins—Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Six Reels).

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

Mustered Out.
Strike Breaker.
Happy Days.

Texas Guinan Comedies.
(Two Reels.)

A Moonshine Feud.
The White Squaw.
The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Cinderella Cinders.
Her Lucky Day.
Her Bargain Day.

Billy Franey Comedies.
(One Reel.)

The Dog Catcher.
The Paper Hanger.
The Water Plug.

Milburn Moranti Comedies.
(Two Reels.)

Jealousy.
Simp and Satan.
Wild, Wild West.

Napoleon & Sally Comedies.
(One Reel.)

The Deserter.
Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

TYRAD PICTURES, INC.,
729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month)
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

VICTOR KREMER.

Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-354
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).

JACOB WILK,
1476 Broadway.

10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

The Question on Optics.

41. How is the curvature of a condenser lens determined? (P. 96).

42. What advantage is there in placing the flat side of plano convex next arc? (P. 97).

43. Why has a condenser lens more spherical aberration near its edge than at its center? (P. 98).

There, gentlemen, that will do for a starter. We would suggest that not to exceed five of these questions be taken up each week and that aside from looking them up in the Handbook, your members also look up all the data they can find elsewhere—in other words, learn all that CAN be learned about each subject.

You may ask what some of the questions have to do with optics, to which I reply that it is well to thoroughly understand the thing you work with in itself, before going too deeply into its technical action.

Should any other local or locals care to join in this study will they be good enough to advise us. If there is sufficient interest we might take up the entire subject of projection in this way.

Something to Study

From J. R. Thompson, Sharline, Ohio, comes a drawing, in two sections, which are designed to work together, but could not be reproduced in practical form without using an unreasonable amount of space. These drawings are designed to illustrate the possible gain through the use of a large distance between center of shutter shaft and center of light beam, with consequent large diameter revolving shutter.

We have re-drawn the idea, as we understand it, and put it into practical form for publication. And now we cannot make up our minds whether it really does or does not teach any lesson. Examine into the matter for yourselves and let us know what you get out of it.

Point A is the center of the shaft of the revolving shutter of a projection machine. Horizontal, parallel lines BB and CC represent the outer diameter of a light beam one and one quarter inches in diameter. AB is a line representing the edge of a shutter blade just beginning to cut a one and one fourth inch diameter light ray, the center of which is three inches from the center of the shutter shaft.

The blade contacts with the ray at B. Line AE is the same revolving shutter blade cutting the same diameter ray, but with the ray center six inches from the center of the shutter shaft.

The blade edge and ray edge contact at H. Lines AF, AG and AB are shutter blade edges contacting with the ray at nine, twelve, fifteen and eighteen inches distance from center of shutter shaft to center of light ray.

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

The Question Is.

On the upper side we have continued all the lines representing blade edges to approximately eighteen inches. On the under side we have stopped these lines at their point of contact with the ray.

The question is what, if anything, does this drawing teach. At first glance we would presume that with the ray removed to eighteen inches there would be present the possibility of reducing the master blade in width equal to the distance from D to the upper horizontal line BB and that as between a three and six inch distance there would be the possibility of a reduction equal the distance I-H, but is there?

Then, too, there is the item of increase of speed which causes the eighteen inch shutter to revolve at such greatly increased speed that the ray diameter is reduced, in effect, to almost nothing.

Of course, all this is, however, somewhat far fetched inasmuch as the ray diameter would not, in practice, remain the same at the various distances named. On the whole we are just a bit puzzled, as we before said, as to what, if any, lesson is taught. What do you think about it?

Projector Repairs

We have just replied, by mail, to a letter from a man who says he is to immediately take charge of the repairing of fifty Power projectors. He writes to ask what tools he will require for the work.

We have no desire to embarrass the gentleman, hence withhold both name and location. We found the information supplied too meager to enable us to give an intelligent reply, hence referred the main inquiry to the Nicholas Power Company for attention.

We feel, however, that this matter should have further attention.

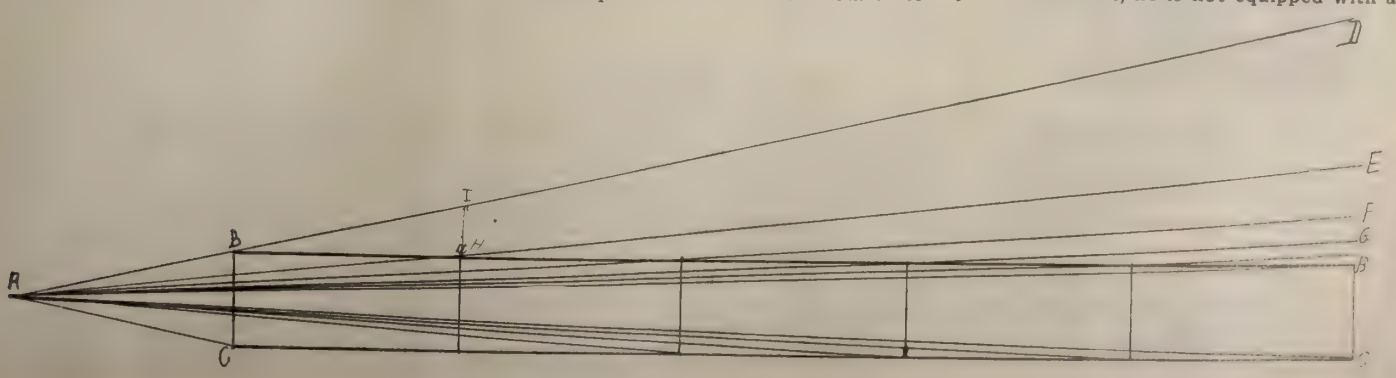
Here is a man who proposes, presumably, to take entire charge of the repairs of at least five thousand dollars worth of projection machinery and who does not even know what tools he needs. Does that look quite right on the face of it?

We have for years—in fact ever since we have been the head of this department—held that for anything more than very ordinary repairs the factory is the logical place to have them made, first because the factory is equipped with many thousands dollars worth of delicate machinery especially adapted to the building and repairing of that particular mechanism.

Second, because at the factory are men who do nothing else from one year's end to the other but repair projection mechanisms of that particular make, and third, because the manufacturer is vitally interested in seeing to it that the repairs are accurately and substantially accomplished, because the very reputation of the firm depends on the successful performance of the machine it makes.

Keep Extra Parts on Hand.

We have no doubt but that the man in question will do the very best he can, but even supposing him to be a perfectly competent mechanic, he is not equipped with a



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SPECIAL ROLL TICKETS
Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.
SPECIAL TICKET PRICES
Five Thousand $1.50
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Fifty Thousand 9.00
Fifteen Thousand 4.00
Twenty-five Thousand 6.00
One Hundred Thousand..... 15.00
National Ticket Co. Shamokin, Pa.

4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 30
UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

machine shop especially adapted to work on the Power projector, and surely he cannot himself be very expert in the repairing of the Power projector, else he would not be obliged to ask what tools he will require.

We have long advocated the purchase by theatres of an extra, complete intermittent movement assemblage, in the case of the Power machine including a framing carriage, all ready assembled and ready to slip into place when repairs become necessary to the intermittent. The faulty one may then be parcel posted back to the factory for repairs and adjustment, with every assurance that the work will be well done. It is mighty good practice. The purchase of the extra part is in the nature of an insurance against trouble.

I know, of course, there are those who will say: "Yah, I sent in a 'head' to be repaired and it came back in worse shape than it was before," which is an exaggeration, pure and simple. It is unfortunately true, however, that factory inspection is not always what it should be, and careless workmen do sometimes let a machine go out in bad shape.

Is the Exception.

But this proves nothing, because it is the exception. Factories will do exceedingly well to have a rigid inspection and projection test of every repair job before it leaves the factory. We were ourselves inspector in a projection machine factory (Power factory) for four years, and well know what a battle it is to compel workmen to do their work right, but the very worst trouble of all is with the machine which has been received with orders to do exactly so much repair work and no more. Very often a new part cannot be made to work well with a half worn out part, and there lies the rub.

Our advice is to have your projector mechanisms thoroughly overhauled at the factory periodically, remembering that "periodically" does not mean every time the machines become so badly worn that a couple of gears drop off, or the film ceases to go through because there are no teeth left on the intermittent sprocket to move it.

Government Methods Wrong

B. Ludesher, Alpena, Michigan, says:

The question booklets received, and though there are any number of them that I am unable to answer, they are fine. I will await the day when the answers will be published.

Not very long ago the writer noticed, in the department, something regarding the government teaching projection in schools. Of course there are any number of men who have been so badly wounded that work calling for little physical exertion is all they can hope to accomplish, but I don't believe that the government should undertake to keep the school only for those men who are so badly wounded that they cannot do anything else.

Schools for All.

There is more in the letter, and as nearly as we are able to get the idea, brother Ludesher's idea is that the government should open its projection schools to all soldiers.

If this is his view, then we are unable to agree. With the soldiers who went to France and came back disabled we have every possible sympathy. We would aid them in every possible way, but for the soldiers who went to France and came back sound and whole we were never able to work up any very large rain of tears. They had a great big adventure, which should have been worth to them every single bit of the hardship and loss involved. We have rather had sympathy for the ones who, without any great adventure or glory to urge them on, stayed home and bore the burden of labor necessary to keep the war going, and to make it successful—just exactly as necessary to success as was the work of the man who went "Over There," from whom, mind you, we have not the slightest desire to take one particle of glory.

For these reasons we favor schools for the permanently maimed *only*, with the proviso that we do not favor schools even for them unless they be thoroughly taught and trained—with a year minimum of combined schooling and practice. Maybe I'm wrong in the above view, but anyhow it is the way I feel about it.

Answers Not Published.

We do not intend to publish the answers to the questions because we want you to get the REAL good by hunting them out for yourself. We right now have on our desk 385 questions, with answers compiled and ready. We could easily clean up ten thousand dollars in the next twelve months, and most likely five thousand dollars a year thereafter by publishing them. We have, however, definitely turned that proposition down because it would work injury instead of good. Study and learn the answers for yourself, and it will bring to you real benefit, which is very much more than merely learning an answer by rote would do.

Road Equipment

A. Glassnapp, Bowman, North Dakota, who is an old time reader of the World, wants information, as follows:

Will you kindly give me addresses of companies making a good, light projection machine, which is sturdy enough to carry with a traveling show and which will project a good picture with a 750 or 1,000 wat Mazda, using regular condensers? There are small, home projectors which accommodate smaller lamps only, but this would not be sufficient light for my purpose. I want something a bit better adapted to theatrical work than those.

I am going on the road with a musical and picture show. Will play the theatres wherever possible, but will have to put on the show in a hall at times, where there is no projector, and perhaps even no electric current.

I shall arrange a small generator, to be operated from the truck engine.

We may only use this outfit three or four times a month, but when we want it we shall want it badly, and it must give a good picture.

I remember having seen some such outfits described in the Moving Picture World, but my files are not complete. Does insurance law require a fireproof projection room?

Much Depends.

Very much might depend upon what your idea of a "good picture" might be, neighbor Glassnapp. We may, however, readily admit the fact that no projector is suited to the giving of a traveling theatrical performance which will not give a fairly brilliant, flickerless picture on a plain white cloth projection surface. We may start out by assuming that in a small town "hall" where there would be no balcony or steps of any sort, and where practically every one in the town would be thoroughly familiar with the hall, very little in the way of auditorium would be needed, which in turn reduces the projection light necessary to give a satisfactory picture.

On the whole what I would advise is this: From the Nicholas Power Company you may secure a projector which will give high class results, made up as follows: Mazda lamp equipment or small lamphouse and arc, at your discretion. Wood machine table and telescopic legs. The regular Power mechanism and magazine.

There are, of course, a very great many diffirent kinds of small projectors, such as, for instance, the Projectoscope, Peerless, Rotary, Victor Anamatograph, DeVry, all excellent machines, but hardly, I think, suited to your requirements. What you should have is a light professional projector, and the Power is the only one made

The Knolls, Mount Vernon, N. Y.

Magnificent Country Home on the Edge of the City

Property of the late James A. Bailey *For Sale in Order to Close the Estate's Holdings*

ONE OF THE MOST BEAUTIFUL RESIDENCES IN WESTCHESTER COUNTY

Elevator from Basement to Top Floor

THE GROUNDS WOULD AFFORD AN IDEAL SETTING FOR MOTION PICTURE SCENARIOS

comprising as they do, 35 acres superbly landscaped with over 1200 large selected transplanted trees, a lake, conservatories, formal gardens, apple, pear and plum orchards, extra large stable and garage, gardener's dwelling, double barn, hennery, etc. The property will be found to be of exceptional interest to discriminating persons.

Fish & Marvin *For particulars apply*

527 FIFTH AVENUE, NEW YORK
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SIGNAL CORPS SALVAGE BOARD

OFFERS FOR SALE

Motion Picture Cameras, Tripods, a Quantity of Hand Cameras and Dark-Room Equipment

Here is just a partial list of the Equipment offered:

A number of Akeley Motion Picture Cameras, with complete outfits; also a number of Universal "400" type Motion Picture Cameras, equipped with lenses, extra magazines and carrying cases; Motion Picture Camera Tripods—B. and H. Type with Universal head, and Precision type; 4 x 5 Graflex, Graphic and Premo; and 6½ x 8½ Graphic Plate Holders; and 4 x 5 Graflex Roll Film Holders—

LENSES, including Bausch & Lomb, Carl Zeiss, Goerz, Eurynar, Cook, Bethoit, Eurygraphe and Voigtlander—

Miscellaneous dark-room equipment for both Hand and Motion Picture Cameras.

CONDITIONS OF SALE

Informal Proposals by letter or telegram will be received on any part of the equipment offered at the office named below.

Goods are sold "as is" f. o. b. point of storage. Inspection is invited and may be made at Washington, D. C., upon application at the address given below.

REMEMBER: Only a small part of the property offered for sale is enumerated in this advertisement. Write for a complete list.

All the articles listed are stored at Washington, D. C., and complete information may be had by addressing:

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Office of the Chief Signal Officer, 18th and Virginia Avenue, N. W., Washington, D. C.

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Among the Best Two-Reelers on the Market
WRITE OR WIRE
ROMAYNE SUPERFILM CO.
LOS ANGELES

Write for our up-to-date price list.
Amusement Supply Co.
We are the Oldest Supply House in the
MOTION PICTURE TRADE
2nd floor Consumers Bldg.,
220 South State Street,
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Dealers in Motiograph Moving Picture Machines, National Carbons, Minusa Screens and everything for the Theatre.
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The Perfect Projection Screen
OVER 12,000 IN USE
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THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
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The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films.
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Every State—total 25,300; by States, $4.00. Per M.
1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

just now. None of the other professional projector manufacturers make a light model. The matter of projection room requirement, except insofar as it affects insurance, is wholly governed by local law.

Good Advertising

Harry K. Lucas, manager Lucas Theatre Supply Company, Atlanta, Ga., has several times been named in this department as a high voltage live wire. He now sends sample of a card he is sending, in quantities, to local film exchanges to put into each film can.

HAVE MERCY
MR. PROJECTIONIST.

Moving Picture Films representing an investment of thousands of dollars are being destroyed through rank carelessness on the part of a small portion of projectionists in the South. They are entirely overlooking the fact that no matter what make, class or age machine they are using it is imperative that it be kept thoroughly CLEANED AND ADJUSTED.

ARE YOU DOING YOUR PART?

Let's get together and eliminate this dreadful error which has wrought destruction to a multitude of exchanges. Wouldn't you feel a sense of actual joy in receiving your films clean and in perfect physical condition? Then co-operate with us to stamp out the evil. Make an examination of your mechanism each day before starting your show and see that all sprockets and rollers are in perfect alignment and be sure that they are not worn out. One loose screw, a worn aperture plate, a wobbly roller or a damaged magazine valve can cut up enough good film to bankrupt the average exchange. And dirt—Let's make this an unknown quantity on projection machines. It ruins films, wears out parts and mars projection. At the same time this unnecessary combination of wrongs is jeopardizing YOUR reputation, and putting a question mark against YOUR future.

We will be grateful for your help.

THE EXCHANGE MANAGERS OF THE SOUTH.

This is a really splendid stunt, but we feel that Lucas has made one serious error. He has had 50,000 of the cards printed. That part is not only bad, but very bad, because while the first one or two received will be read and considered, those arriving afterward will be thrown aside because the projectionist knows exactly what is on 'em.

Friend Lucas should have spent at least one whole evenjng writing up at least a dozen forms of those cards, and should have put out a new form at least every week. More work and oodles of more expense, yes—but allee samee it is the only effective way to keep the campaign going for any length of time.

On the back of the card is the advertisement of an Atlanta made film cement.

Release the Air

H. E. Boatright, Tabor, Iowa, gives us a breath of the far distant past by using one now almost obsolete, and several modern railway terms. He says:

Slack the pin! Release your air and come on with the lens charts. Sent four dollars and fifty cents for handbook and charts. "Bible" arrived O K, but the charts—not yet. Let's have 'em, Old Man.

Since receiving the handbook I have moved the lamphouse back five inches, and get better definition. Wont tell you the line-up until I get the charts and see where I am at on the optical train.

Small town, small house, but we carry our air at correct pressure, ease 'em 'round the curves, whistle for all Xings and make station stops without jarring the patrons.

As for speed, well we don't exceed sixty-five at most and in absence of slow orders this works very well. I'm gonna cut down on my slide motion, get well hooked up and see if she won't work better still.

You've been there, I'll tell the whole wide world. "Slack the pin" was common thirty years ago, but the "pin" has gone the way of many other old-time things. It was the relic of the days when the experience of a switchman or brakeman who applied for a job was judged by the number of fingers he had missing.

For the Uninitiated.

For information of the uninitiated the "pin" was the coupling pin of the drawbars, which held the cars of the train together.

Well, Brother Boatright, when you "get a swing on 'em" I'll bet you'll be knocking the stars out of the sky with the "skyrockets" from your stack, and that you'll need no sand to keep 'em from "spinning" when you strike a "wet rail" (poor picture) or a heavy hill (bad weather). I am sure your "squirt" (injector) will always work well and keep the water level (income) well above the "crown sheet."

Glad the handbook has helped you already. The charts you have long since received, I have no doubt. Let us know how it works out.

We would add that those who find the charts to not work well (if there be any such) will confer a favor by reporting that fact. We do not want just the good reports, if there are any of the other kind. We want 'em all.

Makes a Long Jump

Our old friend, E. A. Shields, for many years projectionist in the leading theatres of Curtis street, Denver's "Great White Way," writes from Oakland, California, where he has journeyed, and now hath mind to set up his tent and stay.

We wish friend Shields good luck and happiness in his new home across the bay from the City of the Golden Gate. Shields is a good man and will make good whereever he goes. In this case we may truthfully quote the old, somewhat over worked country editor's favorite: "Denver's loss is Oakland's gain."

Reasons for Brown Ghost

Recently a Des Moines man wrote, complaining that he had a "brown spot in center of screen," which same usually developed rather suddenly when everything was O K and the screen perfectly clear.

I advised that the ghost was probably due to carbon core fault and that crater center was in too close focus at the screen. I referred the letter to Griffith because of some other matters optical on which his opinion was desired and he also commented on the ghost, as follows:

The brown ghost looks like loose carbon core or current drop. Watch ammeter. No use to move condenser, as slightest move of crater would move crater image from aperture. Maybe the particular brand of carbons being used do not work well with current of the generator. It frequently happens that carbons work well with one generator and not at all well with another. It may also be that the set of carbons is such that the current has a tendency to pull the core out of the carbon.

Well, I Dunno.

Well, I dunno. Seems to me current drop would have opposite effect, i. e., to discolor edges of screen, since it would operate to reduce size of crater, hence size of spot. That D C current from different generators does differ widely, and work very differently, I know of my own personal experience.

Why it is so I have never understood. That it affected the carbon in the sense of causing one carbon to work well and another badly on different generators I had never heard said before, nor did I observe this as being true when I was projecting.

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Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

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808 So. Clinton Ave., Rochester, N. Y.

The Ghost On the Screen

is caused by the core of the positive carbon burning back in the shell. Users of **Speer Directo Carbons** are not troubled with ghosts because with these carbons

THE CORE BURNS FLUSH

SPEER
"Hold-Ark" Carbons for D. C. Projection

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THE CINEMA

NEWS AND PROPERTY GAZETTE

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THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

What do you fellows know about that matter?

As to the set tending to pull out the core, why, while that might well be the case with A C, but I doubt it with D C.

Five In Or to One

There has always existed and does still exist some measure of difference of opinion as to the exact meaning of intermittent ratio of movement to rest as at present expressed. We think this has come about mainly because of the fact that there has, to some extent been two expressions used, which have two quite different meanings.

Some have used the term, which we hold to be correct, "Five to one," while others have sought to express the same thing by saying "One in five," which we hold to mean something very different.

Argument.

We hold "five to one" to be the correct expression (or six to one or four to one, or whatever it may be), and that the meaning conveyed is that the two added together make the total of divisions or periods of the movement under consideration. For instance: five to one (or one to five) very naturally, it seems to us, means a total of six periods, and that five of them are rest and one movement or action.

On the other hand, one in five would naturally be a five period movement, with one period devoted to movement and four periods to rest.

We shall present at the May meeting of the Society of Motion Picture Engineers, in Montreal, the following addition to the nomenclature already adopted by that body, viz: Five to one intermittent movement. A movement having a total of six periods, of which one period represents the time the intermittent sprocket is in movement, and five periods the time during which it is at rest. Other ratios of intermittent movement follow the same procedure.

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Assistance! He Cries!

C. J. Molloy, Ballston, New York, says:

Have a hand driven Simplex rewinder which I desire to convert into a motor driven affair. Will take power from a small Fidelity motor, same as we have on the projectors.

Could you give me the name of a projectionist who has a correctly designed rewinder, or a sketch showing proper size pulleys.

I well remember publishing the required dope, but it was quite some time ago. Will some one who has a properly geared down rewinder send the necessary data as to pulley sizes, etc., either to this department or to the good brother himself at the Ballston Theatre, Ballston, New York.

On the whole maybe you had better send it here as it would do no harm to publish it again.

PROJECTIONISTS—There is a constant demand for projectionists of quality. Get a copy of "Richardson's Handbook" and use it during your leisure. Make yourself worth a fat pay envelope. Sent postpaid on receipt of $4. Moving Picture World, 516 Fifth Avenue, New York.

If you can't use the newspapers try programs. If you cannot afford programs, get after store windows. If you can't get windows, at least get out on the sidewalk and make a noise.

THE NEW
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FLICKERLESS "SAFETY STANDARD" MOTION PICTURE PROJECTOR
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B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

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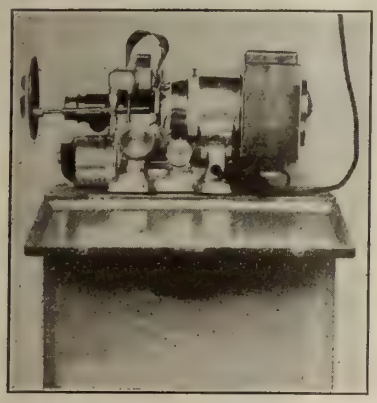

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BETTER EQUIPMENT

CONDUCTED BY E.T.KEYSER

The Lot Had Nineteen Feet of Frontage But They Built a Real Theatre On It

IN a recent issue we strongly advocated that the services of an architect with picture theatre experience be utilized in the planning of every picture house.

We stated that the benefits thus obtained were always worth many times the amount of the architect's fees, not only in better service, but in the direct cash saving which such services would effect.

As a concrete illustration of the correctness of our statement the 1,610-seat Victoria Theatre, of Shamokin, Pennsylvania, serves most admirably.

Here is the case in which an odd and apparent awkwardly shaped lot on a main street, undesirable for many purposes, was, through the skill of an architect who knew picture theatre requirements and possibilities, utilized for the erection of a particularly attractive house, and at least $10,000 saved in the purchase of the necessary real estate.

The architect in question is W. H. Lee, of Ritcher-Lee Company, architects and engineers, 32 South Seventeenth street, Philadelphia. Before Mr. Lee was called into consultation it had not occurred to the owners of the theatre that it was possible to erect a picture house on the property, and they were negotiating for a much more expensive plot, with a large frontage on the main street.

A Nineteen Foot Frontage.

As will be seen by referring to the plans on another page, the plot on which the house is erected has a frontage of but nineteen feet. One side of the plot is one hundred sixty feet and the other one hundred ninety-two feet long, and the rear line of the property measures one hundred twenty feet.

One of the illustrations indicates how well the apparently impossible narrow frontage was utilized to give an attractive appearance, and the plan shows the commodious lobby provided.

This lobby measures eighteen feet in width by twenty feet in length, with an entrance into the foyer of fifteen feet in the clear. To the right of the lobby, as one enters, is the ticket office, triangular in shape, and back of this the lounge, retiring room and toilet, all of which are entered from the foyer. To the right of the rear aisle is a second toilet, and to the left a check room.

Plenty of Aisle Space.

The parquet floor is laid out with two sides and two intermediate aisles. The side aisles are 3½ feet, and the intermediate aisles are four feet in width.

There are forty-one rows of seats, supplied by Heywood Brothers and Wakefield Company. Each seat is twenty inches wide.

In addition to the exits from the lobby there are three additional ones on the right hand aisle and also three on the left, and, as will be noted, the rows of seating designated as C-C., M, L, and H, are broken to give unimpeded passage to these side exits.

The balcony, which is reached by staircases from each side of the foyer, contains, in addition to six boxes, twenty rows of seats. The different sections of the gallery seats are separated by broad transverse aisles, which, in turn, are connected with each other by two aisles penetrating the upper, and three which pass through the lower banks of seats.

There are eight exits from the balcony floor, six of which connect with outside stair-ways.

The ventilating fans and organ chamber are installed above the boiler room.

Walls of Hollow Tile.

The walls are of Dennison Hollow Tile, and the steel roof trusses rest directly on these. The front is of brick and terra cotta.

The delay in procuring large quantities of steel necessitated the use of several posts for the support of the balcony, but these posts are so arranged that they do not interfere with the view of the screen, and every seat has clean sight lines.

The rewinding and projection rooms are located at the rear of the balcony floor and are entered by service stair-ways from the right hand side of the lobby entrance. Two Powers projectors are used in the projection room.

The heating system is operated by fans pulling the air through the ventilating radiators through the rear of the building and forcing it into the theatre through ducts in the side wall and under the floor. The registers are all placed about eight feet above the floor line. The foul air is exhausted through the registers in the floor by means of another fan system, thus avoiding loss of heat at ceiling and exhausting foul air at its source. The offices, ticket booth and rest rooms are heated by direct radiation.

Color Effects in Lighting.

The house is lighted by indirect fixtures placed in the dome back of the proscenium arch and under the balcony. This is supplemented by bracket lights distributed through the theatre. All lighting is controlled from the projection room, and three colors are utilized in the indirect system so that various color combinations may be secured when desired. The scheme of decoration is ivory, gold, light tans and browns. The wall panels are stenciled in imitation silk tapestry.

Throughout the house a fine quality of light red carpet is used, and, in order to keep down the expense, black iron railings, covered with velour, are used instead of brass railings, which require daily polishing.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

How a Supply Dealer Keeps His Show Room Clear and His Stock Accessible

HERE is something that will interest you supply dealers. It is an illustration of the method by which B. F. Porter, 729 Seventh avenue, New York City, keeps his stock of repair parts housed out of sight, but instantly accessible, and also a system by which a customer may instantly pick out the part which he wishes and know just what it will cost before he is waited upon.

Porter's counter is a trifle over 29 feet long. On the top rests a glass showcase in three sections. Each section is lined with black velvet, and against this background one sample of each of the spare machine parts is fastened. Each part is given a serial letter and a serial number, and this number and letter is indicated by a metal plate. The price of each part also appears on an attached price card. This is written in pen and ink and may be changed from time to time, as prices fluctuate.

Well Arranged Sections.

Beneath the counter is a series of sections, guarded by sliding doors with locks. In one section there are forty drawers, each not much larger than those of card index cabinet. In another section are twelve large drawers, and the remaining sections contain six larger drawers each. Each drawer is divided into three bins, and each drawer bears a serial number and each bin a serial letter.

When a customer points to a certain spare part and says, "Give me one of those," all the attendant has to do is to note the classification on the identifying plate. Suppose he wishes 31-B and the price card says $1.25, the attendant goes to drawer, 31, puts his hand in bin B, pulls out the part, charges the customer the price, and, at the same time, checks off one number on the perpetual inventory card, which he finds in the bin.

Customer Saves Time.

The customer saves time in making his purchase. He may not even know the name of the part which he is buying. He does not need to. It is displayed in the case, and both he and the attendant knows, without looking up a price book, just what it is going to cost.

The attendant saves time in locating stock and looking up prices, as each sale is recorded on the stock sheet as soon as made, Porter always knows how many

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Three important reasons why the *Typhoon Cooling* and *Ventilating System* should be installed in your theatre NOW—

1 Because, during the hottest summer weather you will have the crowds coming to your house simply to cool off —TYPHOONS will do it.

2 Because, it was demonstrated last summer and summers previous that hot, stuffy theatres could not pay — people demanded summer comforts and they went where they could get them.

3 Because, your box-office receipts will jump with leaps and bounds. You will find yourself drawing more business than ever before. Prepare now for the summer rush. —Install TYPHOONS

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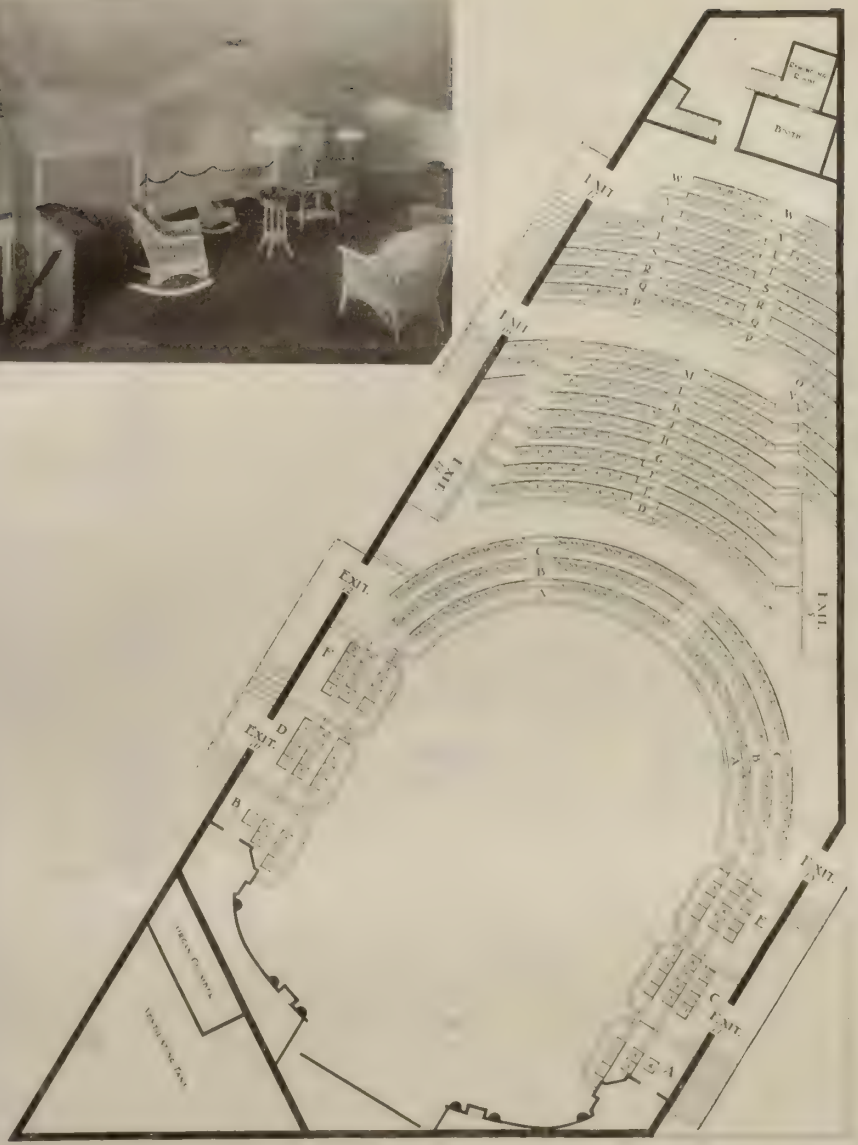

The Victoria Theatre of Shamokin, Pennsylvania.

The plans show arrangement of balcony, to left, and paraquet floor, to right, and the position of screen and projection room. It will be noted that all seats, except those in the boxes, give good views of the picture. In spite of the narrow frontage, the lobby is ample in size and the house arrangement embodies nothing freakish or awkward. The left hand illustration shows the rest room, the right hand one, the front of the house.

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AT LIBERTY — Exploitation and publicity manager, 4 years' experience; thoroughly understands picture business; excellent references. Refer to Charles Beahan, Ogden Avenue, Clearfield, Pa.

ORGANIST AT LIBERTY for immediate engagement in first-class theatre. Trained musician of exceptional ability and reputation. Experienced, expert picture player. Splendid library. Pipe organ and good salary essential. Arthur Edward Jones, Hotel Dagmar, Hagerstown, Maryland.

OPERATOR, experienced, desires permanent position only where ability is appreciated. "Operator," Box 123, Mayfield, Kentucky.

BUSINESS OPPORTUNITIES.

MORE MONEY from your theatre is an easy proposition with "Picture Theatre Advertising," by E. W. Sargent, helping you pull the crowds with its tested ad ideas. $2.00 postpaid. The Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

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FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalog and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., etc., all at sensational money saving prices. Write for this valuable, F-R-E-E catalog today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

"BEHIND THE MOTION PICTURE SCREEN." a complete treatise on making and taking the picture, price $3.65, postpaid. BASS CAMERA COMPANY, Chicago, Ill.

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WANTED TO BUY five or six five-reel features, with one or two, three and six sheets to each subject. State lowest terms. Lyric Theatre, Charleston, S. C.

WILL BUY new or used feature films and comedies which have complete titles, full set advertising. Prefer sensational subjects, will consider trades. Robinson Walker Company, Arctic Building, Seattle, Washington.

FILMS FOR SALE OR RENT.

FOR SALE—"Million-Dollar Mystery," 46 reels; "Girl from Frisco," 50 reels; "Social Pirates," 30 reels; "Cleopatra," 8 reels; "Redemption," 6 reels; "The Peddler," featuring Joe Welch, 6 reels; "The Scarlet Trail," 6 reels; "House of Cards," with Catherine Calvert, 5 reels; also series of fifteen Mary Pickford single reel specials, and large selection miscellaneous features and comedies, dramas, in fine condition, with advertising. Guaranty Pictures Co., 130 West 46th Street, 11th Floor, New York City.

FOR SALE—Large quantity slapstick comedies, with any amount posters desired. Central Film Co., 729 Seventh Avenue, New York City.

NEW PRINTS—"Life of Jesse James," 4 reels; California Rodeo, three, four or five reels; Sontag & Evans, the California Outlaws, State rights, 5 reels; Great Western Round-Up, 2 reels. All sizes posters and other advertising matter on above attractions. Independent Film Exchange, 120 Golden Gate Avenue, San Francisco, California.

THEATRES FOR SALE OR RENT.

FOR LEASE — Picture theatres in Pensacola, Florida; ready August 1st, and fully equipped; over 900 chairs. C. H. Stewart, 602 National City Bldg., Cleveland, Ohio, or Leroy V. Holsberry, Pensacola, Florida.

THEATRES WANTED.

MOVING PICTURE THEATRE, Western Pennsylvania town, 5,500 people Manufacturing industries, not farming town. Now showing profit of $9,000.00 per year. Very favorable lease. Books open for inspection to responsible persons. $8,000.00 cash will swing the proposition which is for sale for $10,000.00. Box 110, M. P. World, N. Y. City.

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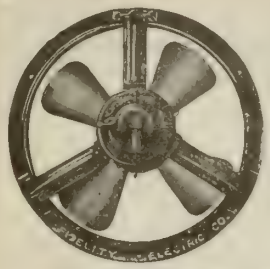

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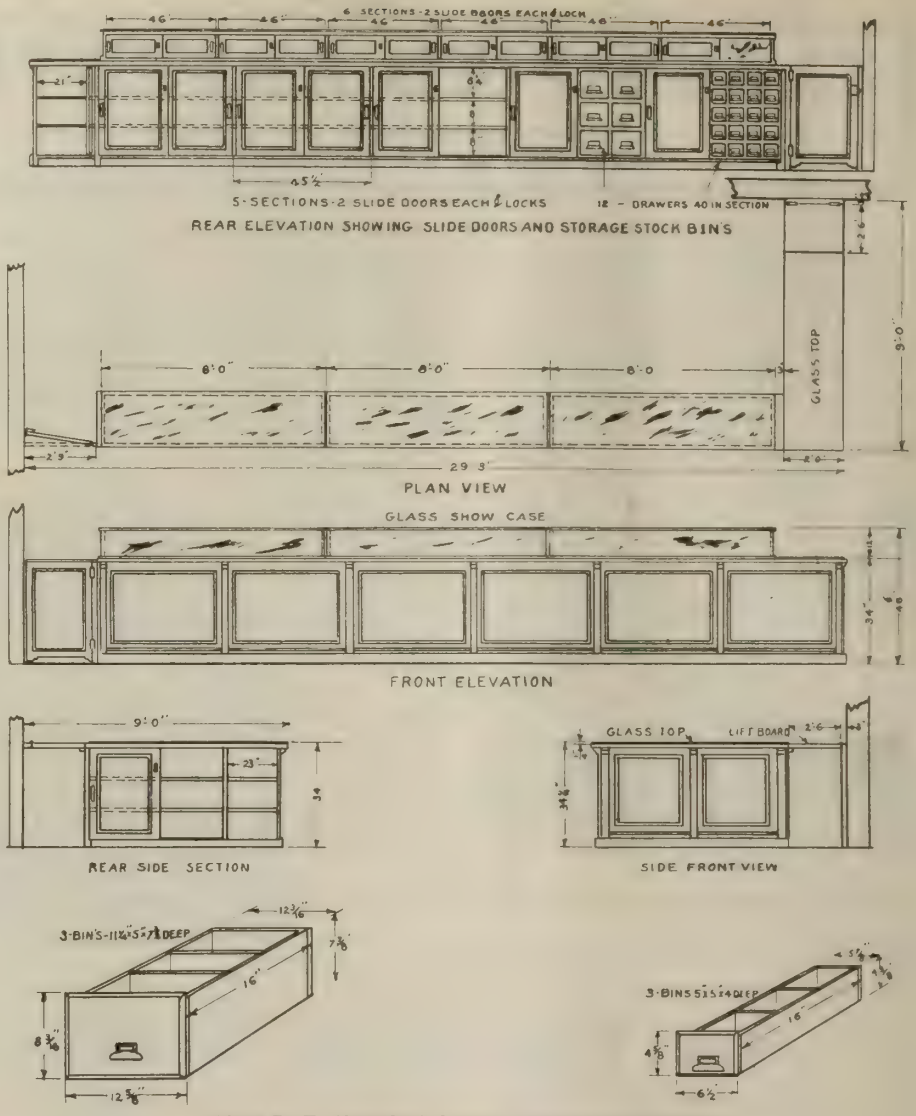
W. ALBERT SWASEY, Inc.
101 Park Avenue, New York
Specialists in Theatrical Work
Send us the size of your lot and we will submit sketch blue print plan of theatre to fit it, with estimates of cost. No charge for preliminary services.



How B. F. (Simplex) Porter Arranges His Stock.

parts he has in stock, and when to order more.

The drawers and bins keep the stock dust-proof and rust-proof, and there is absolutely no stock lying around.

There is no reason why this same system may not be applied to all small devices and supplies sold by the equipment dealers.

Surplus stock may always be kept in the storeroom and the bins replenished from this surplus.

One rule that must always be followed is that no sample may be sold from the counter display, no matter how great the temptation.

The accompanying plans, which give the actual dimensions of Porter's layout, may be modified to suit the requirements of individual dealers, but they indicate plainly how a selling method like this may be installed and operated with a minimum of help, which, in these times of labor scarcity, is an item worthy of consideration.

Argus to Sell Lightning Coin Changer.

The Argus Enterprises, Inc., with headquarters at Cleveland, Ohio, and branches already established or being established in many cities throughout the country, has been given the exclusive sales and distribution rights for the Lightning Change Maker in the States of Vermont, Maine, New Hampshire, Connecticut, Massachusetts, Rhode Island, New York, Ohio, Michigan, West Virginia, Kentucky, California, Oregon, Washington and the western part of Pennsylvania, west of Altoona.

The Argus Enterprises will have the right to sell in territory outside of their exclusive territory wherever exclusive distribution rights have not already been granted to other distributors.

These Exhibitors Are Now Ready for the Summer Heat

NOTWITHSTANDING the present cold weather, many exhibitors throughout the country have found it advisable to prepare now for the installation of their cooling and ventilating systems, realizing that when the warm weather does commence it will be money in the cash drawer to be prepared.

The Typhoon Fan Company of New York have recently closed contracts for the Typhoon Cooling system in the following theatres:

Oracle, Rock Springs, Wyo.; White Eagle, Toledo; Flash and Star theatres, Tonawanda, N. Y.; Colonial, Tarboro, N. C.; Criterion Amusement Co., Chattanooga; Strand, Amsterdam, N. Y.; Orpheum, High Point, N. C.; Grand, Anderson, S. C., and the Garing, Greenville, S. C.

Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the full value of your investment.

MINUSA
Gold Fibre Screens

Wise Exhibitors demand perfect projection. Minusa screens produce it. Twelve years ahead of the experimental stage proves it.

Distributors from coast to coast.

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THE UTMOST IN SCREENS

MINUSA CINÉ SCREEN CO.
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SCREENS BUILT BY BRAINS

STOP RIGHT NOW

If you have neglected to look into the matter of protecting your box office against ticket and cash losses, look into this subject at once.

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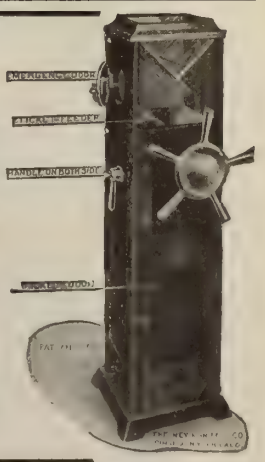

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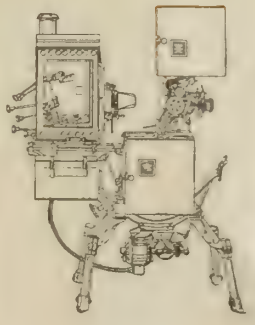

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AM WORKING IN GOOD FORM WILL CLEAR UP PRESENT CONTRACT A VERY EARLY DATE HAVE ALL MATERIAL AND MANY SCENES ALREADY TAKEN AND READY TO PLACE IN CONTINUITY TO WIND UP STOP AM TAKING NO VACATION BUT PROCEEDING RIGHT ALONG TILL COMPLETION STOP YOU HAVE MY ASSURANCE OF AN EARLY DELIVERY ON MY FIRST PICTURE FOR THE UNITED ARTISTS CORPN

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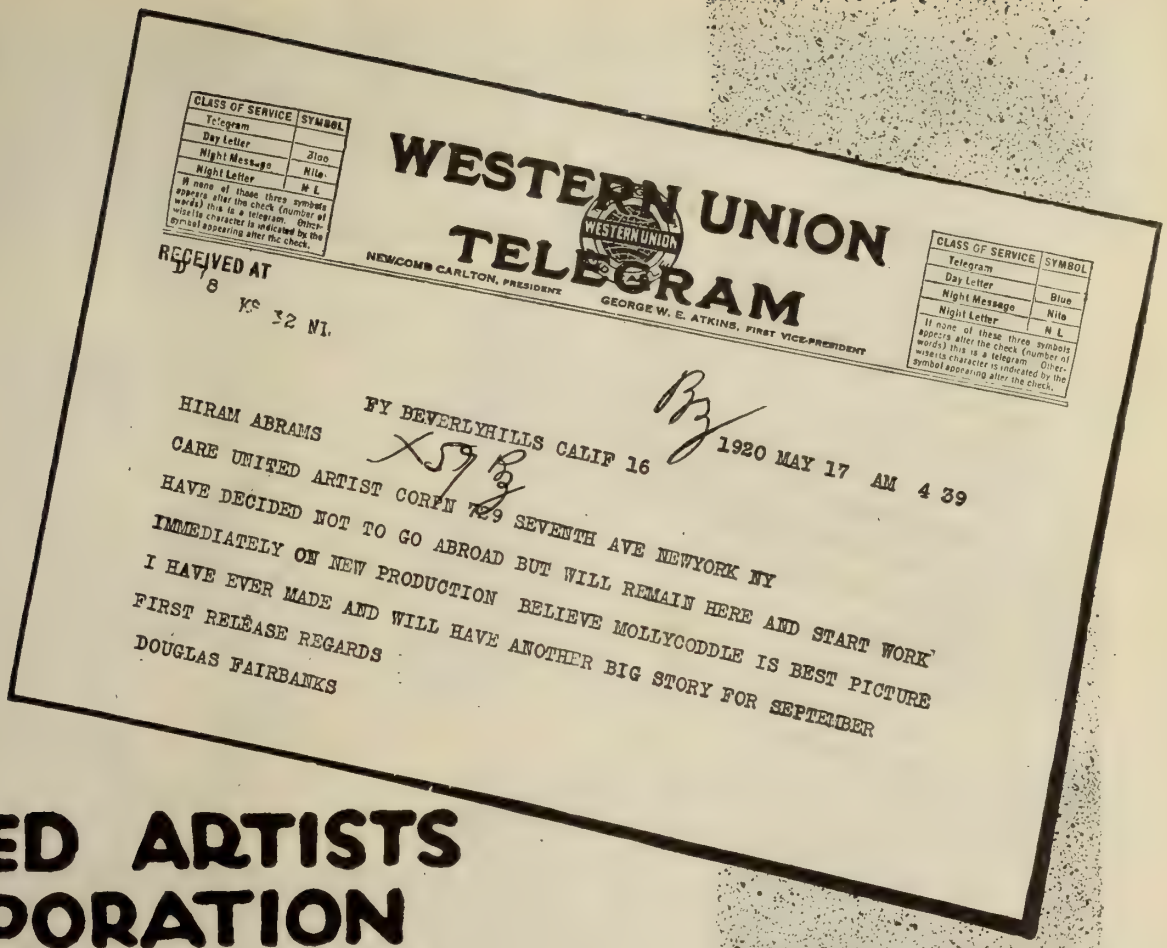
CHARLIE CHAPLIN.



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DOUGLAS FAIRBANKS

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN

DOUGLAS FAIRBANKS · D.W.GRIFFITH

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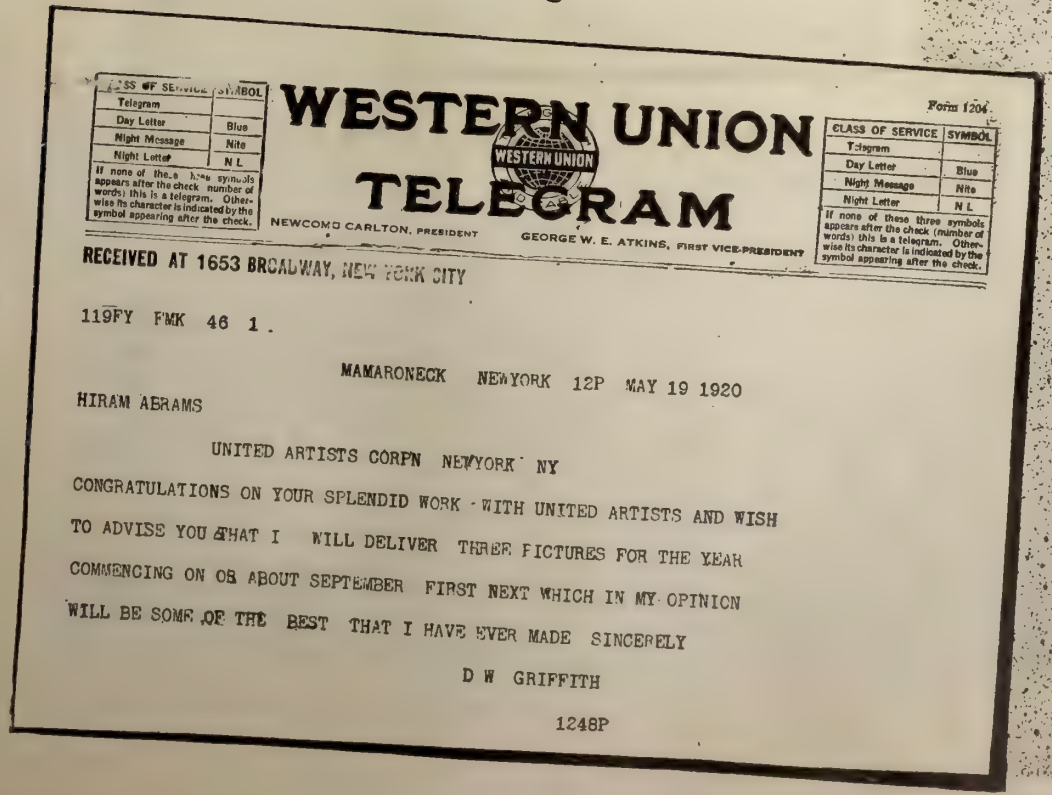

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UNITED ARTISTS CORPN NEWYORK NY

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D W GRIFFITH

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DOUGLAS FAIRBANKS

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"The Mollycoddle"

Scenario by Tom Geraghty
Story by Harold McGrath

Story value—plus—in this newest offering of the inimitable "Doug"—
Suspense-absorbing interest-thrills—"he-man" action—
And comedy novelties such as Fairbanks at his best alone can produce.

UNITED ARTISTS CORPORATION

Mary Pickford · Charlie Chaplin · Douglas Fairbanks · D. W. Griffith

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MARY PICKFORD

in

"SUDS"

From the Charles Frohman Production
"'Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Photographed by Charles Rosher

A new Mary Pickford production is always an event of importance in filmdom—
And we believe that the release of "Suds" with its brilliant achievements, will prove the event of events in all the splendid history of—
Mary Pickford Productions.

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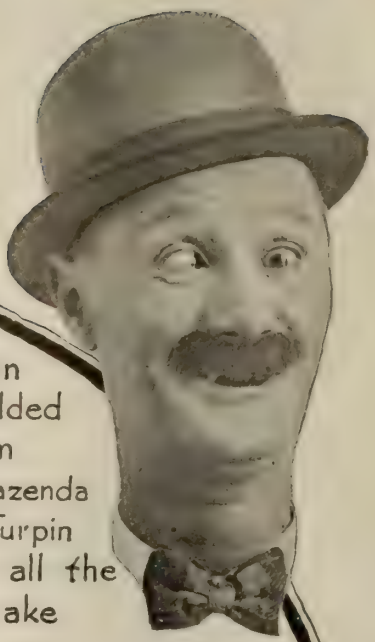

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New Five Reel Comedy Masterpiece

"DOWN ON THE FARM"

A SENSATIONAL SUCCESS
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in Edward Sheldon's Celebrated Play

"ROMANCE"

Directed by
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of

May 5th, 1920

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"Courage of Marge O'Doone" Leaves Lasting Impression on All Who See It.

TELLS THRILLING STORY

It is seldom that a motion picture is produced that will leave the impression that James Oliver Curwood's "The Courage of Marge O'Doone" leaves upon audiences. It is truly a picture in a thousand and one that will long be remembered. The scenic beauty of the landscapes, the cleverness of the players, the intenseness of the story, the faithfulness of the director and the introduction of animals in strong roles are some of the things that make "The Courage of Marge O'Doone" different from the average picture.

Every member of the cast, which includes Niles Welch, Pauline Starke, George Stanley, Jack Curtis, William Dyer, Boris Karloff, Billie Bennett and James O'Neill, is indeed an all-star organization. Each player is an artist in his or her line and works in harmony with the others. The production moves like clock work, and even Tara, the trained bear, and Baree, the outlaw dog, seem to know what is expected of them. These dumb animals feel the importance of their roles and attack each piece of difficult business with all the cunning known to the animal kingdom.

If Director David Smith went after realism, he certainly got it and the atmosphere of the north as well. The picture was taken a few miles out from Truckee in the Rockies during a severe blizzard. The players withstood all of the hardships of a life far away from civilization in order to produce genuine color and the result obtained is worthy of all the sacrifices made. The savage dogs, the bear fight, the thrilling escape from "The Nest," the meeting of David and Marge, the death of Tavish and the scene on the mountains just as the dawn is breaking on a new day are some of the big situations that grip the spectator and are recalled long after the picture has fadded from the screen. It is a big production, handled in a big way and presented with all of the splendor and magnificence known to screen art. It is a travelogue as well as one of the most thrilling and interesting stories ever filmed.

At four, doing children's parts
on the one-night stands.

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a
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later,
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Ability
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BOX-OFFICE TO BE
PATIENT!)

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Goldwyn Pictures Corp.—

Los Angeles approves—

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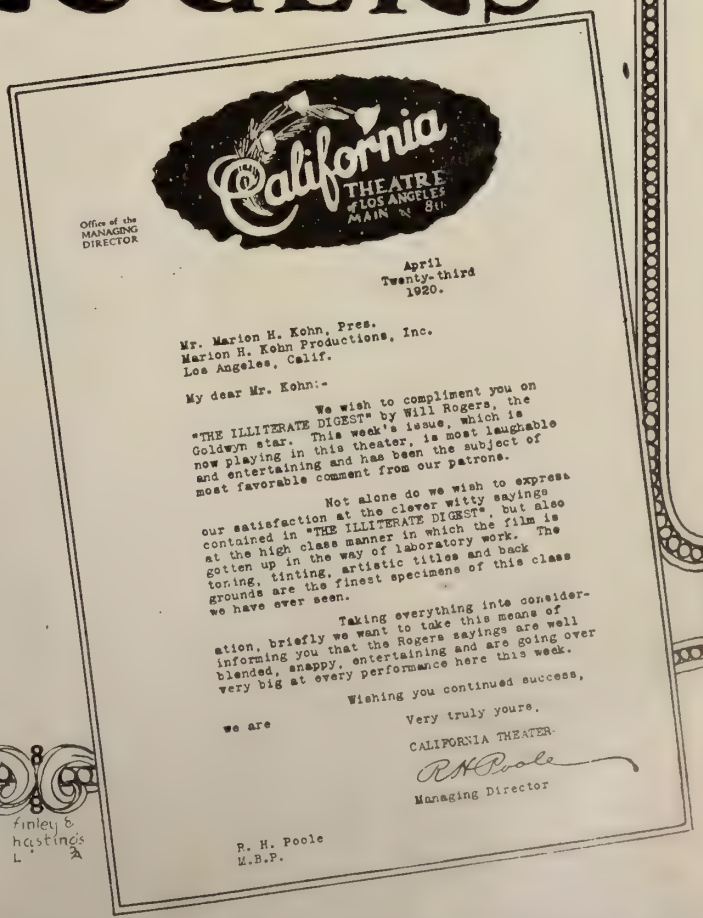
"THE *ILLITERATE DIGEST*"

by

WILL ROGERS

Cowboy Humorist Noted Goldwyn Star—



California THEATRE of LOS ANGELES MAIN at 8th

Office of the MANAGING DIRECTOR

April Twenty-third 1920.

Mr. Marion H. Kohn, Pres.
Marion H. Kohn Productions, Inc.
Los Angeles, Calif.

My dear Mr. Kohn:-

We wish to compliment you on "THE ILLITERATE DIGEST" by Will Rogers, the Goldwyn star. This week's issue, which is now playing in this theater, is most laughable and entertaining and has been the subject of most favorable comment from our patrons.

Not alone do we wish to express our satisfaction at the clever witty sayings contained in "THE ILLITERATE DIGEST", but also at the high class manner in which the film is gotten up in the way of laboratory work. The toning, tinting, artistic titles and back grounds are the finest specimens of this class we have ever seen.

Taking everything into consideration, briefly we want to take this means of informing you that the Rogers sayings are well blended, snappy, entertaining and are going over very big at every performance here this week.

Wishing you continued success,

we are

Very truly yours,
CALIFORNIA THEATER
R H Poole
Managing Director

R. H. Poole
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BESSIE LOVE

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From the Novel by CHARLES TENNEY JACKSON

DIRECTED *by* IDA MAY PARK *and*
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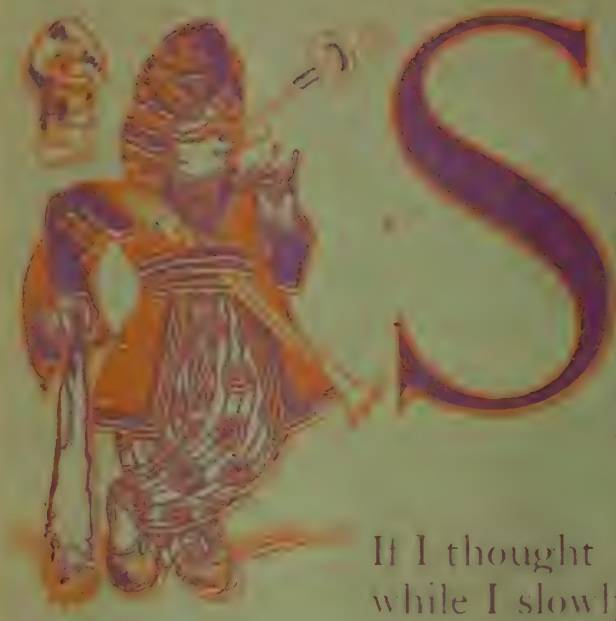
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.



SWAT the camel companies. Don't let them nose into your field. Remember what happened to the tailor who didn't hit soon enough. Get a club and the best club in this case is a clubbing of exhibitor interests. Combine to keep the producer in his place or you'll find him in yours.

If I thought you'd continue showing my pictures while I slowly bought up competitive locations I might try to get away with it, too. But because my dollar sense is common sense—and because common sense history and the bankruptcy courts swear that nobody ever successfully played both ends against the middle—I'll take the advice of Fair and Square and defend your opportunities to better extend mine.

Various Czars, Kaisers, Sultans and Princes who never took much stock in the live and let live doctrine assure me that the grab-all game isn't what it's cracked up to be.

The more I produce for you, the more you'll produce for me. If the exhibitor isn't a success, I'm a failure.

NATIONAL PICTURE THEATRES, Inc.
Lewis J. Selznick, President

Yours Selznick

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"Whispers"
By MARC CONNELLY
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Variety of interest is their keynote.
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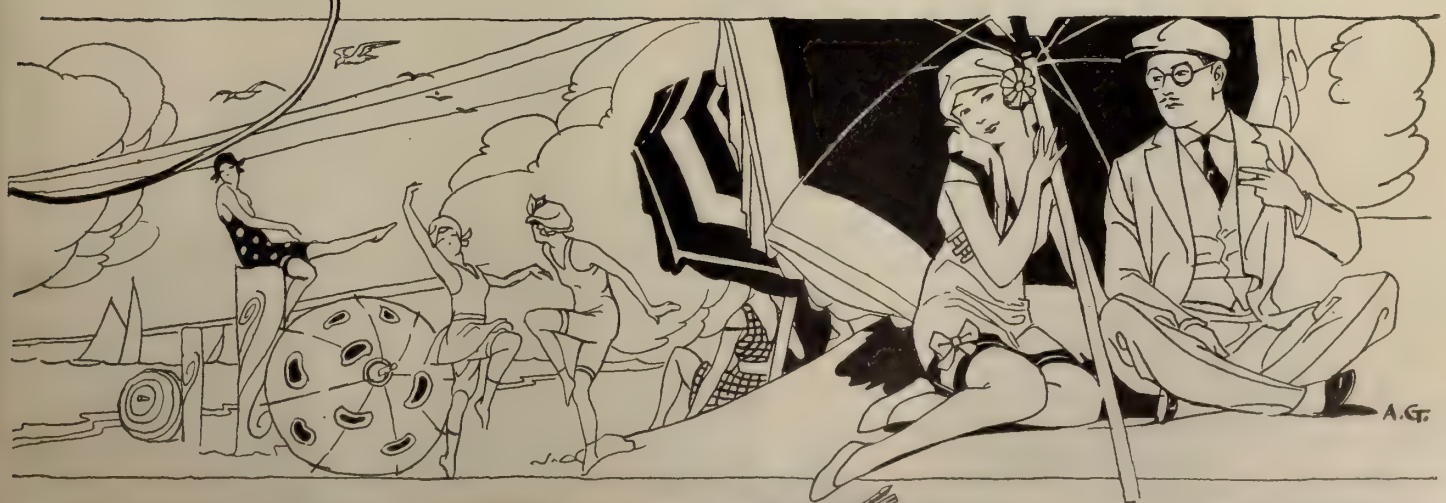

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SEX SMASHED ALL ATTENDANCE RECORDS WALNUT THEATRE BIGGEST MONEY GETTER I EVER PLAYED OPENED SUNDAY TURNED EM AWAY PLAYED TO SIX THOUSAND TWO HUNDRED PEOPLE THEATRE SEATS ONE THOUSAND PHENOMENAL BUSINESS ALL WEEK STOP WID WAS RIGHT COULDNT KEEP EM AWAY FROM SEX WITH A SMALLPOX SIGN MY HEARTIEST CONGRATULATIONS

JOE STEURLE

WALNUT THEATRE.

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"Turning Them Away At Every Show."

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SEX IS A WONDERFUL PICTURE STOP WE ARE DOING CAPACITY BUSINESS AND TURNING HUNDREDS AWAY AT EVERY SHOW WE ARE NOW MAKING ARRANGEMENTS TO HOLD IT OVER ANOTHER WEEK STOP EXPECT TO BREAK ALL PREVIOUS RECORDS HELD IN STPAUL STOP MORE POWER TO MR REED AND YOURSELF

BLUEMOUSE THEATRE CO

W MUSTARD MGR

thrilled with the joy that is born of an overflow in the box office. These exhibitors just can't help being exuberant. It's human nature.

Kinema Theater
Grand at 7th
Direction Gore Bros. & Sol. Lesser

J D Callicott
Managing Director

April 21st 1920

Mr. J. Parker Reade,
Thomas Ince Studio,
Culver City, California.

Dear Sir:-

Supplementing the wire that I sent you upon the tremendous opening of SEX at the Kinema Theatre, I want to extend to you congratulations upon the excellence of your picture in every detail and the wonderful portrayal by Miss Glaum and the gorgeousness of the entire production.

The favor with which SEX was received is best interpreted by the box office receipts, which were over and above any expectation.

Sincerely yours,

GORE BROTHERS & SOL LESSER,

SL/G BY: Sol Lesser

"Box Office Receipts the Best Interpreter"

THE SPIDER DANCE

That always Brought the Gay World of the Great City to the Feet of the reigning Queen of the Follies just as the first tinge of gray began to streak the East

ROSE BOSTON ALCAZAR
CHICAGO'S FOREMOST MOVIE THEATRES

CHICAGO April 24 19

Mr. Goldman
Hodkinson,
Pathe Office.
Chicago, Ill.

Dear Sir:-

It is very unusual to receive more than you pay for, but we certainly did in Louise Glaum in the Sex. It is without a doubt one of the highest grade pictures we have played this year and have done capacity business with it for the past two weeks.

Your co-operation was more than anyone else has attempted to do and we certainly wish to thank you for same. Will close with the remarkthat you have the winner of the year.

Yours very truly,

(Signed) W. D. Deeen
Moirs Theatres.

"The Winner of the Year--
Got More Than He Paid For"

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AND

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ANNOUNCE THE PRODUCTION
OF THEIR PLAY

AT THE

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WHAT THE REVIEWERS SAY:

FULL OF SUSPENSE.
WELL WORTH SEEING.
THE UNEXPECTED HAPPENED AT THE BELMONT THEATRE LAST NIGHT.
A PLAY HERETOFORE UNSUNG . . . . .
REGISTERED A REGULAR DRAMATIC HIT—The Morning Telegraph.

TEA FLOWER IS A CHARACTER THAT CHARMS.
HONORABLE PLAYWRIGHTS HAVE MADE MUCH THAT IS OH. SO BEAUTIFUL—New York Tribune.

PLAY OF CLASHES AND CONTRASTS—New York Times.

HAS DELICIOUS SATIRE—New York Evening Telegram.

HAS SOME FINE SPIRITUAL QUALITIES—New York Globe.

SELECT SP PICTURES

William Collier in "The Servant Question"

DIRECTED BY
DELL HENDERSON

SELECT PICTURES CORPORATION
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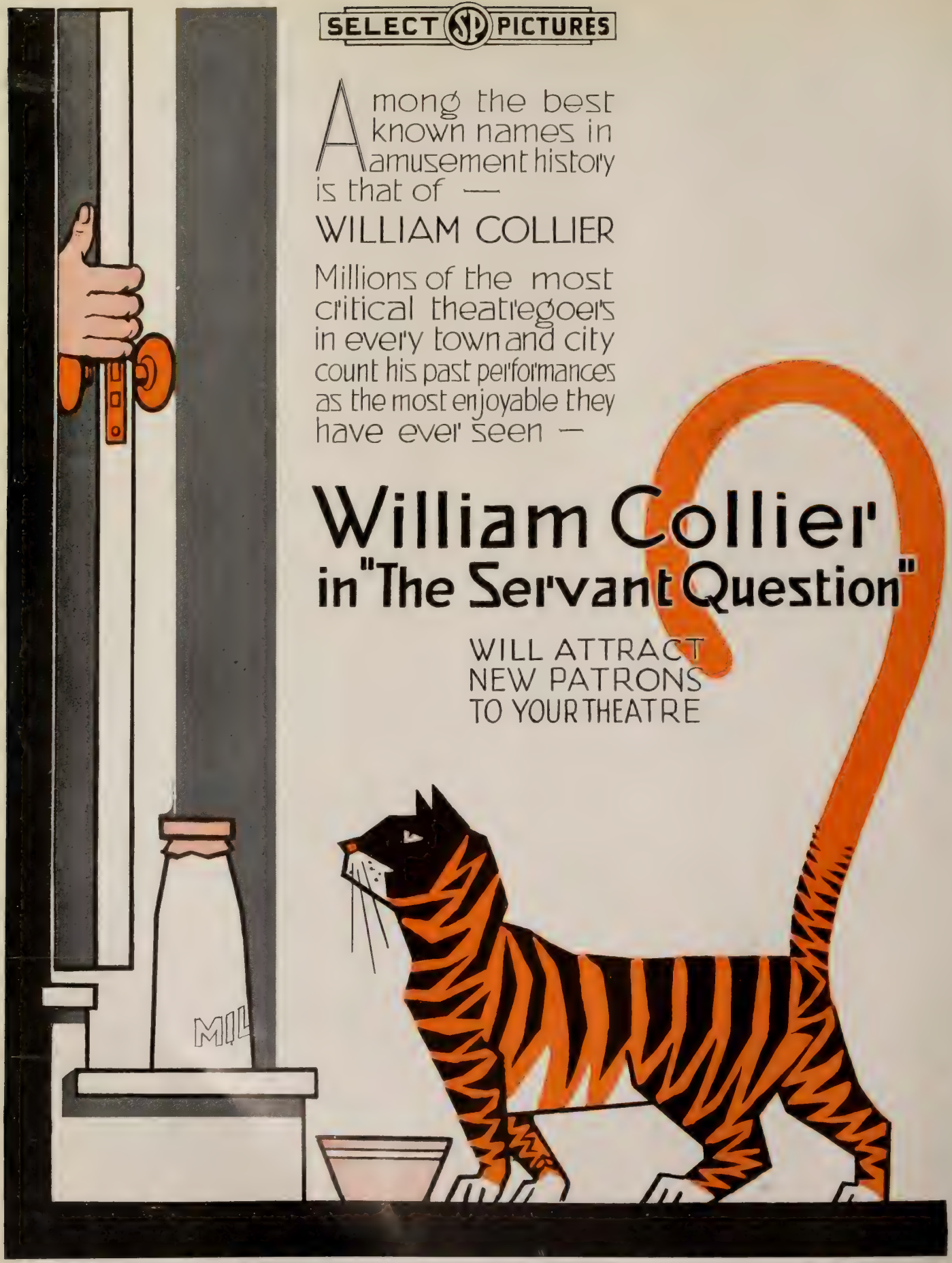
Among the best known names in amusement history is that of —

WILLIAM COLLIER

Millions of the most critical theatregoers in every town and city count his past performances as the most enjoyable they have ever seen —

William Collier in "The Servant Question"

WILL ATTRACT NEW PATRONS TO YOUR THEATRE



A delightful picture of life in a typical American town, with the fascinating Tom Moore as a ne'er-do-well who miraculously makes good.

SAMUEL GOLDWYN PRESENTS

TOM MOORE

in

The GREAT ACCIDENT

BY BEN AMES WILLIAMS

DIRECTED BY HARRY BEAUMONT

There'll be a Franchise everywhere

EVERY ONE A SURE FIRE HIT!

Arthur S. Kane presents

Charles Ray

in a new series of pictures for

First National

which will be leaders as box office attractions

Because:

Nothing is left to chance.

The star is now a tremendous drawing card.

More money is being spent on these productions than ever before.

This means the best stories and plays obtainable, the greatest supporting cast and lavish production.

A great star with such financial backing is sure to produce great pictures.

The first will be George M. Cohan's sparkling comedy drama

45 Minutes From Broadway

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

There'll be a Franchise everywhere

"APPEALS TO EVERYONE"

Exhibitor's Herald

A GREAT ACTRESS

"Katherine MacDonald has avoided the mistakes of many rising young screen stars by showing that she can act and allowing her beauty to be a second consideration. In 'Passion's Playground,' Miss MacDonald runs the gamut from laughter to intense emotion. The picture is very dramatic and unusually interesting. A fine supporting cast adds to the class of the production. A very worthy and well-made production and should find favor everywhere. Play up the star who is becoming a big favorite, and pound home that it is a high class production, expensively made."—*Moving Picture World.*

EXCEPTIONAL ACTING

"The screen beauty, the seeming goddess of marble, Katherine MacDonald, really can act. Miss MacDonald's face has been her fortune, but she really lives, and moves and has a being—cries, laughs, faints, walks, emotes, and does all the necessary things to compel you to believe that she underwent all the trials and finally won out in 'Passion's Playground.' As is customary she has been placed in settings of beauty which add rather than detract from her own. The picture is extremely interesting and exceptionally well acted. Miss MacDonald is very pleasing, and the story is very melodramatic."

—*Cleveland Plain Dealer.*

APPEARS AT HER BEST

"The appeal in 'Passion's Playground' is universal. A story of Monte Carlo, it gives Katherine MacDonald an opportunity to appear at her best. Her magnificent gowns, in which she is photographed against the magnificent settings provided, make her striking beauty more than ever effective. Story dramatic and absorbing. Admirable supporting cast."—*Exhibitor's Herald.*

FULL OF THRILLS, ENTRANCING

"The charm of the star makes the picture enjoyable, for Miss MacDonald is very charming in this, and lovely to look upon as well. It will delight those who like society drama with a good bit of melodrama. Full of thrills, entrancing."

—*Chicago Evening Post.*

BEAUTIFUL AND CAN ACT

"Katherine MacDonald is an ideal heroine in 'Passion's Playground.' She is beautiful, she is young and she can act. She looks out on the world with extraordinary clearness and innocence—a true gift in the realm of filmdom. No false note is struck as Miss MacDonald portrays her role. Story is full of melodrama, with the light of pure romance. A truly Mediterranean atmosphere has been achieved by the splendid use of superb natural scenery."—*Chicago Tribune.*

That's what the critics say of

Katherine MacDonald

The American Beauty

presented by

Katherine MacDonald Pictures Corporation
Sam E. Rork, President and General Manager

in

"Passion's Playground"

A romance of Monte Carlo, taken from "The Guests of Hercules," by C. N. and A. M. Williamson

Directed by J. A. Barry
By arrangement with
Attractions Distributing Corp'n
B. P. Schulberg, President

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A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue, New York City

"ALL H——L

If your patrons enjoy the unusual in photoplays, they'll love this one. With a masterly interpretation by Henry B. Walthall of the man who took a million to one chance.

CAN'T STOP ME"

Says Henry B. Walthall, as the man who took the greatest sporting chance

Mayflower Photoplay Corporation

presents

An Allan Dwan Production

"A Splendid Hazard"

Directed by Allan Dwan

Based on the novel by Harold MacGrath

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National Attraction

There'll be a Franchise everywhere

Introducing

The Screen's Funniest Family

Andrew Carnegie Gump

Minerva Minnehaha Gump

THE GUMPS

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Oklahoma City Oklahoman
Ogden, Utah, Examiner
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Muskogee, Okla., Phoenix
Syracuse, N. Y., Post Standard

Aberdeen, N. D., American
Fresno, Calif., Republican
Tucson, Ariz., Star
Fargo, N. D., Forum
Owensboro, Ky., Messenger
Bridgeport, Conn., Post
Enid, Okla., Eagle
Sioux Falls, S. D., Argus Leader
Buffalo Courier
Sheridan, Wyo., Post
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Ft. Worth Star Telegram
Chicago Tribune
Seattle Times
New York Daily Illustrated News
Salt Lake Tribune

Brooklyn Standard Union
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Boise, Idaho, Statesman
Nashville, Tenn., Tennesseean
Erie, Pa., Times
Anaconda, Mont., Standard
Lancaster, Pa., Examiner
San Francisco, Calif., Chronicle
El Paso, Texas, Times
San Antonio, Texas, Express
Wichita, Kansas, Beacon
Schenectady, New York, Union Star
Boston, Mass., Traveller
Cleveland, Ohio, News
Detroit, Mich., Free Press

You can book "The Gumps" in any of these exchanges

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New York State and Northern New Jersey
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Supreme Photoplays Corp.
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Savini Films, Inc.
Atlanta, Ga.

Western Penn. and West Virginia
Apex Pictures, Inc.
Pittsburgh, Pa.

Illinois and Indiana
Celebrated Players Film Corporation
Chicago, Ill.

Louisiana and Mississippi
Pearce Films
New Orleans, La.

Ohio and Kentucky
Warner Film Attractions
Cleveland, Ohio

Eastern Penn. and Southern New Jersey
Royal Picture, Inc.
Philadelphia, Pa.

Northern Wisconsin, Minnesota, North and South Dakota
Merit Film Co.
Minneapolis, Minn.

Texas, Arkansas and Oklahoma
R. D. Lewis Film Co.
Oklahoma City, Okla.

Southern Wisconsin
Ludwig Film Exchange
Milwaukee, Wis.

State of Michigan
Strand Features, Inc.
Detroit, Mich.

MOVING PICTURE WORLD

Shall It Be Two Conventions or One?

PRESENT indications point to two exhibitor conventions in Cleveland, June 8 to 11. The Hotel Winton will be the scene of the gathering called by the Motion Picture Theatre Owners of America, announced definitely several weeks ago and intimated as long ago as the Utica convention. The other, according to the present outlook, will be held at the Hotel Cleveland under the auspices of the leaders of the recent Chicago sessions. That there is to be a division of exhibitor forces is matter for real regret on the part of all men of independent thought.

We pointed out last week that there seemed to be an absence of unanimity as to what in the view of exhibitor leaders constituted the chief evils to be combated by organization. At that time we noted the insistence of the Chicago faction on the importance of the distributor-exhibitor issue. The Theatre Owners did not in its statement of a week ago mention this particular item.

Sydney Cohen this week removes any doubt as to the position of the Theatre Owners regarding the producer-exhibitor. In the first paragraph of the statement sent out under his name he very frankly states the attitude as to this issue of the body of which he is the temporary chairman. It is in line with the demands of the men who went to Chicago at the end of April in response to the call sent out by Willard Patterson.

THIS means that so far as concerns the issues to be discussed there is no material difference of opinion between the two groups. There remain, then, as grounds for controversy the factors of men and methods. As to the second of these two there will be found on another page copies of letters which have passed between Mr. Cohen and the editor of the Moving Picture World and bearing on the plan of representation at the Hotel Winton convention. While the temporary chairman of the Theatre Owners does not make categorical answer to the queries propounded by the World he does state that the attitude of the convention will be one of great liberality. "I think every independent exhibitor ought to be admitted not only to membership," Mr. Cohen goes on, "but to a voice on the floor and especially in the important committees."

While the head of the Theatre Owners qualifies these expressions as being his personal opinion an examination of the letters will show the answer came fifteen days after the inquiry was sent. The significance of this lies chiefly in the fact that the delay indicates careful consideration was given to the subject by Mr. Cohen and his associates.

The letter from the head of the Theatre Owners goes far to remove any cause for friction as to methods. There remains then the important factor as to men, which being further reduced means whether the one convention shall be held at the Winton or the Cleveland, whether the official gathering shall be the one temporarily headed by Cohen or Rembusch. The original call was sent out by the former The decision at Chicago was that the delegates should attend "the" Cleveland convention, not "a" Cleveland convention. The burden of proof seems to be on Mr. Rembusch and his associates to show why there should be two conventions.

IT was believed in Chicago that the acrimony which developed on the afternoon of the second day had cleared the air and removed from the chests of the partisans those controversial matters which at exhibitor gatherings weigh so heavily upon them. A perusal of the communications this week from the respective headquarters shows that the belief was ill-founded. There is a renewal of the recriminations so destructive of harmonious effort and action, so successful in maintaining division among exhibitors.

"The way to resume is to resume," remarked a Senator from the state of Sam Bullock more than a generation ago. The way to get together is to get together is a paraphrase only too obvious. If Frank Rembusch were as diplomatic and tactful when he held a pen in his hand as he is when swinging a gavel it is the opinion of the Moving Picture World the get-together might be accomplished. For it is a fact the work of Mr. Rembusch at Chicago was unusually well done.

There are remaining before June 8 two full weeks—weeks that profitably may be employed in devising plans for harmony rather than in inventing epithets. Let's go!

The Censor: His Dislikes Predominate

THE Yale Review for April contains an article from the pen of Ellis P. Oberholtzer. The title of the essay is "The Moving Picture—Obiter Dicta of a Censor." Interesting withal is this grouping of views of "the thing called a moving picture," as the Film Overlord of Pennsylvania phrases it. There is praise and there is blame as well—the latter largely outweighing the former. For the general level of public taste as the Review writer sees it manifested in picture theatres he has no large respect.

As proof of his contention that it is fair to conclude the name of the picture is one-half of the battle for the man who has below standard wares for sale Mr. Oberholtzer quotes the titles of pictures in which are rung the changes on "virtue," "hell," "scarlet," "passion," etc. He concedes "The melodrama is not, of necessity, a nefarious form of theatrical entertainment." But why, he asks, should these melodramas be sent out into the world with such bold names?

In the inability of publishers to sell the dime novel as formerly, indeed at their recent want of power to sell great numbers of copies of books of any kind, the Keystone State censor thinks he sees the answer in the motion picture. "Literary industry has reached the limit of endurance after the nightly visit to the picture house," he declares. "A half dozen stories can be absorbed in pictures in the time which would be required to gather the sense out of one book." Every inclination which the boy ever had for the dime novel kind of reading is answered in the "crime serial,"

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor, George Blaisdell; Advertising Manager, A. MacArthur, Jr.

Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099).

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649).

Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

the censor insists: "The only point which I would make is that the dime novel is now a picture."

IN the same category as the fakir with a medical museum or the keeper of a book-stall up an alley with a volume about sex hygiene Mr. Oberholtzer classifies the man who makes pictures of unsavory character, those around subjects about which people, as a rule, do not freely speak. "Eugenics or not," he says, "such a topic can well be taught only in its own place, and I bar the moving picture theatre."

If in his four-thousand-word story Mr. Oberholtzer has one word of praise for the many splendid dramas that every year come to the screen we have failed to find it. The censor does wax enthusiastic over the news and travel weeklies. He quotes views of others that fifteen minutes for these out of two hours of pictures is inadequate.

"In the presence of such pictures school children and their teachers may well resolve to throw away their maps and globes and books," writes the Pennsylvanian after reference to scenics. "And yet so active is our dislike of being instructed in a place to which we have come for amusement that all but a few of us seem to regard the insertion of such matter into a program as a kind of intrusion."

AS to screen comedy the censor says it clearly is a going out in a new direction and that one must believe the adventure has been attended with success. Since the lamented departure of Sydney Drew, he declares, the comedy always is of the slapstick variety, and adds that not one speech or movement in the humorous picture could a parent of the most rudimentary of consciences recommend for imitation to a growing boy or girl. While disavowing a wish to complain of our civilization as it is reflected in film he concedes the comedy is funny "because all sorts and conditions of our fellow-beings madly laugh at it." He expresses the fear that unless the comedy-makers have reserve powers of inventiveness the ultimate point in the search for the universal and primitive chord in man's funny mechanism has been attained.

The conclusion of Mr. Oberholtzer's article takes up the particular subject which presumably looms largest on the horizon of the writer inasmuch as it has to do with his bread and butter—the subject of censorship. "The picture man resents control," he says. "He seeks refuge under the old provision of our bills of rights about liberty of speech and freedom of the press and tells us that some God-given privilege of his is being infringed when he is informed that it is undesirable for him to make and exhibit a picture of a woman who is unclothed * * *. I say that our freedom of speech is not for a man who has so low an estimate of his social responsibility."

AFTER citing the fact that Canada and four states are "provided with legal protection against injurious film" Mr. Oberholtzer declares "the number of states ready to deal with this topic needs immediate extension. When twenty populous states instead of four have commissions of this character working to a common end we shall dry up the source of the evil."

Mr. Oberholtzer discusses the motion picture in just about the fashion that one would expect from a professional censor. He is always an extremist, he distinctly is not the type of average man with whom you rub elbows in shop and office. He is narrow rather than broad. Instinctively you sense his belief in his own superior insight into the affairs of life and his inability to comprehend the viewpoint of the mass. You feel his education has compressed rather than expanded him. The blame for the present condition of "the thing called a moving picture" he places not on the producer or director, but on "the great average assortment of onlookers in the fifteen thousand moving picture houses set in every nook and cranny of America."

In other words, he indicts a people. "God must have loved the common people," said Abraham Lincoln, "he made so many of them." If it be true there are so many of them it is to be regretted, if censors we must have, that we cannot have censors from among them. But of course among them the professional censor is not—the ways of ordinary folk are not his ways; he is a thing apart.

Canadian Exhibitors Declare Dividend to "Co-Op" Members

A DIVIDEND of five per cent. has been declared by the Canadian Exhibitors' Exchange, Ltd., Toronto, which is the exchange organization operated under the auspices of the Motion Picture Exhibitors' Protective Association of Ontario, according to an official announcement by Thos. Scott, secretary-treasurer. The dividend is payable to shareholders who were recorded before April 1 last.

According to the latest official list, the representatives of no less than 110 different theatres in Ontario, Quebec and Manitoba are shareholders of the Canadian Exhibitors' Exchange. The exchange was organized only one year ago and offices have been operated in Toronto and Montreal.

The purpose of the exchange is to protect independent exhibitors, and a considerable number of film subjects, including Hodkinson releases, have been secured for Canada. Officers of the Canadian Exhibitors' Exchange are elated over the showing that has been made by the company during its first year.

Bill Against Lewd Films Passes

The U. S. Senate has approved the amended draft of the bill prohibiting the transmission through any common carrier of objectionable moving picture films. The bill was passed by the House some time ago, but as a result of changes made by the Senate committee on the post office, the measure will now have to go to a conference committee for adjustment.

Manners Loses in Supreme Court

The United States Supreme Court has denied the motion filed by J. Hartley Manners for a modification of the decree in the "Peg o' My Heart" case, under which it would be possible to exhibit moving pictures of the play at any time or place in the United States when and where the stage representation was not being given.

A. M. P. A. Co-operating with the National Board of Review

THE committee on co-operation with the National Board of Review authorized sometime ago by the Associated Motion Picture Advertisers met recently in conference with representatives of the board. Paul N. Lazarus, who had been appointed chairman of the sub-committee by Paul Gulick, presiding officer of the Associated Advertisers, designated Lynde Denig and Vivian Moses as other members.

It was decided that a copy of the pamphlet issued by the National Board, entitled "Motion Pictures Not Guilty—Verdict based on reports from chief probation officers of juvenile courts throughout the United States," be sent to each member of the association. The pamphlet is of interest to film publicity men who not infrequently are called upon to answer this charge, as well as for the reason that the report contains criticisms of sensational and misleading advertising which it is the purpose of the association to combat.

Other plans were discussed upon which report will be made to the Associated as soon as they have been completed.

Drinkwater's "Lincoln" Now Protected by Federal Court

WILLIAM HARRIS, JR., who controls the producing rights for the United States and Canada of John Drinkwater's "Abraham Lincoln," has won in a federal action brought by him in Chicago to protect the title "Abraham Lincoln" as applied to a play, motion picture or dramatic composition. He has won a permanent injunction restraining Ralph T. Kettering, who was defendant in the suit, from using this title.

Mr. Kettering, who is publicity representative for Jones, Linick & Schaefer in Chicago, produced his play in Chicago, sent it on tour of the one night stands, and released it for stock companies. Because of his advertising this play as "Abraham Lincoln," Mr. Harris brought suit.

Rothapfel Opens Goldwyn's Milwaukee First-Run House

WITH Will Rogers in "Jubilo" as the attractions, the Merrill Theatre, Milwaukee, was officially opened Wednesday, May 12, under the management of S. L. Rothapfel. The Merrill, one of the finest theatres in the state of Wisconsin, has been secured as Goldwyn's first run house in Milwaukee and will be conducted along the most advanced lines of showmanship, particular attention being paid to the presentation of the pictures and the musical program.

Battle Between Cohen and Rembusch Threatens a Split in Exhibitor Ranks When Conventions Meet in Cleveland

LATEST developments point toward a bitter controversy between different leading exhibitors on the one hand and exhibitors and some producing interests on the other at the convention of the Motion Picture Theatre Owners of America in Cleveland from June 8 to 11. Out of the mass of literature mailed exhibitors during the past two weeks and received by Moving Picture World one fact stands out prominently: That Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners of America, and Frank J. Rembusch, chairman of the Committee of Seventeen, have split. The former has sent out a call for a convention to be held at the Hotel Winton; the latter announces headquarters of the "Chicago" group as the Hotel Cleveland. Both factions charge that producing interests are responsible for the battle now apparently developing.

M. Van Praag, a fellow member of Mr. Rembusch's committee, comes out in open attack on the chairman, charging him with usurping power and acting in such a way as to tend to divide exhibitor strength.

Mr. Rembusch's committee makes an interesting report, naming those producing organizations which definitely subscribe to exhibitors' contentions that producers must not invade the exhibiting field and which promise to keep "hands off."

By SYDNEY S. COHEN

Temporary Chairman, Motion Picture Theatre Owners of America.

Editor Moving Picture World:

YOUR editorial article of May 22 on the coming Cleveland convention will no doubt be widely read and must have an influence on many exhibitors. You intended, of course, to give an accurate and impartial account of the situation as you saw it, for I can well understand that a consistent and honest support of the organized exhibitor is entirely compatible with a due regard for the interest of independent journalism.

Appreciating your good intentions, I feel it is my duty to enlighten you on the actual conditions which confront the motion picture theatre owners of the country at this hour.

Motion picture theatre owners are keenly alive to the dangers threatening them from the producer-exhibitor. They will under no circumstances and by no maneuvres whatever be diverted from organizing themselves into a powerful national body. They are not afraid of a fight in the open with the interests arrayed against them.

In fact, they are ready for a fight. The exploiting interests evidently do not want to fight us in the open. Neither their objects nor their methods can stand the light of publicity. A vigorous exhibitors' organization means an end of all the illegitimate drives for exhibitors' money; it means an end to the invasion of the exhibiting field by the producer; it means an end of extortion by way of deposits; it means an end to the craftily matured percentage plans; it means an end to the million dollars of graft the producers are collecting from improper advertising on our screens.

Unable or unwilling to fight us in the open; fearful of the just resentment of organized, independent exhibitors, the interests have resorted to the employment of a staff of accomplished smoke-screen artists either to prevent the convention or make a desperate attempt to break it up. In this way they hope to deal exhibitors anxious to organize another blow from which they may not recover for years to come.

They are directly or indirectly hiring notorious but irresponsible agitators and common scolds, to whom the publicity agents of these interests supply the ammunition they are to "shoot" at Cleveland. Fifteen thousand postal cards have been furnished by one large producing company to circularize the exhibitors of the country for a so-called second "convention" at a different hotel in the same city and at the same time selected by the Motion Picture Theatre Owners of America.

These men are trying to stage another

Cohen Declares Independent Exhibitors Should Have Voice and Vote as Well as Membership on Important Committees

THESE two letters, one from the editor of the Moving Picture World and the other from Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners of America, will be found of interest by exhibitors who are following the fast-moving incidents leading up to the Cleveland conventions:

May 4, 1920.

Dear Mr. Cohen:

At the recent convention of independent exhibitors in Chicago the question was asked: Are independent exhibitors or exhibitors unaffiliated with exhibitor organizations going to get a square deal in Cleveland? In order that there may be no misunderstanding on the floor of the convention, that every possible step be taken that will insure harmony of action among the hundreds expected to be present, that every effort be made to bring to Cleveland the most representative gathering of exhibitors the industry has known, may I ask you to indicate the attitude of your organization or, in the absence of any definite previous stand by the body, the action that you will recommend on the following questions:

1—Will every bona fide exhibitor unaffiliated with any exchange or producing interest be given a voice and vote on the floor of the convention?

2—Will each duly accredited delegate in voting be restricted to one vote or will he be permitted to cast more than one?

3—Will the combined delegates of any state organization in voting be permitted or authorized to cast votes equivalent in number to the exhibitor members of the organization they may represent?

I think you will agree with me that a clear understanding on these essential points will go far to eliminate friction at the Cleveland convention; that if your answer be satisfactory to unaffiliated exhibitors it will have important influence in increasing the number in attendance at Cleveland June 8.

With kindest regards to you personally and with every good wish for the full success of the large undertaking of yourself and your associates, believe me

Sincerely yours,

GEORGE BLAISDELL, Editor.

May 19, 1920.

Dear Mr. Blaisdell:

I beg to thank you for the interest which you have taken in the affairs of the organized exhibitor and which prompted you to ask certain questions regarding procedure and rules at the coming convention of the Motion Picture Theatre Owners of America at the Hotel Winton, Cleveland, June 8 to 11.

I will say, as a matter of personal opinion, that the attitude of the convention will be one of great liberality. I think every independent exhibitor ought to be admitted not only to membership, but to a voice on the floor, and especially in the important committees.

Sincerely yours,

SYDNEY S. COHEN.

affair like the gathering at St. Louis, where a well-known opponent of the deposit system and former president of a national exhibitors' body was excluded from the privileges of the floor because he attempted to speak on the evils of the deposit system. The man who drove him from the floor at that time is today at the head of a large producing company, and was then known for his affiliation with producing interests.

The intention of the smoke-screen artists is to create confusion in the minds of independent exhibitors. They are trying to stage a producer-distributor-exhibitor convention at another hotel in Cleveland at the same time for which the convention of the thirty-two states has been called.

It is a story of unscrupulous scheming and desperate daring. These producing interests and their tools have thrown down a challenge to motion picture theatre owners. The next few weeks will show whether these men and these interests can "get away with it."

Will Gather at the Winton.

It all depends on us—on the men who own and operate motion picture theatres for a livelihood.

In conclusion let me repeat that the call to the Cleveland convention at the Hotel Winton comes from independent exhibitors prominent in organization work in thirty-two states. They decided upon Cleveland as the place and upon June 6 to 11 after careful deliberation for the time of their big meeting. They will gather at the Hotel Winton.

Straightforward exhibitors are in no mood for trifling. The smoke-screen artists and the professional disturbers may not know it, but they are labeled like a trunk that has made several trips around the world.

Rembusch Expects Organized Opposition to Purposes of Cleveland Convention

ORGANIZED opposition to the purpose of the national convention of independent exhibitors in Cleveland on June 8 is charged by Frank J. Rembusch, of Shelbyville, Ind., an as immediate aftermath to definite and official statements by seven companies that have production sources that they are in complete accord with the sentiments expressed at the Chicago meeting against producer-exhibitors, and that the production interests affiliated directly or indirectly with them are not now and will not become exhibitors.

Formal commitments from the seven companies were made to a sub-committee of the main Committee of Seventeen, appointed at the closing session of the Chicago convention two weeks ago to confer in New York on June 3-4 with producers and report their findings to the Cleveland assembly on June 8.

Seven Out of Eleven Answered.

Of a total of eleven organizations from which the sub-committee requested official declarations of intentions about the alleged producer-exhibitor situation statements were made by representatives of First National, Pathe, Robertson-Cole, Selznick, United Artists, Universal and Vitagraph to Mr. Rembusch, Louis F. Blumenthal, of New Jersey; Charles E. Whitehurst, of Baltimore, and William Brandt, of New York, who make up the membership of the sub-committee.

Each of these companies put itself on record to the general effect that producer-exhibitor competition is a serious obstruction to the welfare of independent theatre owners who have been and will be forced to meet this form of organized opposition without the controlled production resources which would make for competition on an equal footing. Each further declared that none of the stars, directors or producers associated with their respective organizations have failed to concur with the official opinion—that the exhibiting field should be intrusted exclusively to independent theatre owners.

Allege Hostile Preparations.

The four remaining concerns with which the sub-committee communicated had failed to file with it any answer to the question of attitude and policy on the subject when the members adjourned their New York meeting.

The allegation that a carefully prepared attempt is in formation to block any concerted action against producer-exhibitors by the independent theatre owners who will meet in Cleveland is made by Mr. Rembusch through the publicity committee for the Independent Motion Picture Exhibitors of America.

"This opposition," declares Mr. Rembusch, "was discovered entirely by accident. There are certain interests that will attempt, through exhibitor representatives they will have on the floor of the Cleveland meeting in the guise of independents, to clog the convention with issues, discussions, protests and arguments entirely apart from the one big, main purpose of the assembly. Of this I am confident from a chance remark made to me over the telephone in New York by the executive head of the eleventh company we approached as a sub-committee.

Predict Failure of Opposition.

"Something of this kind was apparent in an unorganized way at the mass meeting called by Mr. Patterson in Chicago, when the Independent Motion Picture Exhibitors of America was formed. Practically an entire day was lost in overcoming this effort to antagonize Mr. Patterson's plan for a national exhibitor defensive body against the theatre opposition of producers. I believe that this effort will be repeated in Cleveland, with organized method and concerted action by its sponsors as the means to an end which failed in Chicago.

"It is freely predicted on all sides, however, that any such action as set forth above will meet with the same measure of failure as it did in Chicago. The movement of the Independent Motion Picture Exhibitors of America has gained such momentum since its organization that there is no room for the errors which have been evident at past conventions, at which exhibitor activities have been eclipsed by a few who talked the convention to death.

Film Service Agreements.

"Indications are that exhibitors from all sections of the country in greater numbers than ever before are preparing to attend the Cleveland convention with the set purpose of settling for all time the question of whether a producer should try to monopolize theatres or control motion picture houses. It has been agreed that all producers should get out of the theatre business or not go into it at all. It also has been agreed that independent exhibitors buy their film service exclusively from film companies who agree to this in writing. That seven out of eleven producers questioned favor this plan is taken as an indication of the strength of the independent exhibitors at the Cleveland convention."

It is estimated that exhibitors to the number of 5,000, present in person or represented by proxy, will subscribe in Cleveland to an open declaration of organized opposition to producer-exhibitor competition. Also as stated last week ,the Committee of Seventeen, through its chairman, will submit a detailed account of its New York meeting, putting the producers on record regarding their stand. This will show all exhibitors exactly what the producers intend to do, and actions.

Add Goldwyn, American Film and Associated Producers

Since the accompanying article was written word has been received from Frank J. Rembusch as follows:

"Add American Film Company and 'Big Six' to the list of our friends. This makes nine big producers ready to give us all the pictures we need and sign a contract not to go into the theatre business.

"Goldwyn has announced that it would not go into the theatre business. Only two or three more and it is unanimous."

Van Praag Launches Attack Against Frank J. Rembusch

Editor Moving Picture World:

M. VAN PRAAG, secretary of the Kansas State Exhibitors' Association and a member of the committee of seventeen recently appointed at the Patterson conference at Chicago to prepare a report to the Cleveland convention of the Motion Picture Theatre Owners of America on the attitude of the producers in regard to theatre buying, asks you, in justice to the organization he represents and for the enlightenment of the motion picture theatre owners throughout the country, to publish the facts concerning the activities of his committee and the attitude of the chairman of the full committee, Frank Rembusch.

A delegation of the organized exhibitors of Kansas attended the conference called at Chicago by W. C. Patterson, of Atlanta. We were invited by Mr. Patterson to take part in the deliberations of the conference and to advise with him and other exhibitors on the possibilities of forming a national exhibitors' organization. Our primary object, as I understood it, was to keep the producer from making continued inroads upon the exhibiting field.

Purpose of Committee of Seventeen.

A committee of seventeen, representative of almost every section of the country, was appointed and instructed to meet at the Hotel Astor in New York City at least two weeks before the convention to be held at the Hotel Winton, Cleveland, June 8 to 11. The committee of seventeen was to meet with the producers to get a frank statement as to where they stood on the question of the producer acquiring ownership of picture theatres. After the meeting the committee was to go directly to Cleveland to report to the convention.

Directly after the convention at Chicago

the committee went into session. Two sub-committees were formed, one, composed of Messrs. Rembusch, Whitehurst and Blumenthal, was to go to New York in advance of the meeting of the full committee to arrange meetings with the producers.

The second sub-committee, composed of H. W. Kress, H. C. Farley and M. Van Praag, was to go to Cleveland prior to the meeting in New York of the full committee and learn what arrangements had been made for the convention. This sub-committee met at the Hotel Statler in Cleveland on May 5 and had a conference with Henry Lustig and Samuel Bullock, the latter being the temporary secretary of the Motion Picture Theatre Owners of America.

Both these gentlemen gave the members of the sub-committee a detailed account of the arrangements that had been made for the Convention, and the members of the sub-committee unanimously agreed in their report to the chairman of the full committee that the arrangements made for the convention of the Motion Picture Theatre Owners of America were entirely satisfactory. The committee suggested that the full committee should meet as instructed by the Chicago conference with the gathering of independent exhibitors as gathered by the Motion Picture Theatre of America, and proceed further in accordance with the definite instructions of the Patterson conference.

The report of the sub-committee had been made verbally to Chairman Rembusch and he had been informed that the sub-committee had unanimously indorsed the arrangements made for the convention called by the Motion Picture Theatre Owners of America.

Under these circumstances I am unable to understand the attitude of the chairman, Mr. Rembusch, in not only disregarding the report of the sub-committee, but in usurping the power of the directing committee and telling exhibitors by means of circulars that he has called a convention of his own at a different hotel, claiming to act by the authority of the temporary conference at Chicago. Such a move on the part of Mr. Rembusch unquestionably tends to divide the strength of the exhibitors and to defeat the very object for which the Chicago meeting had been called, especially since it has been proved that the money and the means for circularizing exhibitors for the second "convention" has been furnished by one of the large manufacturing interests.

For ten years exhibitors have followed this same leadership, which has always been, sometimes directly and sometimes indirectly, under the influence of the producer. The result is that we stand today in the same unorganized and disorganized condition in which we found ourselves ten years ago.

Charges Attempt to Divide Exhibitors.

The calling of the second "convention" at Cleveland on the same days as the original convention called by the Motion Picture Theatre Owners of America again brings up the spectre of the producer-exhibitor. Speaking not only for myself, but for the organized exhibitors of Kansas, I want to say that we regard the calling by Mr. Rembusch of a second convention at a different hotel, authorized by nobody but himself, as an attempt to divide exhibitors, which, however, we believe will fail completely.

Don't let us block the good work being done. At last we are on the right track. Don't let us play into producers' hands, but meet in one big national united gathering at the Hotel Winton in Cleveland, June 8 to 11.

M. VAN PRAAG.

H. B. Franklin's Statement.

H. B. Franklin, managing director of Shea's Hippodrome, of Cleveland, and a member of the executive committee of the New York State Exhibitors' League, has sent out letters in which he urges the largest possible attendance of exhibitors at the convention to be held in the Hotel Winton.

"Leave home your ivories, booze, animosities, jealousies," he says. "Go to Cleveland prepared for work—good, hard, constructive work. Here is your opportunity to build a solid foundation for the future of your business, one that will withstand all onslaught."

William Brandt Invites Warring Factions to Meet

BECAUSE the Independent Motion Picture Exhibitors' Association and the Motion Picture Theatre Owners of America are to hold two separate conventions in Cleveland on June 8, and because the former organization is to have a preliminary meeting in New York City on June 3, William Brandt, president of the Theatre Owners' Chamber of Commerce of New York, has invited Sig Samuels, secretary of the former body, and Sam Bullock, secretary of the latter body, to appoint committees to meet in New York on June 3 in the interests of harmony.

Mr. Brandt hopes in this way to bring about a consolidation of the warring factions and a united convention in Cleveland on June 8. He invites the committees to become guests of his organization at a luncheon to be held at the Hotel Astor at 1 p. m., June 4.

"I Claim Sacred Right To Be Let Alone," Says Lawyer, Protesting Censorship Bill

EACH member of the Massachusetts Senate, which is considering the motion picture censorship bill, has received a letter from Frederic Cunningham, prominent Boston lawyer, protesting against the measure. "Vain efforts to make us good by law may finally succeed in stifling our race of free men and make slaves of us," he says, commenting on "further abridgement of personal rights and liberties."

Mr. Cunningham said in his letter: "As a lawyer who has practiced at the bar for forty-two years and as a plain American citizen, I want to enter my protest against any further abridgement of our personal rights and liberties, with particular reference at the present time to the bill for the establishment of a censorship of motion pictures.

"We don't want to be told any further than we have been what we shall eat, nor what we shall drink, nor what we shall wear, nor what we shall read, nor what we shall write, nor what we shall look at, nor what our children shall look at, nor how to bring up our children, nor how to conduct our own business.

"Those things have gone far enough. We have been passing laws in this community for the control of vice for nearly 300 years, and if we have not got enough of them on the statute books already we have not been very smart, and I am certainly no lawyer.

"If you could make people good by law we should have been successful long ago. What we want is virtue, the power to resist evil, not innocence; ignorance of evil is dangerous.

"A censorship of anything is thoroughly un-American; it starts with the assumption that a man is wrong until he has been proven right. Our American ideals and system of laws start with the assumption that a man is right until he is proved wrong.

"A censorship punishes the large majority of innocent persons in order to reach the small minority of vicious ones. There is no need of any such thing in our state today. There is plenty of law on the books to keep the state clean if public sentiment demands its enforcement.

"We are seeing today our liberties disappear one by one and are being regulated to death and beyond endurance. I claim the sacred right to be let alone.

"The small boy after a Thanksgiving dinner was asked if he wanted some more ice cream. He shook his head sadly and gasped 'too much is enough.' I say that to you. We must beware lest continued vain efforts to make us good by law may finally succeed in stifling our race of free men and make slaves of us."

William Fox Reports Plans Perfected for International Convention, May 24

THE sixth annual convention of Fox Film Corporation will occur at the Hotel Commodore, New York, beginning Monday, May 24. It will bring together the branch managers and district sales heads from offices of the firm in all parts of this country. Furthermore, it will bring together, for the first time in the life of the organization—as well as for the first time in the history of the motion picture industry—representatives from the firm's offices in all parts of the civilized world.

Cablegrams received from Winfield R. Sheehan, general manager of the corporation, promised his return from Europe in time to preside over the convention, and according to reports he will reach New York this week.

For the formal opening of the new Fox building on West Fifty-fifth street on May 24, the entire party of branch and district managers and special travelling representatives will be on hand.

Special prints are being prepared on forthcoming productions starring William Farnum, Pearl White, Shirley Mason, Tom Mix, Buck Jones and Vivian Rich, and on the first of the vehicles in which Eileen Percy is being starred by William Fox. These will be projected before the convention delegates at the new building, and the exploiting of them will be thoroughly discussed.

Announcements of plans for the coming season will be made by Mr. Fox and Mr. Sheehan. These will include the distribution of big special productions—some already completed and other still in the making—in both the East and West Coast studios under the direction of such well-known men as Richard Stanton, Charles J. Brabin, Hampton Del Ruth, J. Gordon Edwards and Harry Millarde.

One announcement is that each of the Fox exchanges located in the principal cities of the world will be equipped shortly to maintain an efficient exploitation department for the benefit of exhibitors.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Middletown, N. Y., judge has sentenced bad boy to attend church for six months and to stay away from the movies.

Judges used to commit bad boys to the navy.

Screen Queen on a Lark.

Hedda Nova, we learn from Los Angeles sources, has started on "Byrd of the Dawn."

o—o

Men of film-craft might properly advertise themselves and make faces at Troy, N. Y., by wearing celluloid collars.

o—o

Oddly enough, Home Guy is part owner of the Apolo Theatre, Columbus, Ohio.

He would make no money in his own kind of a neighborhood.

o—o

Profiteering in Pulchritude.

It took a pretty penny to pull down the prize in the P. P.-L. ankle contest.

To get this over we must explain that Camelia Penny copped the brass ring and will become a screen queen.

o—o

Exploitation suggestion for "The Last Straw":

Give away mint juleps.

o—o

"The Stain of Innocence" (Fox).

Jam smeared on a kid's face after a raid on the pantry.

ADVERTISING SLIDES.

Noah was "The Man Who Had Everything."

Tolerance will brighten "Tarnished Reputations."

Eve was the original "Forbidden Woman."

If you're not going, "What's Your Hurry?"

"Line-up!" for "Amarilly of Clothes Line Alley."

Start saving now for "Two Weeks" vacation.

Home-brewers boost "For the Freedom of the East."

Wood alcohol eye-openers for "Blind Husbands."

o—o

Add to Key Cities of Filmdom:

Turkey, R. I.

o—o

Take it from Rose Shulsinger, who pufflicizes Marion Davies, her star "has gone back to her first love, the bicycle."

If anybody wants to get themselves disliked let 'em suggest that she is riding a "high-wheel."

o—o

Streets and roads "called straight" having registered in film-titles we now have Ethel Clayton stepping out with an exclusive Boston release—"Crooked Streets."

o—o

When a pufflicist wishes to particularly salve Hugo Riesenfeld he prefixes the title "Dr." to the name of New York's three-ring manager.

Mr. Riesenfeld may have gained a special film-degree through cutting news-reels and doctoring features.

o—o

Silas has discovered in the Los Angeles Camera this headline:

"Jack Donovan Entertains Anti-Vivisection Society."

We presume, Silas, old top, you would have us say something grumpy about film-editors and cutters as a follow-up.

FRUITINA OF FILMDOM.

(Second reel.)

Dates with bathing beauties.
Figs that no one cares.
Plums that fall to pufflicists.
Grapefruit cut in pairs.

o—o

"Up-and-Down" Hodkinson.

"Hodkinson Sees Need of Downward Revision of Admission Prices to Motion Picture Theatres" is a trade paper headline that calls to mind the fact of record that Mr. Hodkinson was the first man to go from a jitney to a thin dime and then upward in pricing movie tickets when THE industry was a babe.

Indicating that, in Ogden, Utah, more 'n 10 years ago he started something he cannot stop.

An O-Boy Pufflicist.

We mentioned last issue the O-Boys who double as high financiers in postage-stamp deals.

Now we tell of an O-Boy who doubles in the publicity department. Our hero is Morris Berman, of Mayflower, who asks:

"Does the fact that Henry Walthall fights a duel in 'The Splendid Hazard' entitle him to the right to play a dual role?"

We'll say it dual.

o—o

"His House in Order."

When his draw fills.

o—o

Doylestown, Pa.—Nicholas Power and Joseph A. Wodock have purchased the Strand Theatre from Hildinger & Papier, of Trenton, N. J., who owned it for several years.

Wonder what projection machine the new owners will use.

WHILE WHITMAN BENNETT BLOWS GABRIAL'S TRUMP LOTTA BUNK, SOLE HEIR TO HER FATHER'S TITLE, WEDS HERCULES HOKUM, AS RANDY LEWIS SMILES.

ALDEN SEDGWICK, the Boston literary authority, who recently has become deeply interested in everything relating to the motion picture, is making an analysis of movie publicity. In a letter to Randy Lewis of Pathe, stresses the fact that Whitman Bennett at a recent meeting of the A. M. P. A. told the brilliant and creative minds assembled there that he thought "good old Mr. Bunk ought to be revived."

"It seems," comments Dr. Sedgwick, "that Mr. Bunk has lived his day, as a coarse, crude person. Much more spectacular and impressive is the figure, which your friend Walt Hill recently revealed: "Hercules Hokum," not forgetting his charming, vivacious affinity, Lotta Bunk, the wide-awake daughter of the good old man. These two characters have so appealed to me that I have yielded to the weakness to express them in verse. And here you are:

A man of wonderful strength was he—
Mixture amazing of wind and word—
Was Hercules Hokum, who would be
A proud and vaunting pufflicist bird.

Hercules Hokum would married be,
And this is the thought he's always thunk:
"Oh, I'm overwhelming strong!" quoth he;
But I'm super-strong for Lotta Bunk!"

And so it happens, sober or drunk,
You'll always find him with Lotta Bunk!

Clip and Paste

For Photoplay Editors and Theatre Programs

King Vidor's new production for First National Exhibitors, "The Jack Knife Man," is about ready for the cutter.

Judge Ben B. Lindsey and Mrs. Lindsey are playing "themselves" in the William D. Taylor production, "The Boy," now being produced at Lasky's, Hollywood, Cal. Horace A. Wade, the eleven-year-old boy author, is also in the cast.

Jackie Saunders has been signed up by Fox to play feminine lead with William Farnum.

Fred Turner, Harry Todd and Willis Marks, veteran film character actors, play prominent roles in King Vidor's "Jack Knife Man."

Jack Livingston, now playing with Clara Kimball Young in "Mid Channel," has been engaged by Metro for the leading role in "The Outsider."

Henry King, director of the Blanche Sweet picture for Jesse D. Hampton, "Leona Goes A-Hunting," also plays the leading male role in the film.

Jay Belasco is playing the juvenile lead in "The House of Darkened Windows," a Selznick production.

J. Warren Kerrigan has completed his tenth Brunton production, "The Coast of Opportunity," the last under his present contract.

Director Reginald Barker will soon begin work on "Black Pawl," at Goldwyn, with Russell Simpson, John Bowers, Helene Chadwick and Alec B. Francis in the principal parts.

Jane Novak, Barney Sherry and Eleanor Hancock have been selected as the first of the Monroe Salisbury Players to play leading roles in "The Barbarian."

Lucy Cotton has been engaged to appear in screen support of William Faversham in "The Sin That Was His."

Tod Browning, Universal director, has written the story for Priscilla Dean's next picture and will direct her in it.

Edwin Stevens makes his first appearance in a J. D. Hampton production in support of Blanche Sweet in "Port o' Caprice," just begun.

"Buster" Collier, son of William Collier, will be seen in support of his dad in the Selznick picture "The Servant Question."

Major Maurice Campbell, husband of Henrietta Crosman, and a well known stage director, after studying motion picture production for six months as assistant to Cecil B. DeMille, has begun the direction of "Burglar Proof," in which Bryant Washburn is to be featured.

"The Palace of Darkened Shadows" is being directed by Henry Kolker for National Picture Theatres.

Elmer Harris has been selected to write the scenario for the Artcraft version of Denman Thompson's "The Old Homestead." George Melford will direct the picture.

Edwin Stevens plays an important role in Eugene O'Brien's "The Figurehead."

Willard Mack has written a virile story of the Far North called "The Valley of Doubt." Burton George directed for Selznick.

Neil Craig, former Essanay star, back on the screen after an absence of two years, is included in the cast of "The Desperate Hero," starring Owen Moore, with Gloria Hope leading lady.

Revolution of Exhibitors in Southwest Threatens Rule of Hulsey-Lynch Combine

DIVERTING the co-operative exhibitor strength of its entire membership to the aid of fellow independents in the Southwest, Associated First National Pictures, Inc., through its executive personnel, has launched what promises to be one of the most decisive campaigns in film history to maintain "a place in the sun" for independent theatre owners in Texas, Oklahoma and Arkansas.

Their proffered aid accepted by a committee representing more than 300 independent exhibitors in the three states, officials of Associated First National Pictures, Inc., have precipitated an open break with E. H. Hulsey, owner of the original First National franchise for that territory, by opening a new exchange in Dallas, and pledging, through sub-franchise grants, the independently produced releases now contracted for by Associated First National Pictures to a chain of a million dollar theatres to be erected immediately in Dallas, Forth Worth, Houston, San Antonio and other important points by independent exhibitors now competing with Hulsey-Lynch controlled houses.

Two Factors Now in Southwest.

This, it is said, constitutes the most drastic and sweeping action ever taken by a national group of independent theatre owners in defense of individual exhibitor interests in any one territory, and it is pointed out by the committee of southwestern exhibitors that it is the first time that country-wide assistance from independent theatre owners has been rallied for the protection of showmen in a particular district.

It is expected that the action of Associated First National Pictures will divide the Southwest into two opposing groups of theatre owners. One will be the Hulsey-Lynch consolidation, owning and operating the theatre properties which were included in the merger of last winter, and depending, in the main, on the production sources controlled in the Southwest by S. A. Lynch for the major portion of the film supply for this chain of houses.

The large field of unorganized independent exhibitor opposition which to date has been more or less ineffectual in checking the increasing theatre acquisitions of the Hulsey-Lynch interests, now becomes a unit, with equal advantages in having a bona fide quarter from which to obtain continuous film service. This grouping of the independents with sub-franchises in Associated First National as the impelling force for co-operative action, creates the division which now gives the Southwest two factions.

The committee of exhibitors, consisting of J. A. Horton, of Port Arthur, Texas; Saul Harris, of Little Rock, Ark.; Tom Boland, of Oklahoma City; Walter Faerman, of Bryan, Texas; E. T. Peters, of Dallas; Ben Lewis, of El Paso; H. S. Cole, of Ranger, Texas; C. J. Mushelman, of Paris, Texas; and H. S. Ford, of Dye, Ford and Rogers, of Wichita Falls, and Amarillo, Texas, came to Dallas with authority from an aggregate of more than 300 independent exhibitors, representing a total of 500 theatres in the three states, to sanction, in their behalf, whatever plan of action resulted from the committee's conferences with Robert Lieber, president of Associated First National; H. O. Schwalbe, secretary-treasurer; J. D. Williams, manager, Sol Lesser, of Los Angeles, N. H. Gordon, of Boston, and Moe Mark, of New York, who, with Mr. Schwalbe, compose the executive committee.

Need for new and suitable theatres of sufficient capacity and luxuriousness of appointments to be the equal, if not the superior, of any others in the Southwest as the independently operated housing places for Associated First National attractions, was explained to the exhibitor committee by the New York officials.

Assured Permanent Film Source.

Upon assurance that new theatres of the magnitude proposed would be granted sub-franchises, the exhibitor committee pledged itself to start plans immediately for the construction of new houses in Dallas, Fort Worth, Houston, San Antonio and other important cities and towns in Texas, Oklahoma and Arkansas. In each instance the new houses will be built and operated by independent exhibitors now conducting theatres in each of these centers. Associated First National members, it is said, will have no equity of any description in these properties beyond extending their co-operation through sub-franchise awards.

"The situation is remarkable in many respects," reads a statement from First National, "but the disposition of the independent exhibitors in the Southwest to fortify themselves with theatre holdings equal to any controlled by their organized opposition is more than sufficient evidence that they are entirely capable of holding their own if they have assurances of permanent sources for film, and these asurances have been made to them.

"Many of the leading independent exhibitors in the three states have withheld all plans for new theatres, or for improvements to present holdings, pending an adjustment of the First National matter. They realized, of course, that Mr. Hulsey as owner of the original First National franchise, would, as a matter of business, continue to book the Circuit's attractions into the Hulsey-Lynch houses in every city where they are represented, and that the rumored plans afoot for acquiring at least one theatre in every city and town of consequence in the three states, if carried out, would automatically eliminate First National and Paramount pictures from independent screens wherever they were competing with Hulsey-Lynch theatres.

"This problem, according to the committee of Southwestern exhibitors, was greater than may be realized by exhibitors in other territories where no parallel condition has existed. Mr. Hulsey did not join the other members of First National in signing the agreements for extending the exhibitor representation by membership in Associated First National to approximately 6,500 theatres, and because of this it was decided to give the main franchise in the latter organization into the keeping of a large group of independent exhibitors who have pledged themselves to provided theatre facilities adequate for all purposes."

At the request of the exhibitor committee, J. D. Williams, manager of Associated First National, agreed to return to Dallas before the end of May to complete the organization of an exchange staff and to assist members of the committee in completing plans for the erection of their new theatres.

Switch Republic Branch Heads

Sam E. Morris, general manager of Republic, announces that Edward C. Mix, former manager of the Republic San Francisco branch, is now managing the Los Angeles branch. Haddon Stephens, formerly of the Los Angeles Republic branch, is supervising the San Francisco office.

The Select offices in Omaha are now sharing quarters with the Republic branch at 1411 Harney street, that city. Select, in San Francisco, is occupying the same offices with Republic in Golden Gate avenue.

"Common Sense"—Used by Ralph Lewis in Each of These Three Scenes.
He is somewhat surprised to come across a barefooted "chicken" while he is out hunting for bears in this Republic release.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

CHARLES HENSCHEL, branch manager of the Pathe Philadelphia office, is visiting the New York home office on the usual one-man weekly convention with the official heads. He has closed a contract with the Stanley Mastbaum circuit for the Harold Lloyd comedies for Pennsylvania and New Jersey. He has also signed the Lloyd comedies with the Comeford circuit in the anthracite section.

* * *

J. M. Loughborough, recently with Fox, and Dick Conover, both originally from the New York Evening World staff, are fellow members of the Robertson-Cole publicity department.

* * *

Max Haring, of the Exclusive Film Exchange, Pittsburgh, was in New York the past week and bought the "Woman's Man," featuring Romaine Fielding, from the Arrow Film Corporation.

* * *

The Federated Exchange managers are scheduled for a conference in New York the week of May 24 at the Hotel Astor.

* * *

F. S. (Happy) Hopkins, manager of the Buffalo Universal exchange, is on a two months' leave of absence. He is going to Saranac Lake to rest, having suffered a nervous breakdown.

* * *

Phillip Wittstein has sold his Life Theatre at New Haven, Conn., to his former partner, J. Diamond.

* * *

Charles Reed Jones, formerly a free lance publicist, has been appointed editor of the Photoplay Journal, succeeding Charles B. Parson. The Photoplay Journal was published in Philadelphia before it was brought to New York, where it is being published monthly. Mr. Jones takes the editorial chair on Monday, May 24.

* * *

William (Wurra Wurra) McLaughlin has quit the Mayflower publicity staff and seeking pastures new.

* * *

J. H. Mayer, director of publicity for Universal, returned to New York, May 17, after a week in Cincinnati, where he went to put over an exploitation compaign for "The Virgin of Stamboul," which opened a two weeks run at the Grand Opera House May 16.

* * *

Andrew Grannis, owner of the Auditorium Theatre, Terryville, Conn., was seriously injured by being thrown from a train at Berlin, Conn.

* * *

Benjamin Schwartz, the Brooklyn, N. Y., representative of the Selznick Enterprises, has been appointed New York sales manager for the same company. H. Fuld, formerly of Gardner Pictures, has succeeded Mr. Schwartz as Brooklyn representative.

* * *

Moe Streimer has resigned from the National Picture Theatres and become affiliated with Robertson-Cole sales department.

* * *

Lee Ferguson, of the Selznick publicity department, tested his new Oakland last Sunday and still lives to tall the tale.

* * *

Nat Beyer, of the Republic Pictures Corporation, has been appointed New Jersey branch manager of Select and Republic. The New Jersey office has been established as a separate branch.

* * *

Weiss Brothers have begun operating at the Mittenthal studios at Yonkers, N. Y., on their two-reel animal comedies, under the direction of Al. Santel and Johnny Meighan, his assistant. Mr. Meighan was formerly associated with Edgar Lewis and Sid Chaplin. John K. Holbrook, who photographed "The Return of Tarzan" and "The Open Door," will act as cameraman. Messrs. Weiss have secured the moving picture rights of two best sellers for the Walter Miller features, of which Mr. Miller will produce four a year. Doris Dare, who has just returned from the Coast, where she appeared in three features for the Frazee company and played the lead with Francis Ford in "The Mystery of 13," has been engaged by Weiss Brothers to play leads.

* * *

Charles Sarver, of the Outlook Photoplays, Inc., is editing "The Gibson Upright" at Joseph R. Miles' studios. The picture, featuring Catherine Calvert and Herbert Rawlinson, was directed by Charles F. Horan, under the supervision of Mr. Sarver, from the story by Booth Tarkington and Harry Leon Wilson and published in the Saturday Evening Post. The continuity for the picture was written by Forrest Halsey and Charles Sarver. Two of Mr. Halsey's stage plays have just been presented in New York. "The Wonderful Thing" and "The Chinese Wife," the latter written in collaboration with Clara Berranger.

* * *

Mr. Title, of the Selznick film department, has perfected a film cleansing machine and process designed to preserve the life of a film 400 to 500 per cent. The machines are made in two sizes, one for laboratory and a smaller one for theatre use. It is understood he is negotiating with one of the largest equipment establishments of the United States for its general distribution.

The Largest of the Wall Flowers.
Edith Roberts seen in "Marama," a Fiji Island story, made by Universal.

* * *

Ben Morganroth has resigned his position as New Jersey representative of Republic. His future plans will depend largely upon negotiations which he has under consideration.

* * *

Dave Wall, for some time a Vitagraph player and a leading heavy in many other productions, is employed with Bill Steiner in the production of twelve two-reel detective stories under the series title of "Tex, the Elucidator of Mysteries." Mr. Wall wrote and directed "The Bromley Case," of the same series. Margaret Wall, Dave's wife, is a member of the Fox scenario staff and wrote the synopsis of "The Heart of a Hyacinth."

* * *

Leon Schlessinger is the general manager of the film service bureau in connection with the Miles enterprises in the Leavitt Building. The service bureau is designed to handle the editing, titling and the general completion of a film.

* * *

Doc Shallenberger, general manager of the Arrow Film Corporation, who is an ardent disciple of Isaak Walton, was on a trout fishing expedition in the Catskills the week of May 10. He caught thirty-one speckled beauties, but, like all well-trained fishermen, fried them in his little pan and ate them like a little man.

* * *

Joe Dannenberg, editor of "Wids," after his visit to the Chicago convention went to Montreal, and decided while there to make it a real vacation and go to Florida, and accordingly took boat to the haven of warmth and rest. He returned to his editorial chair this week all radiant in sport shirt and a smile of rejuvenation.

* * *

Sol Krantz, formerly of the sales force of the Selznick Pictures, has been promoted to assistant manager of the Republic New York exchange.

* * *

Cloudisley Johns, formerly with the New York American, is numbered among the members of the Vitagraph publicity staff, under direction of Ben Conlon.

* * *

Harry M. Berman, general manager of exchanges for Universal, returned to New York on Monday, May 17, after a week's visit to middle western exchanges.

* * *

F. J. McGinnis, formerly of the Kinograph Film Company, New York, is now connected with the Speer Carbon Company, Saint Marys, Pa., as special representative. Mr. McGinnis anticipates an early trip through the East, when he will take occasion to call on his old friends and acquaintances to introduce his new line.

* * *

Lester Tobias, Connecticut representative of Realart, was surprised by the film men of New England with a considerable check for starting a bank account for his recently born son, Leonard.

* * *

Bob Lynch, branch manager of the Metro Philadelphai exchange, was in New York the week of May 17.

* * *

Arthur Beck visited his mother in Indianapolis the week of May 10 and from there went on to the Coast to join the Gibraltar Pictures Company, which is producing Gillette Burgess' story "The Heart Line."

* * *

George Merrick will continue the Monopol and Numa Pictures Corporation, although the Weiss Brothers have withdrawn their active interest in them.

* * *

H. A. Spannuth, of the Commonwealth Pictures Corporation, of Chicago, is in New York showing prints of his two-reel "Billy Whiskers" comedies.

* * *

Sam Kramer, who was New York branch manager for United Pictures, has been appointed New York representative of the National Picture Theatres Corporation.

* * *

Leon J. Bamberger has resigned from the home office staff of the United Pictures Theatres of America, but still retains his headquarters at the old address.

* * *

Milton G. Kronacher, for the sixth consecutive time, has won the championship for the month of April, leading the entire sales force of the Pathe company throughout the United States. Mr. Kronacher's territory in New York City is from Thirty-fourth street to the Battery. Before going with Pathe Mr. Kronachef was owner of four theatres in the Bronx.

Samuel Goldwyn, Back from Europe, Plans Further Expansion with Rosy Prospects

BACK from two months in England and on the Continent, Samuel Goldwyn held a reception for newspaper folk at his office in Fifth avenue Tuesday noon, May 18. Mr. Goldwyn declared that picture production in England was surging forward, after the restraint of war curbs; that picture theatres are multiplying, regardless of the "luxury building" regulations; that American pictures were serving as efficient introduction of our native customs and habits to all nations of the world, and that America was never likely to be forced out of its supremacy in film production.

Mr. Goldwyn declared that the screen had undergone a great rejuvenation in the fancy of Britishers; that films were an amusement craze, and that even the Government itself had determined to use educational subjects in schools to more quickly impress the student with the lessons under consideration. Industrial films, said Mr. Goldwyn, are eagerly sought by the English public, the method of industrial procedure in America being of general interest.

Plans No Exhibiting Monopoly.

Only one day and a half ashore, Mr. Goldwyn "begged the question" when it came to the subject of the Capitol Theatre management. He said that Goldwyn's interests were allied with an influential group of capitalists whose entry into filmdom meant a great deal to the industry in general.

He said that Goldwyn had no intention to create any exhibition monopoly, but would see that its interests were protected in towns where they were "shut out." The printed story that vaudeville interests would control the Capitol was denied by Mr. Goldwyn with emphasis. The president of Goldwyn also denied that his position or interests in the corporation had been in the slightest disturbed, rumors to the contrary notwithstanding.

More Than Twenty Features Ready.

Asked about plans for the coming season, Mr. Goldwyn declared that the matter of "scope and plan" was still undetermined. He declared, however, that Goldwyn right now had more than twenty feature productions completed and ready to market at such time as might be later determined.

"It will be the middle of June," said Mr. Goldwyn, "before we will announce our plans. It will be six months before we begin making pictures in England as we have planned. It will be still further along before we get production under way in France. But in both of those countries we have formed corporations for the purpose of producing pictures under the American method, with English and French capital concerned in the respective concerns."

"Goldwyn is still growing," said Mr. Goldwyn. "It's my 'baby' and I am going to see that it continues to grow."

Congress Will Not Act This Session on Legislation Involving Daylight Saving

THERE will be no federal legislation at this session of Congress involving daylight saving. The House Committee on Interstate and Foreign Commerce has declined to hold any extended hearings on the bills now pending and Chairman Esch announced last week that the committee, a majority of which is hostile to the proposal, does not want to listen to long arguments.

There has been some pressure on the committee for a hearing on bills that have been introduced this session providing for daylight saving in the first zone. That would cover the entire New England states and the greater part of the Middle Atlantic states. The motion picture men of these sections have not taken kindly to the proposal because of the losses they would sustain. During the war, for patriotic reasons, they made no protest against daylight saving and lost heavily because of the inability to do business with the first show of the evening and because the people devoted themselves to other things which left no time for the theatres.

In compliance with these requests, the committee decided to sandwich in a hearing at the first opportunity. This came the latter part of last week, but there was no time to send out a general notification of this intention, with the result that only the Congressional sponsors of the bills were present. Protest was made and this led to the statement by Chairman Esch outlined above and the added remark, in response to a request for a postponement until the following week, that if the hearing was not held as scheduled it could not be held at this session of Congress.

Those favoring this legislation declare it to be necessary in order to straighten out some of the confusion that has arisen as a result of some of the cities and towns adopting local ordinances providing for daylight saving and twisting up railroad connections.

Cincinnati School Officials Change Their Attitude on Films

A RADICAL departure from their previous attitude, the Cincinnati Board of Education has now given official approval to certain classes of motion pictures and is fostering special children's matinees on Saturdays. This is a reversal of the previous views of the Cincinnati school officials. Until this new movement, it was a demerit for any pupil who admitted attending a movie at night. The School Index, official organ of the schools, was not permitted to carry moving picture advertising and the general attitude was highly antagonistic.

A Community Moving Picture Council has been formed by the Federated Mothers' Clubs, sanctioned and sponsored by the Board of Education. This Council is giving a weekly Saturday morning matinee at the Orpheum Theatre, Walnut Hills, a suburb of Cincinnati. And the success of the performances so far is leading to plans for extending the matinees to other suburbs. Manager Fred Strief of the Cincinnati office of Famous Players-Lasky Corporation, and Manager Andy Hettesheimer of the Orpheum are co-operating with the women's committee in providing pictures. "Huck and Tom," "Tom Sawyer," "Rebecca of Sunnybrook Farm," "Mrs. Wiggs of the Cabbage Patch" and other Paramount and Artcraft pictures are being booked, including the Briggs comedies.

"That Man Over in Scene 3 Has "The Iron Heart"—Scene 3—"What'd You Tell Them That for, It's Strong But Not Iron."
Madlaine Traverse is shown herewith in important moments in this new Fox release. There is one thing the villain has to be thankful for and that is his heart cannot be broken.

Howells, Inc., Expands Its Foreign Distribution by Absorbing Firm of J. Frank Brockliss

DAVID P. HOWELLS has been elected president of J. Frank Brockliss, Inc., and under the terms of a deal recently consummated the business of the Brockliss corporation will hereafter be conducted by the Howells organization. Sidney Garrett, president of the Brockliss company has resigned to devote his entire time to production. While the identity of the Brockliss corporation will be continued, its business will be amalgamated with the business of David P. Howells.

J. Frank Brockliss, Inc., has been one of the important factors in the foreign distribution of motion pictures. The Brockliss corporation has maintained exchanges in London, Manchester, Liverpool, Leeds, Newcastle, Birmingham, Glasgow, Cardiff and Dublin, and has had representatives in Paris, Turin, Barcelonia, Brussels, Copenhagen, Sydney, Capetown, Bombay and Tokio.

The executive offices of J. Frank Brockliss, Inc., will be merged with the executive offices of David P. Howells, Inc., in Suite 1101-1102 729 Seventh avenue, New York, but for the immediate present the London office of J. Frank Brockliss will be maintained at 167 Wardour street, while the David P. Howells office will be continued at 29a Charing Cross Road, London.

Has Resident Heads in Big Foreign Cities.

The absorption of the Brockliss Company is an evidence of the expansion of the interests of David P. Howells in the field of international film distribution. The Howells company has just recently increased its office space on the eleventh floor of the Godfrey Building.

The Howells company maintains at the present time branch offices with resident managers in London, Paris and Stockholm, with representation in the principal cities of Europe, South America and the Orient. Horace T. Clarke of the Howells organization is now in Japan and Chester E. Sawyer is in Buenos Aires, while William Fait, Jr., has just returned from Mexico City.

In taking over the Brockliss company, the Howells organization now controls, in addition to the productions of the First National Exhibitors Circuit and Associated First National Pictures, Inc., world rights on a large part of the pictures distributed by the Hodkinson exchanges. Mr. Howells controls as well the Selznick productions, Metro Screen Classics and the Nazimova productions for the Far East.

Quick-Thinking Actor Escapes from the Snare of the Fowler and Shows a Way to Beat Cops

BULL MONTANA, Marshall Neilan's heavyweight actor, was about to leave his bank the other day after depositing part of his weekly stipend, when through the window he sees a traffic officer hunking the horn of his car. All of a sudden "Bull" realizes that he has parked his car in front of a fire-hydrant and that the officer is ready to take him to court and impose the heavy fine or jail according to the law of that community.

In a flash the quick thinking Mr. Montana is out of the bank via another entrance and calling up the Police Department. He reports that his car has been stolen, gives his license number and his studio address.

Four hours later his friend the cop, drives up to the studio with the car and turns it over to the owner, his chest expanding the while as he relates how he traced the "stolen" car to its lair.

Moral: Think before you pay your traffic fines.

Associated Exhibitors, Inc., goes on Record Against "Screen Spotting"

THAT the situation leading up to the forthcoming Cleveland convention is serious and demands definite action, is set forth by an official of the Associated Exhibitors, Inc., in a statement just issued to the trade press. It is maintained that independent exhibitors are reiterating their endorsements of the co-operative exhibitor organization.

Interest attaches to such indorsements in that the general trend of thought is to the effect that co-operative organizations conducted on a basically sound and equitable plan will also prove weapons powerful enough to swing the balance of control of the situation into the hands of the independent exhibitors. This is declared to be a desirable consummation.

One of the plans of the Associated Exhibitors' platform that is attracting favorable comment is Associated's stand in regard to advertising on the screen. According to Associated's officers, no pictures carrying the Associated trade-mark will contain even the slightest hint of commercial advertising.

Declares Against Screen Adverts.

In the words of one of the exhibitor officers of Associated the question of advertising in films is much more vital to the exhibitor than is generally believed.

"Exhibitors have been used as tools by producers in scores of ways," said this officer, "and the matter of advertising, while by no means the biggest of these ways, has been one of the most annoying. Producers have been appropriating the publicity of our screens by injecting commercial advertising in pictures that are supposed to be pure entertainment. This sharp practice has netted the producer quite a neat sum.

"There will be no advertising in Associated pictures. It is obviously impossible for them to contain such matter, inasmuch as it is the men who present the pictures who control their making."

Numa Engages Reichenbach

Harry Reichenbach has been engaged by Numa Pictures Corporation to conduct a special exploitation campaign on "The Return of Tarzan," which will be distributed by Goldwyn as a special. One of his latest exploitation campaigns was waged in behalf of "The Virgin of Stamboul." Until recently Mr. Reichenbach conducted all exploitation for the Equity Pictures Corporation.

Fairbanks' "The Mollycoddle" Listed for Release on June 13

DOUGLAS FAIRBANKS established a new record for the cost of production, eclipsing all high marks since the beginning of his screen career, when he finished the filming, this week, of "The Mollycoddle," his third United Artists' picture.

The expenditure on "The Mollycoddle," according to figures compiled by John Fairbanks, general manager, and Leeds Baxter, auditor, is greatly more than that spent on any previous production.

"The Mollycoddle" is now in the hands of the cutters, who are working night and day under the supervision of the star and Director Victor Fleming.

Hiram Abrams announces that this picture will be ready for release June 13.

Fairbanks has given the world many spectacular productions during the past four years, but, according to those who have viewed early screenings of "The Mollycoddle," this latest "Big Four" offering excels all others.

Wallace Beery makes his debut as a Fairbanks player and in a character in keeping with his particular line.

Among the others who have important parts are Betty Bouton, Adele Farrington, Charles Stevens, Lewis Hippe, Morris Hughes, Paul Burns, Albert MacQuarris and George Stewart.

"The Mollycoddle" is quite a departure from anything Fairbanks has ever done before. The story is his original idea built up on the themes of heredity and environment. The scenario was prepared by Tom Geraghty.

H. F. Stafford.
Owner and manager of the White Way Theatre, New Haven, Conn.

Billie Burke in Fitch Play

Marking a departure from the type of plays in which she has been appearing, the first picture which Billie Burke will make under her new contract for a series of Paramount Artcraft pictures will be "The Frisky Mrs. Johnson," an adaptation of the comedy by Clyde Fitch, which, when it was first produced in 1902, was one of the season's greatest successes.

"The Frisky Mrs. Johnson," while replete with humor, is somewhat in a more serious vein than the stories which Miss Burke has heretofore appeared in for Paramount, and the star is looking forward to beginning work June 1.

The scenes of the play are laid in Paris during carnival time and are embellished with a wealth of the atmospheric detail.

Ralph O. Proctor in Middle West

Ralph O. Proctor, assistant general manager of Associated Exhibitors, Inc., has left New York for a short trip in the Middle West. Mr. Proctor, who is making the trip in the interests of Associated, will hold important conferences with franchise holders and others.

Chicago Censorship Commission Offers Drastic Ordinance to Protect Children

AFTER a period of twenty months spent in investigation, the Chicago Censorship Commission met in the Council chamber of the City Hall, Friday afternoon, May 14, to discuss the report of its chairman, Timothy D. Hurley, and teh tentative ordinance which he has drawn up. During this time, Mr. Hurley asserts that he has considered the exhibition of moving pictures from many angles, and he has concluded that certain drastic measures should be taken to prevent the showing of objectionable films. In various consultations with producers, editors, doctors, lawyers, clergymen and school teachers he has discovered that he is not alone in his convictions.

"I do not consider that the commission has taken an unreasonable length of time in which to draw up a report that will be presented to the judiciary committee," Chairman Hurley said. "In England over one year and a half was devoted to just such a task as we have undertaken. In my mind it is a far bigger question than that of 'transportation,' 'electric lights,' 'liquor traffic' or any of the other matters that have absorbed so much time and attention from civic organizations."

Would Create New $18,000 Board.

Most important among Mr. Hurley's proposed ordinance changes is the creation of an entirely new board to be known as the Motion Picture Department, and to be vested with full power to act on the exhibition of films in Chicago. By this measure, the authority would be entirely removed from the police department. The new department would be composed of three members, two men and one woman, each of whom would receive a salary of $6,000 a year. Every picture shown in Chicago would have to bear the department's stamp of approval. The abolition of the pink permit system and the submission of all advertising signs to the board's approval are provided for in other sections of the ordinance.

"I have drawn up this ordinance without any arbitrary intentions," Mr. Hurley said. "It is subject to any changes or curtailment that the commission, as a whole, may decided upon. It was my expectation that it should be thoroughly discussed by the censorship commission first, before it is submitted to the judiciary committee and thence to the City Council.

Causes Neurasthenia in Young, He Says.

"The moving picture people are opposed to legal censorship. I have discovered this to be a certainty. But in talking over current movies with some of the producers themselves, I learned that they are unwilling to allow their own children to see much that is now presented on the screen. But how many children are there who are not fortunate enough to have discriminating parents! It is they who are endangered, mentally, physically and morally. I have a well-known physician's word for it that if a child is allowed to spend more than an hour and a half weekly at the movies, he will become neurasthenic. In Chicago, 1,000,000 children go to the movies. The importance of censoring films for their sakes is too evident to need discussion."

The commission adjourned after a unanimous decision to study the ordinance individually and come prepared, Friday, May 21, to discuss its proposals, chiefly the one relating to the creation of the new department.

Section 4, which is by far the most important of the twelve comprising the proposed ordinance, is given in full here, for the information of readers of Moving Picture World. Another is Section 5, which governs the issuance of permits.

The Important Sections.

Section 4—There is hereby established an executive department of the municipal government of the City of Chicago, which shall be known as the Department of Motion Pictures, and which shall be in charge of and under the supervision of three members to be appointed by the mayor, by and with the consent of the City Council. One of said members shall be a woman; one member shall be a person who has been directly and solely engaged in educational work for at least ten years, immediately preceding his appointment and one member who shall have been actively engaged in business or professional life for a period of ten years. Two members of said department shall constitute a quorum. No member of said department shall hold any other lucrative office of employment under the United States, the State of Illinois, or any municipal corporation, or political division thereof, and each member of the deartment shall devote the business hours of the day to the work of the department. Each member of said department, before entering upon the duties of the office, shall take the oath prescribed by the constitution of this state. At the first meeting of the members of the department, they shall select from among their number a chairman, who shall preside at all meetings of the department, and a vice-chairman who shall, in the absence of the chairman, preside at the meetings, and a secretary from among their number, who shall keep and preserve all records of the department, and of its acts and doings. The members of said department may be assisted from time to time in the work of the department by any person or persons assigned to the department by the civil service commissioners of the city.

It shall be the duty of the said Department of Motion Pictures to pass on all applications for permits for exhibition of motion pictures; to issue said permits or to reject all such applications, if the picture or series of pictures accompanying said application violates the provision of this ordinance.

Before any permit, as provided for in Section 1 hereof, is granted, an application in writing, shall be made therefor, and the films, plates, rolls or other like apparatus by or from which such pictures or series of pictures are produced, or the picture or series of pictures are shown or exhibited, shall be deposited with the Department of Motion Pictures, together with said application. Said Department of Motion Pictures shall inspect or cause to be inspected, such plates, films, rolls, or other like apparatus, or the said picture or series of pictures, and shall within five days find whether or not such picture or pictures comes within the prohibitory provisions of Section 5 of this ordinance, and what provisions, if any thereof, are violated. A written record shall be kept by the secretary of such findings, which record shall, at all times, be open to public inspection. In the event that two members of the said Department of Motion Pictures decide that such picture or series of pictures is in violation of the prohibitory provisions of Section 5, said department shall refuse to issue such permit. In case a permit is granted, it shall be in writing, and in such form as said Department of Motion Pictures may prescribe. In the event of the refusal of a permit, the applicant shall be given a copy of the findings of said Department of Motion Pictures.

Said Department shall inspect or cause to be inspected all banners, posters or other advertising matter to find whether or not the same comes within the prohibitory provisions of this ordinance, and what provisions, if any, thereof, are violated. In case said banners, posters or other advertising matter complies with the provisions of the ordinance, they shall be stamped with a label of the department as provided in Sections 3 and 7 of this ordinance. No such banners, posters, or other advertising matter shall be exhibited at the place where said motion picture is exhibited, unless the same is stamped by the Motion Picture Department, with a label of said Department, as provided for in said Section 7 of this ordinance.

Said Department shall create an advisory committee of persons who will advise with the department from time to time in reference to the films that will be exhibited. This committee so appointed shall have no power or authority, but act solely in an advisory capacity. Each member of said advisory committee shall serve without pay.

Each member of said Department of Motion Pictures shall receive an annual salary of $6,000.

Section 5—No permit shall be granted for the showing of any picture or series of pictures that is immoral, or obscene, sacriligious, salacious, unpatriotic, or holds up to scorn or ridicule any nation or the people thereof, or portrays riotous, disorderly or other unlawful scenes, or has a tendency to disturb the public peace, or debase the public morals.

Trum-Trum-Tra-Tra-Dum-Dum-Dum! They're Off to Play.

An amusing bit from "Play Ball!" an animated cartoon in the Paramount Magazine. Guess they are going to have a game of one-o'-cat like in the good old days.

"All H—l Can't STOP ME"
says Henry B. Walthall, as the man who took the greatest sporting chance.
Mayflower Photoplay Corp'n
presents
An Allan Dwan Production
"A Splendid Hazard"
Directed by Allan Dwan
Based on the novel by Harold MacGrath
A First National Attraction

Montreal Session of Engineers Largest in Numbers and in Importance to Trade

By F. H. RICHARDSON

WHEN at 10 o'clock on the morning of May 10 the president of the Montreal Chamber of Commerce arose to welcome the members of the Society of Motion Picture Engineers, assembled in regular semi-annual meeting, he faced the largest meeting in point of numbers and the best in point of volume and value to the industry of business transacted the society has ever held.

The address of the Chamber of Commerce president was brief but well considered. He spoke particularly of the possibilities of the motion picture in the bringing about of a better understanding between the nations and the peoples of nations.

The society now has a total of eighty-four members, representing every important branch of the industry. Several undertakings were acted upon favorably by the meeting, including a substantial raise in initiation fees and annual dues instituted at the Pittsburgh meeting.

Several telegrams from members unable to attend were read; also a letter from R. Greyerson, of the engineering department of the Provincial Cinematograph Theatres, Ltd., who is an active member of the society, Mr. Greyerson remarked upon the possibility of forming a branch of the society in England, an idea which was well received.

W. H. States, an active member, now in Shanghai, wrote voicing his regrets at inability to be present.

A letter from the Incorporation Association of Kinematograph Manufacturers, of London, set forth the fact that that company was trying to accomplish a work similar to that of the society and suggested co-operation.

The concensus of opinion, as voiced by C. Francis Jenkins, past president, seemed to be that the society should and could be made international, but that the plan would have to be carefully worked out.

Discuss Associate Membership Plan.

After somewhat lengthy discussion it was decided to establish an associate membership, the same to accommodate those who, while not engineers in the strictest interpretation of the term, desire to work with and be affiliated with the society. Associate members will have no vote, nor are they eligible to hold office—the latter a blessing in disguise, since they will thus escape a heavy burden of work.

The papers presented were many, in fact too many for the time allotted; also they were of large value. The list follows:

"Educational Possibilities of the Movies," by B. E. Norrish.

"Teaching the Cinematographic Art in Schools," by C. L. Gregory.

"Film Tinting and Densities," by George A. Blair.

"Effect of Color on Audience," by Commitee on Optics.

Report of Educational Committee, which presented 387 questions as a guide for examiners of projectionists.

"Standards in Theatre Design to Safeguard from Fire and Panic," by W. T. Braun, in course of which the fact was brought out that 8,355 persons perished in theatre fires between 1797 and 1897. While we personally disagreed with one or two things in this paper, it was, as a whole, of much value.

Present Paper on Theatre Lighting.

"A New Method of Lighting Motion Picture Theatres," by M. Jones. The method proposed presents nothing basically new, though it is of good value in so far as it points out the possibilities of indirect lighting so arranged that the distribution is even as a whole but of decreasing density toward the screen. We believe by Mr. Jones' method the theatre may be quite well lighted without seriously depreciating the apparent contrast of the picture, but what the effect of such illumination will be from the viewpoint of the audience may prove to be quite another matter. In any event, the paper was interesting.

"The Ventilation of Motion Picture Theatres and Studios," by O. K. Deyer, provided much food for thought for those directly interested in theatre ventilation. It deeply interested the writer, who has no such concern except in so far as applies to the projection room.

"Projection Speed and Its Effects," by F. H. Richardson.

"The Eccentric Star Intermittent Movement," by W. B. Cook. This paper sought to establish the superior value of the eccentric star as against the regular type. Argument presented therein will be found interesting to projectionists and manufacturers, and is worthy of serious consideration.

Jenkins Explains "Continuous" Machine.

"Continuous Moving Picture Machine," by C. Francis Jenkins. This title is copied exactly from the printed program. The writer was criticised by the president of the society for suggesting there was ground for relative correctness of argument as to the "motion" picture and "moving" picture. We were disappointed in the paper because Mr. Jenkins had promised in a letter to give an actual demonstration of a successful continuous motion (or moving) picture projector. He explained the failure to deliver the goods by saying there was too much difficulty in getting the machine into and out of Canada. Mr. Jenkins showed us the optical member of the proposed projector, and his paper explained its working principle and the difficulties he had encountered in its working out.

M. C. Levee
Vice-President and general manager of the Robert Brunton Studios, Inc., Los Angeles.

"Applications of Mazda Lamps to Small Moving Picture Projection," by C. E. Egeler.

"New Developments and Methods of Compensating Mazda Lamp Filament Movement," by C. A. V. Halvorsen.

Discuss Generating Sets.

"Design of Gasoline Electric Sets for Motion Picture Theatres," by R. L. Lee In the course of this paper its author declares he has been in personal contact with the various types of generating sets used for projection work and believes a large amount of work will be done in the development of such sets in the future. A view with which we heartily agree, and which we have several times given voice to in past years. He also remarks that it may be presumed that "if there was any way under the sun to make a successful lamp (Mazda) for the universally used 110 volt service the lamp designers surely have done it, and not built them for 30 volts."

"Remote Control of Studio Lighting Equipment," by Harry MacNary.

"Demonstration of Original Testing Equipment," by Dr. Henry Phelps Gage. This was a most interesting series of experiments, which seemed to demonstrate the superiority of the "corrugated" condenser for conditions requiring a short or medium focal length objective. Incidentally it proved the impossibility of using the Mazda lamp for projection except with a short distance from condenser to film.

"Photoelectric Comparisons of Lens Systems," by Dr. W. E. Story.

"Tests of Screen Illumination," by W. F. Little. The paper presented much valuable material.

To Hold Next Meeting in Dayton.

The next meeting of the society will, by unanimous vote, be held in Dayton in September, at which time the general election of officers takes place.

The president, Mr. Campe, of Pittsburgh, is to be warmly complimented on the work his administration has accomplished, and the work of the papers committee, under the chairmanship of L. C. Porter, Harrison, N. J., was worthy of high praise.

Side Lights on the Meeting

W. H. Cudmore thoroughly enjoyed all the sessions, and, all by his lonesome, passed a unanimous vote declaring the meeting a complete success.

* * *

As chairman and the entire membership of an entertainment committee, George Perkins covered himself with glory. He was here, there and everywhere, both day and night, looking after the welfare and enjoyment of Montreal's engineer guests. We will also remark that while friend Perkins is a successful dealer in motion picture supplies he also is successful in guessing what the other feller holds in his hand. He is a great lover of indoor sports.

* * *

We all missed Motiograph Roebuck.

* * *

Query: Why did Victor move to the end of the banquet hall when Blair ran. Also was it jealousy which prompted Campe to remove Victor from the danger zone?

* * *

Query: What is Baby Cudmore's capacity? Answer: Unknown.

* * *

Query: Was the banquet a success? Answer: It WAS!

Lewis Allen Browne.
A Selznick writer, asked by Henry Ford to write epigrams for him.

Settlement Out of Court Ending Suit of George Loane Tucker vs. Mayflower

THE Mayflower-Tucker suit is about to be settled out of court and George Loane Tucker will complete his contract with the Mayflower Photoplay Corporation. This announcement has been made by Benjamin A. Prager, president of Mayflower, following a conference with Alfred Beekman, attorney for the Mayflower organization.

Negotiations for a settlement of the Tucker case have been under way for a considerable time and there have been many conferences in connection with it. The terms of the settlement were not stated, but Tucker is to resume work for Mayflower immediately. A new arrangement as to the distribution of profits on his future productions has been effected. News of Tucker's willingness to reach a compromise was contained in a telegram sent from Los Angeles several days ago.

The adjustment of the difficulty between Tucker and Mayflower enables one of the masters of the silent drama to resume production. Tucker, according to present plans, will continue to work on the coast. He will finish the titling and cutting of "Ladies Must Live," his second production under the Mayflower contract, and will then arrange plans for four more Mayflower pictures which will complete the contract.

The settlement of the Tucker suit represents the most important act of Benjamin A. Prager since becoming head of the Mayflower organization.

Rocky Mountain Screen Club Prepares for Its Convention

PREPARATIONS are booming for the convention, exposition and ball which the Rocky Mountain Screen Club of Denver will hold on June 17 and 18. Thousands of people from all over the country are expected to attend, and stars passing through Denver during the second week in June are urged to stop over

H. E. Huffman has been elected president, H. A. Kyler, vice-president and George A. Brown secretary and treasurer. The attendance at meetings and luncheons has been increased by the simple method of charging each member whether he attends or not, and using the money of those who do not attend to reduce the expenses of those who do. A theatre or film exchange has charge of each luncheon. A desk clock is the award for the largest attendance, kept until the record is beaten, and the final honor award is a gold signet ring given by the president.

Equity Gives Trade Showing.

Equity Pictures Corporation announce a private trade showing of Clara Kimball Young's latest production, "For the Soul of Rafael," to be held in the grand ballroom of the Astor Hotel Wednesday afternoon, May 26, at 3 o'clock. All members of the trade cordially invited.

London Studio of Famous Players-Lasky Finished After Innumerable Difficulties

AFTER six months of strenuous work and the overcoming of almost unsurmountable difficulties, the London studio of the Famous Players-Lasky British Producers, Ltd., is at last ready for the beginning of production activities. No announcement has been received as to the first story to be filmed, but it is expected that work will be begun in the near future.

The new studio in which Paramount Artcraft pictures will be filmed is hailed by London experts as one of the most complete and best equipped studios in the world. In size it compares very favorably with the largest American studios, sufficient room having been provided on two stages for the filming of five large productions at one time. Every modern convenience has been installed and the company of players which will start work shortly under the direction of Hugh Ford will find many features in studio equipment not duplicated on this side of the Atlantic.

Handicapped by Council Ruling.

The transformation of an old and dilapidated structure in Islington, which served for many years as the central power station of a large London electric power company, is generally acknowledged as accomplishing the almost impossible. The work of conversion was in charge of Major C. H. Bell, a prominent London engineer. This task was made doubly difficult when the London County Council ruled that the work of reconstruction should be conducted under the regulations required for theatre building instead of those applying to factories. This ruling was at variance with other decisions handed down by the council, it is said, and added a great burden to those already carried by the company.

It was impossible to find a contractor who would attempt the structural alterations within a specified time, and it was necessary for the Famous Players-Lasky Producers, Ltd., to undertake the work itself, under the supervision of Major Bell. The company found it necessary to engage in the contracting business on a large scale, many thousands of dollars being invested in supplies and equipment before the work of alteration could be started last fall.

It had been the intention of General Manager Milton E. Hoffman to have the studio ready for occupancy last fall, but the great difficulty in obtaining labor caused one delay after another. Had the company not undertaken the building work itself, the completion of the studio would still be many months distant.

Another baffling situation was encountered in obtaining electric power, as the public service corporations in the Islington district were not inclined to undertake the task of supplying power to a building which would consume more power than the entrie Islington tram system. One corporation finally agreed to accept the responsibility provided the company would connect up the studio with its cables. This made it necessary to lay one and one-half miles of street cable.

Hepworth Produces Nine Pictures Since Armistice Signing; Makes Seven Reel Comedy

CAPTAIN PAUL KIMBERLEY, director and manager of Hepworth Picture Plays, London, is visiting New York for a fortnight, stopping at the Hotel Manhattan. It is several years since the captain was in the United States. At that time he was with the Imperial Film Company, then distributing Thanhouser productions. The Imperial now is distributing Hepworth Films and Simplex projectors.

Captain Kimberley said that out of forty-one eligible Hepworth employes forty joined the colors. During the course of the war the company did fully a half of the government's film work. This volume of business was made possible by reason of the machine designed by Cecil M. Hepworth, an apparatus for developing, printing and drying film and the operation of which by girls was entirely feasible. In the mass of propaganda work the company was called on to do, it was necessary in some cases to make many prints from one negative. The record, made possible by the process referred to, was 346 prints.

Hepworth Himself Makes First Picture.

The first of the nine subjects the Heyworth company has made since the signing of the armistice, "The Nature of the Beast," was produced and photographed by Mr. Hepworth himself. The company has completed "Alf's Button," a seven-reel comedy which it considers one of the biggest pictures ever screened in England. It is from an original story by W. A. Darlington, dramatic critic of the London Daily Telegraph. Featured are Leslie Henson, Alma Taylor and James Carew.

The comedy was put on for a trade showing on May 4. In one week bookings on the subject reached £6,150. The booking for "Alf's Button" now total £22,000, a near record price for pictures in the English market, the only ones exceeding that sum being a few of the unusual American productions. Of the pictures shown during the week of May 4 the comedy will be the only one to reach the screen before next spring and one not until October, 1921. "Alf's Button" will be released next October 4.

Captain Kimberley called attention to the fact that the English exhibitors now are in a position similar to that in which American showmen were four years ago. Then the Englishmen were on an open booking basis and the Americans on a closed. Today the Americans are working on the open booking plan and the Englishmen on the closed, in many instances being booked solidly eighteen months ahead.

New Bedford to Have Its Capitol

Allen & Chiarett, Inc., announces that its new theatre under construction at New Bedford, Mass., will be named the Capitol and will seat about 1,558 on one floor. The house will give the effect of a bowl.

Metro Is All Set for Convention of Its Field Men in New York May 26, 27, 28

METRO has completed all arrangements for the holding of the annual get-together convention of its district and branch managers and special representatives. The gathering will meet at the Hotel Astor on Wednesday, Thursday and Friday, May 26, 27 and 28, for a discussion of the company's plans and to render reports on the year's business; while for the leisure hours of the visiting film salesmen, Metro has prepared an elaborate schedule of entertainment designed to appeal to every taste.

Metro's determination to assume and maintain the leadership of the industry this year is to be the keynote of the convention. The company's production policy and general expansion will also be outlined to the visiting exchange managers, and subjects such as the contemplated new booking arrangement and adjustment of the flat rental versus percentage system of releasing pictures will be threshed out in detail.

In all there will be twenty-eight Metro district and branch managers present; but as many of them will be accompanied by their wives and other members of their families, Harry J. Cohen and E. M. Saunders, respectively manager of the foreign department and general sales manager of the corporation, who head the committee of arrangements, have made plans for taking care of a visiting delegation of something like seventy-five persons.

Those Who Will Make Speeches.

The convention will be called to order on Wednesday morning, May 26, at 10 o'clock. At the opening session there will be addresses by Richard A. Rowland, president of Metro; by William E. Atkinson, general manager, and Marcus Loew and David Bernstein. Mr. Loew will attend in his capacity as head of Loew's, Inc., recently affiliated with Metro in a business association for their mutual advancement. Mr. Loew has not yet met all of Metro's field salesmen and welcomes the opportunity to do so that the forthcoming convention presents. Mr. Bernstein, who is treasurer of Loew's, Inc., and close personal adviser of Mr. Loew's will accompany his chief and say a few words to the visiting salesmen.

Mr. Rowland will describe to the gathering the expansion plans that Metro has perfected. He will explain how Metro, while adhering to its rigid standards of excellence in screen productions, will make from fifty to sixty new productions de luxe, as the result of the simultaneous operation of two studios, one in the west and one in the east. Metro's expansion is to be in every direction, both as a producing and as a distributing organization.

Theatre Party at New Amsterdam.

Mr. Atkinson, who in his capacity as general manager of Metro, is in closest personal touch with the district and branch managers, will welcome them and discuss the results they have achieved in the way of increased film sales in the past year. The addresses by Messrs. Loew and Bernstein will be more in the way of introductions to the men than anything else.

The opening session of the convention will be followed by luncheon at the Astor. For the evening the committee of arrangements has planned a theatre party to the New Amsterdam, for the performance of Ed Wynn's Carnival.

Thursday morning the convention will assemble again at 10 o'clock. This will be a close business session. The Metro executives will take up the problems that confront the salesmen in their different fields and give helpful suggestions. On this occasion they are expected to outline in detail the new co-operative booking policy that has been under consideration for several weeks, but which has not yet been announced in detail. Also the Metro executives will go thoroughly into the question of flat rentals and percentage booking.

As recently stated by President Rowland, Metro is willing to let this moot matter adjust itself by mutual agreement between the distributing company and the individual exhibitor. In other words, as Mr. Rowland has declared, Metro has no ax to grind in this relation; it is agreeable to continue its system of flat rentals unless the exhibitor should see the wisdom of percentage booking and express his own preference for it.

To Have New Bonus System.

At Thursday's session Mr. Atkinson will take up the question of a new bonus system to spur the endeavors of the Metro salesmen throughout the country and in Canada. Last year bonuses were awarded to six salesmen; but this year the arrangement, it is expected, will be widened in scope, so that more men may share in the company's prosperity.

After luncheon at the Astor the afternoon of Thursday, May 27, has been set aside for a big outing, to Glenwood-on-the-Sound.

The concluding business session of the convention will be held Friday morning at ten o'clock in the Astor. It will be followed by a luncheon and in the evening by a banquet. The visiting salesmen will leave Saturday morning for their respective homes.

Men Who Are Coming.

The district and branch managers who will attend the convention are S. A. Shirley, district manager, Chicago; W. C. Bachmeyer, district manager, Cincinnati; H. Lustig, district manager, Los Angeles; and branch managers, C. E. Kessinch, Atlanta; E. A. Golden, Boston; Charles Stern, Bangor, Me.; H. W. Kahn, Buffalo; J. S. Grauman, Chicago; C. E. Almy, Cleveland; W W. Rowland, Cincinnati; L. Bickel, Dallas; Fred P. Brown, Denver; C. H. Townsend, Detroit; S. L. Haldeman, Kansas City; B. F. Rosenberg, Los Angeles; A. Fischer, Minneapolis; William Scully, New Haven; W. J. Conners, New York; C. J. Briant, New Orleans; S. MacIntyre, Omaha; Robert Lynch, Philadelphia; J. E. Davis, Pittsburgh; G. L. Cloward, Salt Lake City; Fred W. Voight, San Francisco; C. Werner, St. Louis; C. Stearn, Seattle; P. J. O'Loghlin, Toronto, and E. W. Fuller, Washington, D. C.

Griffith's "Way Down East" Will Be Given a Broadway Showing Early in August

IS D. W. Griffith going to produce another "Birth of a Nation?" According to reliable reports from the Griffith studios at Mamaroneck, N. Y., indications point to another super-picture in "Way Down East," work on which has been in progress for the past four months. It is a well-known fact that Griffith thought this story would be merely a character play when he started work on it, but he has discovered a drama of thrills in the Lottie Blair Parker tale of New England life.

"This is the first time in years I have felt free to take as much time as I wanted in completing a production," said Mr. Griffith to a representative of the Moving Picture World. "When I paid $175,000 for the rights to 'Way Down East,' I did not then realize the possibilities in it. I hope to make it a production worthy of the extra time and the really large sum of money I am spending in completing it."

Several prominent film men who have been the guests of Griffith at his Mamaroneck studios are surprised at the large scope of the work on this picture. From the vast care and expense the producer is investing in it there seems to be in the offing another "Birth" or "Hearts of the World." Thousands of supernumeraries are being employed, and the producer himself has traveled several hundreds of miles with his players securing suitable locations, going as far north as Canada for several of the snow scenes.

The completed cast now includes Lillian Gish, Richard Barthelmess, Burr McIntosh, Lowell Sherman, Mary Haye, Edgar Nelson, George Neville, Vivia Ogden, Creighton Hale and others of prominence.

"Way Down East" will be a Griffith "special," and is scheduled to open at a large Broadway theatre early in August.

First National Franchise Holders for Southern California.
From left to right they are: Mike Gore, Sol Lesser and Abe Gore. They also control several Arizona theatres and the Kinema Theatre of Los Angeles.

Ontario Exhibitors Accuse Exchanges of Sharp Practices in Canceling Contracts

ONE of the most important questions to come before the regular May meeting of the Motion Picture Exhibitors' Protective Association, of Ontario, which was held in the association headquarters, 34 Richmond street, east, on May 11, concerned the alleged practice of a number of exchanges in rejecting the signed booking contract of an exhibitor.

It was pointed out by B. Hudson, of the Aster Theatre, Toronto, that occasionally the chief official of an exchange at Toronto or New York refused to accept a contract for pictures after it had been signed by a representative of the exchange and the exhibitor. The allegation was also made that sometimes not only did an official of an exchange refuse to confirm a contract but that the temporary contract of one exhibitor was used to secure a better price from a competitor.

Seek Universal System of Procedure.

It was urged by Mr. Hudson that no exhibitor should actually sign a contract for service until the designated price had been approved by the head office of an exchange. This matter had been up for discussion on one or two previous occasions, but this time it was decided to take action. On the motion of Mr. Hudson, seconded by M. Gibertig, of the Bluebell Theatre, Toronto, the grievance committee was instructed to enter into negotiations with the Canadian Moving Picture Distributors' Association with a view to obtaining a universal system of contract procedure.

R. H. Cunningham, of the Unique Theatre, London, Ontario, complained that the Y. M. C. A. of London had arranged to operate an open-air moving picture show for picnics and other gatherings during the summer months. It was felt that this arrangement formed direct competition with the moving picture business, and it was decided to protest to Otter Elliott, of Toronto, chief inspector of theatres for Ontario.

Want Protection on Contracts.

H. Alexander, of the Park Theatre, Toronto, expressed regret over the decision of Toronto and other cities of Canada in adopting daylight saving time. He moved that the Toronto City Council be advised regarding the effect that daylight saving has upon the moving picture theatres, his motion being seconded by B. Hudson.

Announcement was made that the Toronto exchanges had notified all exhibitors of a raise in price to 7½ cents for all flat paper and a sharp discussion followed. One exhibitor declared that a serial which he had booked some time ago would now cost him $5 a week more because of this charge, and the opinion was expressed that exhibitors should be protected on contracts made before May 1, 1920.

Want Paper Charge Reduced.

It was moved by F. Guest, of the New Strand, Empire and Queen's theatres, Hamilton, and seconded by Major Arbuthnot, of the Moss Park Theatre, Toronto, that the grievance committee demand the protection of exhibitors on contracts made before May 1 with regard to mounted paper and that the new charge be reduced if possible.

The meeting was well attended by both local and out-of-town members. J. C. Brady, of the Madison Theatre, Toronto, president, occupied the chair.

Van Loan Sells Story to Talmadge

H. H. Van Loan announces that he has sold an original story to the Norma Talmadge Film Corporation, for production in the near future. The announcement of this contract comes after a series of other interesting sales which Van Loan has concluded in the three weeks of his New York stay.

Dorothy Dalton Begins on New Play

Scarcely had Dorothy Dalton returned from a three weeks' location at Charles, S. C., for Avery Hopwood's "This Woman—This Man" than she began work on her third production under her new contract with the Famous Players-Lasky Corporation. The title of this is "A Winter City Favorite," by Charles Belmont Davis, brother of the late Richard Harding Davis. The adaptation was made by Rosina Henley, who served in similar capacity for the Harley Knoles will direct. Philip Hatkin is the cameraman, and James Dealy is the assistant director.

Rothstein's Campaign Book on Equity Picture Full of Ideas for Exhibitors

NAT G. ROTHSTEIN has come to bat again with an advertising and publicity campaign book for Clara Kimball Young in "For the Soul of Rafael" that tops every previous effort he has made in this line. As advertising and publicity director for Equity Pictures, Rothstein is called upon for unusual things in connection with the exploitation and advertising of Equity's productions.

The specially illustrated stunt ideas are a feature of the book. Nat has left nothing to the imagination of the exhibitor, for by his unique drawings he has shown the theatre owner exactly how the described stunts should be staged, dressed and pulled off.

The completeness of his work is shown in the description of a prologue done in two color effect, drawings with running time of prologue, props, music, embellishments complete even to a special love poem to be recited by a speaker attired in authentic costume of the period of the play.

From a small one column newspaper ad with intervening sizes right up to a full page constitutes the newspaper campaign. A wealth of novel suggestions in teaser ads, and other forms of original newspaper display advertising offers exhibitors material that solves his exhibiting problem.

Efforts of this character have done much to raise the standard of exhibitor newspaper advertising to an artistic degree.

Not a single item has been omitted to bring home to the exhibitor the bigness of Clara Kimball Young in "For the Soul of Rafael," and no book ever prepared by Rothstein has ever contained as much genuine "red meat" as this his latest work.

Practicality is the keynote of the work throughout. Helps that really help. Advertisements that really advertise and stunts that are crowd getters are jampacked in this brochure.

Neilan Announces Another "Find" in Colleen Moore

MARSHALL NEILAN feels that he has another "find" in Colleen Moore, the actress who is now appearing opposite Wesley Barry, in the first Neilan production featuring the boy actor. Miss Moore has had considerable screen experience, having appeared before the camera with some of the most notable artists of motion pictures.

In Colleen Moore, Mr. Neilan found the exact type he had been seeking for the Wesley Barry picture. After the first scene the director became enthusiastic over the talents of the actress. "I consider Colleen Moore one of the big possibilities of the future," said he, in discussing her work. "Above all things she is just as natural a born artist as little Wesley Barry is."

"The Trail That Used to Wind Up Over That Hill Has Vanished," Says the Veiled Lady.

Scenes from "Vanishing Trails," a serial which is being made by the Canyon Pictures Corporation. Franklyn Farnum is the featured player, and he can be seen in the center with the dog that has just brought water and saved his life.

Goldwyn Acquires Substantial Interest in Capitol; Bowes to be Executive Head

MESSMORE KENDALL, president of the Capitol Theatre, New York City, announces the consummation of negotiations by which Goldwyn Pictures Corporation acquires a substantial interest in the new theatre at Fifty-first street and Broadway, and the theatre interests become associated with Goldwyn and will be prominently identified with the management thereof. Edward Bowes, under whose management of the Capitol offered a lavish presentation of motion pictures with spectacle and musical accompaniment, is to enter a larger field as a director and executive of Goldwyn.

On the Board of Directors.

The board of directors of the theatre will in addition to the present members include the following: F. J. Godsol, Samuel Goldwyn, Eugene DuPont, Lee Shubert, Edgar Selwyn and others of the Goldwyn board. Mr. Kendall will continue as president.

F. J. Godsol, chairman of the executive committee of the Goldwyn Pictures Corporation, stated that the addition of Gen. T. Coleman DuPont, Col. William Braden, Messmore Kendall, Robert W. Chambers and Edward Bowes to its board of directors, which already includes such men as the DuPonts, of Wilmington; E. V. R. Thayer, president of the Chase National Bank; George W. Davison, president of the Central Union Trust Company; Edward A. Wise, president of the United Cigar Stores Company; Samuel Goldwyn, Lee Shubert, F. A. Gudger and M. and J. Hilder, will give to the Goldwyn Pictures Corporation a very formidable combination of brains, money and theatrical experience.

Secures Interest in Big Theatre.

By this affiliation, Goldwyn has secured an interest in the most spacious theatre in the country, affording the corporation the direction of motion picture presentations so as to set the highest standard in this form of entertainment. The deal is of great importance to the motion picture industry and is said to portend other big things to come.

The Capitol Theatre is among the most beautiful theatres devoted to the motion picture industry and is among the largest in the world with 5,400 seats, 2,700 of which are on the orchestra floor and an almost equal number in the balcony. Nothing that can contribute to the comfort and pleasure of the theatre patrons has been overlooked in the construction of this playhouse. Numerous Goldwyn pictures have already been presented at the Capitol, notably Rex Beach's "The Girl from Outside," which was one of the first presentations, and another Rex Beach Goldwyn feature, "The Silver Horde," which has been the attraction during the past week.

Samuel Goldwyn Being Met at Station by Lancashire Exhibitors.
While in England Mr. Goldwyn was the guest of these exhibitors. These men shown in this group are officials of the Cinema Exhibitors' Association.

Educational Signs Contract to Release All Future Two-Reel Christie Comedies

BEGINNING with the next production, which is nearing release at the Los Angeles studios, all two-reel Christie Comedies will hereafter be released through the twenty-two exchanges of Educational Films Corporation.

The contract, which has just been signed by E. W. Hammons, vice-president and general manager of Educational, and Charles H. Christie, general manager of the Christie Film Company, is said to involve the largest sum ever concerned in a two-reel comedy agreement. The amount to be spent in production alone within the next year is said to run into a sum that ranks among the largest investments of any of the producing companies.

According to the agreement, Al Christie, who has been responsible for some of the greatest comedy successes, is to personally supervise all of the productions and actually direct as many as possible. The entire distribution for the United States and Canada is to be in the hands of Educational, the first of the pictures to be released shortly after the opening of its new exchange system, which has just been announced.

Contract Concerns Only Two-Reelers.

Two-reel comedies only are concerned in the contract and none but the new pictures are to be released by Educational. The product already shown will continue to be booked through the present avenues, so that each of the productions to be handled by Educational will merit the brand name, New Christie Comedies. Immediately after making the agreement with Educational in New York City, Mr. Christie hurried back to the West Coast to complete enlarged plans with his brother.

Production of the first two comedies to be released by Educational are now under way and the ample facilities of the Christie studios assure that the schedule will be promptly met. As a matter of fact, with the recent additions the Chrsitie plant is one of the most complete on the Pacific Coast and the array of actors regularly on the payroll is a large one.

It is probable that Bobby Vernon and Fay Tincher will be the featured players in the first two Educational-released offerings. The third will have an "all star" cast. Some of the names appearing in recent releases evidence the character of the available players: Eddie Barry, Jimmie Harrison, Neal Burns, Teddy Sampson, Vera Steadman, Helen Darling, Charlotte Merriam, Earl Rodney and a number of others, including a large chorus of prize beauties.

Plan More Elaborate Production.

In a recent interview Al Christie pointed out that it has been the policy of the company to supply both stories and laughs, and it is that type of comedies that has appealed so strongly to the exhibitors generally. This will be carried out as a general plan, except that it will be the policy to have even larger casts and more elaborate sets in the future.

The addition of the Christie Comedies fits in well with the other two-reel releases of Educational-Chester Comedies, in which animals and children are largely featured, the first of which, "Four Times Foiled," attracted much attention recently at the Rialto, Rivoli and Loew theatres; the "Torchy" Comedies, taken from the famous stories by Sewell Ford and which center around the red-headed office boy; and the Mermaid Comedies, directed by Jack White of Sennett and Fox Sunshine fame, which run more to the slap-stick and beautiful girl ideas.

Hodes Resigns from Universal

Hal Hodes, editor of Universal's News Screen Magazine, has resigned and will sever his connection with the big film company on May 29, next. He plans to enter a new phase of the film industry. He is not ready to make his plans public.

Hodes is a familiar figure in the motion picture world. He has been associated with Universal for the last seven years. Previous to entering the moving picture field, he was a newspaper man, and also had served in the Navy for several years.

In accepting his resignation, Universal officials expressed deep regret that he had made up his mind to go elsewhere. His successor in the management of the New Screen Magazine has not been selected.

Kunsky Secures Grand Circus Park Site for Erection of Great Capitol Theatre

ANNOUNCEMENT is made of negotiations completed last week whereby John H. Kunsky secures one of the largest and most important land parcels in the Grand Circus Park business section, the "new heart" of Detroit. The plot consists of business property embracing almost the entire block bounded by John R. street, Madison, Broadway and Grand Circus Park, and will be utilized as the site of the new Capitol Theatre, planned to be the largest playhouse in that section of the country and one of the largest in the United States, seating approximately 4,350.

The Capitol will have entrances and exits both on Broadway and Madison, while the Madison frontage will be taken up by a ten-story office and store building and the Madison frontage will be occupied by a six-story structure, the theatre building proper lying in between. The office buildings in both instances will be faced with white tile and terra cotta, while it is planned to utilize the Madison avenue frontage with an exclusive office building for physicians and dentists.

Auditorium of Great Size.

One of the outstanding features will be the size of the auditorium. The ceiling will consist of a central dome from which will hang one of the finest lighting fixtures in this country, while the lounges, promenades, retiring room and grand staircase will, it is said, have few equals in the country. Soft color effects will predominate in the decoration scheme. The great lobby, which will lead to the main foyer, will extend the complete length of the auditorium. It will be furnished luxuriously.

The walls will be of dark walnut and rise to a ceiling of the richest ornamentation. From off the Italian staircase will be the promenade and mezzanine floor, while a well will be placed in the center of it that the music may filter through the rooms leading off the mezzanine. Thick carpets of special design and quality will be found throughout the theatre, while the furniture and the richly colored hangings will be specially manufactured. The entire lighting system will be controlled by a dimmer system that the most artistic color blending may result.

Stage for Traveling Shows.

The stage will be one of the largest and best equipped in the United States and will accommodate any traveling dramatic productions, opera and the like. The organ to be installed is promised to exceed any in size yet installed in Detroit theatres.

While the kind of entertainment is not disclosed at this time, it is understood that feature motion pictures and musical novelties will be presented, much on the same order as Mr. Kunsky's Madison and Adams theatres. The erection of the new Capitol will mark the advent of the third large theatre on Grand Circus Park, all of which are controlled and operated by Mr. Kunsky and his associate, George W. Trendle, who will be chief executive.

William S. Hart Tells Why He Prefers Stories Written Expressly for Screen

WILLIAM S. HART, producer of special pictures for Paramount-Artcraft, whose photodrama, "The Toll Gate," is being heralded as an example of quality in production, has declared that he prefers, for his own type of picture at least, the original story written expressly for the screen.

"The most successful stage play or novel," he said, "in many instances must be so altered and so much must be eliminated or added before it is at all satisfactory for the screen, that I prefer originals which have been constructed with the sole idea of making them suitable to visualization.

"As in the case of pictures which I have evolved and which I will produce in the near future, I conceived 'The Toll Gate' and wrote it with the one idea in view of presenting situations and episodes that could be properly enacted for the screen. Every situation must develop logically from what has gone before and must dovetail into what is to come. Obviously if a thing has to be altered there is grave danger of becoming illogical, but if we start with a certain premise—that of making a picture play—we will avoid the conditions which make a thing seem forced or strained.

"One of the biggest factors in the success of a writer for the pictures is experience. It applies equally, perhaps, to anyone who writes for any medium. But somehow, to have seen a thing actually, with one's own eyes, impresses it. Furthermore, once having seen a thing actually transpire it is, of course, plain that it can be pictured by the camera. The selective ability is important, too. So much that we see and read and hear is of no importance, but the trained observer can pick out the big moment in any situation, instinctively and sometimes in an apparently trivial episode, he gets an idea for a big theme.

"Of course, I know the West. It has been my hobby, and more—almost my life, itself, for many years. So when I write of the West, I am writing from my innermost soul. I am no literary expert, but I claim that I can tell what I know better than some finished writer who is writing about something that is unfamiliar to him."

Sessue Hayakawa Talks of His Future Productions While Visiting New York

SESSUE HAYAKAWA has taken advantage of a short lapse of time between the last picture of his old Robertson-Cole contract and the new one upon which he shortly will start to work to visit the East on a tour of recreation and rest. It follows a period of hard work on the pictures which have been released in the past few months.

Hayakawa is making New York his headquarters. He is registered at the Biltmore and for a week has been attending the theatre, seeing the new motion pictures, touring the city and enjoying himself generally.

He dropped in, of course, at the executive offices of Robertson-Cole, 1600 Broadway, to greet A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, and other officials of the company. To them he expressed his eagernes to get started on the new series of pictures, and voiced the thanks which he already had sent on by mail for the freedom which is to be allowed him in the coming series of productions.

"That's How I Knocked Him Out."
Percival telling Elaine Hammerstein how he did it in Selznick's "Moments."

To Make Four Pictures a Year.

"I am going at the new pictures with the greatest enthusiasm of my career," says Hayakawa. "In these productions the limitations of time and money which at times were felt in the pictures which I have made up to the present will be eliminated. There are to be only four of the new productions a year, allowing proper leisure for the selection of stories, for the preparation of the scenario, for casting and for the many details which have been forced into too short a time.

"We are selecting the best stories which the market affords. Each of them will be one of great appeal to Americans, and at the same time of international appeal. Several will be themes which I have had in mind for a number of years, but never have had the opportunity of producing because of the need of making pictures quickly, and with a minimum of expense. I am now so generously financed that there will be no limitations of money whatever.

World Will be Market for Theme.

"The world will be our market for themes, and for artistic backgrounds, which will be put into my pictures much more strongly than ever. As to the acting which will go into the new series, I will say that it will be the best I ever done."

Unwise to Treat the Screen as Something to Be Avoided

(From the New York Evening Journal.)

THE other day a learned judge, rebuking two foolish young boys for running off with an automobile, said that they must go to church regularly, and that they must not go to moving picture shows for a certain length of time.

A hundred years ago a judge equally wise under the same circumstances might have sentenced the two boys "not to read a book" for a certain length of time.

It isn't wise to hold up the church as a punishment; it doesn't arouse very much respect for the church.

And it is not wise to treat the moving picture, which is an educational, imagination-stimulating force, as though it were something to be avoided.

"Big Four" Arranges for Release of One Picture a Month Beginning September 1

EXHIBITORS will welcome the announcement made this week by Hiram Abrams, which lines up United Artists Corporation's productions for the year beginning September 1 on a definite schedule, under which the "Big Four" will release at least one production on the first of every month.

Mr. Abrams has received assurances from Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith individually, that their pictures will come to the United Artists Corporation with sufficient regularity to assure a steady release to the theatres of the country.

It is assumed, of course, that, as during the past year, United Artists Corporation will also release occasional big pictures made by independent producers, but it is contemplated that these outside pictures will be in addition to the one-a-month schedule of productions to be made by the United Artists themselves.

"I am very much gratified to be able to announce to the exhibitors of the country that Miss Pickford, Mr. Chaplin, Mr. Fairbanks and Mr. Griffith have given me positive assurance that from the first of September on, we will be in a position to release one of their big productions on the first of each month to the theatres of the country," said Mr. Abrams.

"Under this arrangement, as far in advance as the exhibitor wishes to work on his bookings, he will always know that the first of every month means a new release from United Artists' Corporation. In planning ahead, theatremen will know that by keeping their dates open, they can provide for a minimum of twelve important offerings of the year from United Artists Corporation.

"We are reproducing in the advertising sections of the trade papers this week the telegrams which I received from our artists, and those wires speak for themselves.

Pickfords Postpone European Trip.

"I am glad that it was possible for me to induce Miss Pickford and Mr. Fairbanks to defer their trip to Europe in order to avoid the delays that the unsettled communication conditions between this country and Europe would have brought about.

"Miss Pickford particularly has long cherished the desire to make some pictures abroad, and I know and appreciate the personal sacrifice she is making by postponing the trip, now that her plans have all been made to go to the other side. Later on I hope that we will have for release some pictures that she will make abroad, but right now months of delay might occur between the making and the releasing of such pictures and exhibitors all over are asking for more of our product for immediate delivery. Therefore, the plans of Miss Pickford and Mr. Fairbanks have been set aside and they are going to stay hard at work on new productions here in America.

Will Have Released Eight Pictures.

"Despite the difficulties and handicaps attendant on the launching of an organization such as ours, with unexpired contracts to fulfill on the part of the members of our organization, I feel that we have done very well during the year which will end on August 30. By that time we will have released eight pictures: Douglas Fairbanks in 'His Majesty, the American'; D. W. Griffith's 'Broken Blossoms'; Douglas Fairbanks in 'When the Clouds Roll By'; Mary Pickford in 'Pollyanna'; Mack Sennett's 'Down on the Farm'; Doris Keane in 'Romance'; Douglas Fairbanks in 'The Mollycoddle'; Mary Pickford in 'Suds.'

"During the coming year, with all of our artists engaged on productions for release through this organization, I am confident that we will be able to book to exhibitors a steady month-to-month offering of pictures that will represent the utmost in box-office attractiveness.

"We hope, also, to market through this organization, such other big productions as may be seeking an independent outlet to the screens of the country.

"We are more than grateful for the encouragement and co-operation we have received so far from the exhibitors in our attempt to place our product before the people of the country on an independent basis.

"We are seeking only to build an open and free market, realizing that to hold such a market, any product must stand on its own merits. Our success in the past year, which makes possible the big plans that we have ahead, is proof positive that product of merit and an open market alone will make possible the desired progress for producer and exhibitor."

Hodkinson Enlists Many from Outside Industries in Adding to His Present Selling Force

THE increases in the Hodkinson selling staff which have been announced two weeks ago are now practically completed. The selling force has been increased fifty per cent.

Speaking of this enlargement of the selling staff of his organization, Mr. Hodkinson stated: "I have had a rush of applications since my intention of adding to my selling organization became known. There was some excellent material offered from within the industry. Some of these men have been placed. I also received a strikingly large number of applications from outside the ranks of the industry. All of these latter were men who had been connected with the selling forces of prominent and successful national concerns.

"I was glad to avail myself of some of this outside material, which I think is much needed in the industry, not only in the selling organizations, but through all the branches and departments generally. There is no field of human endeavor which holds out a greater and speedier reward for genuine ability and ambition than the motion picture field of today.

"The enlargement of our selling staff has been made necessary by the constant and gratifying growth of business which has come into our organization. We expect to conduct a lively summer campaign mainly with a view of helping the exhibitor over the inevitable bad spots during the hot weather."

The Members of "The Big Four" and Their Chief Executive.

Left to right, they are: David Wark Griffith, Charles Chaplin, Hiram Abrams, president of the United Artists' Corporation; Douglas Fairbanks and Mary Pickford. Announcement has just been made that commencing September 1 the United Artists will release at least one feature production a month.

Realart Signs Its Fifth Star, A Woman; Will Disclose Her Identity Next Week

REALART has signed a new star, its fifth. The announcement gave no clue as to the identity of the person except to say that as in previous cases the choice was again a young woman. A full description of the new Realartist and the character of the productions in which she will appear is promised for next week.

Rumors have been current for some time that Morris Kohn, president of Realart, was on a quiet hunt for new star material. It was understood that several names of established stars were under consideration by him. This report is spiked by the announcement that the young lady chosen reaches stardom for the first time under Realart.

J. S. Woody, general manager of the company, declared that the policy of developing its own stars had been so successful in the cases of Constance Binney and Wanda Hawley that it was determined to repeat the method. An extensive publicity and advertising campaign has been prepared to launch the new star.

In all the trade papers this week a colored insert appears carrying sketches of the new star in various poses. Only meagre information was given concerning her, but it was believed she would be generally recognized from the poses, demonstrating, as in the case of Wanda Hawley, that the new star is well known and popular.

A New Type, Says Woody.

"While we are not prepared to announce the young woman's name at present," said General Manager Woody, "we can promise that she will fill an entirely new niche in the Realart program. She is an entirely different type from those already signed and will be presented in a line of productions different from anything we are now offering.

"Once more Realart has decided to create a star. Although it was possible to go into the competitive market and obtain so-called established stars, we decided it would be more advantageous both for ourselves and our exhibitors to obtain new and fresh talent to develop in line with Realart standards.

"Obtaining, as we have, a young lady who has been prominently featured as leading woman in some of the best productions of recent years, the exhibitor is offered a tangible and definite box-office asset upon which to introduce the new star to his patrons. He has a strong and substantial foundation upon which to base his plunge.

Star System Here to Stay.

"The star system is only in its infancy. It stands just about as much chance of disappearing from the motion picture industry as it does from the universe. Far from being in a moribund condition, it is one of the healthiest infants alive. It is based on the natural public tendency to make heroes and heroines and worship them. No matter how much credit the producer or the director deserves for their parts in making a production, the public will never grant them one-half the interest they attach to the star.

"Disappointing as this may be to a number of capable and well-meaning people, it is true, and any exhibitor in the country will tell you so. He isn't putting the name of stars over his theatre just to help out the electric light companies. He is out to gather in the thousands of people who know that particular personality."

Winifred Westover in Fox Film

In engaging the principals to support Buck Jones in "Firebrand Trevison," his third starring production for the firm, William Fox, president of Fox Film Corporation, has succeeded in securing Winifred Westover to appear as the cowboy star's leading woman.

This is the last American picture in which Winifred Westover will figure for some time, at least. Upon the completion of her work opposite Buck Jones in "Firebrand Trevison" she will come from California to New York and sail for Sweden. Upon arrival in Sweden she will start work at once in her first starring production to be made in that country.

Hope Hampton Leaves for Hawaii

Hope Hampton, Metro star, has gone to make her second picture in Hollywood and Hawaii. Some of the story of this production, which was especially written for her by H. H. Van Loan, centers around the beach of Waikiki, Hilo and other points in the Hawaiian group; and in her endeavor to have these scenes authentic, Miss Hampton and her company will go to the spot for their exteriors.

New York Capitol Books "Shore Acres" and "Old Lady 31" on Successive Weeks

TWO Metro special productions as the feature pictures for two successive weeks have been booked at the Capitol Theatre, New York City, by Managing Director Bowes. The first, "Shore Acres," with an all-star cast headed by Alice Lake, was the feature of the bill for the week beginning Sunday, May 16, to be followed the week of May 23 by "Old Lady 31," starring Emma Dunn.

A short while ago the Capitol for the second time played two Metros in succession and the results at the box office were so satisfactory as to prejudice Mr. Bowes in favor of the elaborate Metro specials as money-getters. The last two booked have been hailed by critics and public as fine examples of productions.

In "Shore Acres" Alice Lake is featured in the role of Helen Berry, the picture being an adaptation by Arthur J. Zellner of James A. Herne's stage drama, known to theatregoers of three generations. It was directed by Rex Ingram, under the personal supervision of Maxwell Karger, director general. One of the sequences depicting a furious storm at sea and the wreck of a sailing vessel is said to be the acme of realism and expert photography.

In the cast with Miss Lake are Robert Walker, Edward Connelly, Frank Brownlee, Joseph Kilgour and Franklyn Garland, a brother of Hamlin Garland, the author.

"Old Lady 31," with Emma Dunn in her famous stage role of Angie which she created in Lee Kugel's stage production of the play by Rachel Crothers, is a whimsical story of love in the autumn of life. Henry Harmon, who also appeared in the stage version of "Old Lady 31," is cast in his original part of Capt. Abe Rose, Angy's marine husband, who takes up his abode in an institution for indigent old women and is known as "Old Lady 31."

Others in the cast are Antrim Short, Winifred Westover, Graham Pettie, Clara Knott, Carrie Clark Ward, Sadie Gordon, Martha Mattox, May Wells and Lawrence Underwood. Rachel Crothers' play was scenarioized by June Mathis, head of the Metro scenario staff. John E. Ince directed the picture.

A Quartette of Connecticut's Leading Film Exhibitors.

From left to right they are: Peter Perakos, manager of the Scenic and Palace theatres of New Britain; Herbert N. Glickauf, manager of the Hippodrome of Bridgeport and New Bristol of Bristol; Harry A. Cohen, manager of the Liberty, Bridgeport, and C. Martin, of the Princess Theatre, Waterbury.

Underburdening the Soul on the Subject of Free Publicity in the Newspapers

By HARRY T. BRUNDIDGE

A YEAR ago the managing editor of a St. Louis newspaper, looking up from a piece of copy that I had just given him, with the request that, if possible, he use it, smiled and asked: "If you were the managing editor and I was the publicity man, and you gave me this to print, would you print it?" I was a bit taken back. I took the sheet from him, glanced over it again and admitted that, were I in his place, I'd throw it in the waste basket.

"That's exactly what I'm going to do," he said, and without the usual formality he crumpled it and threw it away.

"What is the matter with you fellows?" he asked. "The public is interested in productions and players. But of all the dod-rotted bunk that is offered for publication, you fellows give it to us. Most of you are practical newspapermen. But the minute you go out of the business, you are not publicity men—you're damned, worthless, bothersome, press agents.

Get Everything But News.

"You all try to put a motion picture theatre in the same category as a circus. You figure that because you spend money for advertising you are entitled to some free matter. But you are dead wrong. A city is visited by a circus about four days out of the 365; it is news when it comes to town. We have motion picture shows in three figures on every one of the 365 days; they cease to be news. However, there is gobs of readable stuff that we are always glad to print. But we don't get any of it."

The more I studied his remarks the more fully I realized the import of them. The more I studied the papers of the leading cities of the United States, the more convinced I became that what he said was true. In Boston, Philadelphia, Pittsburgh, Washington, New York and Baltimore, I heard the same story from the managing editors.

In Boston I asked a managing editor what was wrong with the press matter of theatres.

Copy Readers Know.

"It's the bunk," he exclaimed. "Press stories, whether advance notices, reviews or 'specials,' are all the same. They are full of adjectives and nothing else. They belong in the advertising columns."

I asked the copy-readers—the boys who have to make the stuff readable. Copy readers are the greatest tourists in the newspaper game; they ought to know something about conditions. One man, who has worked from coast to coast and from Seattle to Key West and San Diego to Portland, Maine, declared copy from the movie theatre press men was the worst stuff that comes over the desk.

I continued this investigation at odd times and in various places for several months. I went into every phase of it. And I reached a few conclusions. They were very simple ones, but I believe if they were followed by every publicity man in the business, big and little, greater results would be obtained. Here are a few:

A Few Simple Conclusions.

Study the style of each newspaper you deal with.

Strike an average of the number of lines usually given a production by each paper, and write copy accordingly. Above all, don't write a book.

Never give a newspaper a carbon copy. It hurts the feelings of the man who gets it. He figures that you gave the original to the "best" paper—the one you have the most trouble with.

Study the press sheet. Read the trade journals.

Be forever on the lookout for unusual stories—and pictures.

Write clean copy.

If one paper turns down a story, try another. If you get it printed it will make the first man wonder if he overlooked a bet and may make him easier to handle the next time.

Don't write "press stuff"—write news.

Don't try to be a "good fellow," be a business man.

Don't wish complimentary tickets on everybody in the office; make them hard to get.

Keep an eye out for real news, not movie news, and give the big boss a tip on a big story now and then.

Get Your Stuff in Early.

Don't rush into an office with a request that a story be used the same day. Get your stuff in early. Time-copy, material that can be set on those occasions when the composing room is howling for fodder for the linotypes, is always in demand. If the news editor has a readable story on his desk at such times, it is pretty apt to be sent to the copy reader. And one story in type on the stone has a ten to one better chance of tasting ink than a yarn turned in during edition hours.

"Old stuff," the average publicity man will assert, upon reading the foregoing. But how many practice it?

Ever since my chat with the managing editor mentioned in the opening paragraph, I have been on the lookout for unusual pictures and readable stories. Now, it is rather difficult to show a newspaperman where there is any news in a "still" from some production. But, nevertheless, there are few sets of stills that do not contain at least one "news" picture.

Getting Stills Printed.

For example, I was exploiting an Anita Stewart production. Everybody knows what her pretty face looks like and I could find no legitimate excuse for offering a "still" to the paper until I came across a picture of her in a boy's bathing suit. The public knew what she looked like in a beautiful gown, but it knew not what the gown concealed. Needless to say, I got the picture printed.

When Her Ship Came In

Mary Miles Minter spent a day on the rocks. Seen in "Peggy Rebels," an American production.

This also proved true with a photograph of Miss Constance Talmadge and a photograph I discovered of her, in which she wore only a piece of silk, soon found itself gracing the picture page of a daily. Later I found a striking photo of her garbed in the "vamp" costume she wore in "In Search of a Sinner." It was so outlandish that two St. Louis papers printed it with the caption, "Connie as a Vamp."

Don't Play Up Name of Film.

Then there was a beautiful picture of Marjorie Daw. It was bare from here to there and there was no difficulty in getting it printed. Every publicity man should remember that there is at least one paper in town that likes such stuff.

The question of what comprises a story worthy of publication is an interesting one, but bear in mind one thing. It is unwise, and not at all necessary, to start a story with the name of the production you are exploiting. If you write the story around the star, the production is not essential, or at the most, a side issue. A story about a star, in which the name of a production is not mentioned, does not smack of "publicity" and a paper is not ashamed to use it.

I have found that few First National press sheets are printed that do not contain at least one story that can be used as a "feature." I do not mean the advance notices, reviews and the material that newspapers accord each theatre every week. I mean special "news" stories.

Valuable Space Given to Interviews.

For example in exploiting Marshall Neilan's mirthquake, "Don't Ever Marry," I succeeded in placing on the woman's page of a St. Louis paper an interview with Matt Moore in which he outlined his views of married life and declared against the marriage of one screen star to another, citing the experiences of Tom, Owen and Joe, his three brothers. This story ran in excess of 1,000 words and carried a double column head at the top of the page.

The fact that Moore had the leading role in the new Neilan production, "Don't Ever Marry," was mentioned, but the fact that "Don't Ever Marry" was running at the New Grand Central and West End Lyric was omitted. However, every reader who turned to the next page saw in very large type, "Matt Moore and Marjorie Daw in 'Don't Ever Marry.'"

Paving the way for the coming of Constance Talmadge in "The Love Expert" and Norma Talmadge in "The Woman Gives," I succeeded in getting published on the woman's page of one of the papers an interview with "Peg," their mother, which was cut from the press sheet and put back on copy paper.

Petty Jealousies Hurt "Game."

There is one other thing worth mentioning: jealousy.

I find that publicity men, through petty jealousies, are making the "game" harder and harder. If one succeeds in putting over a story, the others call upon the managing editor, complain, demand an equal break and threaten to withdraw their advertising if they don't get "something just as good."

They fail to realize that it is not pull or favoritism that gets results for the other fellow, but plain hard work.

Ready for Target Practice.
Earle Williams in "A Master Stroke," made by Vitagraph, with the star in a powerful role.

Help Americanization Week by Showing These Trailers on Your Theatre Screen

FOLLOWING are the epigrammatic utterances of famous Americans which have been compiled by the Americanism Committee of the National Association of the Motion Picture Industry for use by exhibitors during Americanization Week, which runs from May 29 to June 5. It is asked that trailers be made of one or more of these utterances and that the phrase "This is Americanization Week; keep your flags flying until June 5," be attached to them:

"When every man . . . feels that he is a participator in the government of affairs . . . he will let the heart be torn out of his body sooner than his power be wrested from him."—Thomas Jefferson.

"The true prosperity and greatness of a nation is to be found in the elevation and education of its laborers."—Ulysses S. Grant.

"The Constitution of the United States is the most wonderful work ever struck off at a given time by the brain and purpose of man."—Gladstone.

"Let us have faith that right makes might; and in that faith, to the end, let us do our duty as we understand it."—A. Lincoln.

"We here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people and for the people shall not perish from the earth."—Lincoln.

"In a government bottomed on the will of all, the life and liberty of every citizen becomes the interest of all."—Thomas Jefferson.

Decorate Your House with Flags.

"Laws made by common consent must not be trampled upon by individuals."—Jefferson.

"Let this be the distinctive mark of an American, that in cases of commotion he enlists himself under no man's banner, inquires for no man's name, but repairs to the standard of the laws. Do this and you need never fear anarchy or tyranny. Your government will be perpetual."—Jefferson.

"While the laws shall be obeyed all will be safe."—Jefferson.

"The will of the people is the only legitimate foundation of any government."—Jefferson.

"Such is the moral construction of the world that no national crime passes unpunished in the long run."—Jefferson.

"Let it be remembered that the Constitution of the United States is not unalterable."—Daniel Webster.

"We all know that civil institutions are established for the public benefit and that when they cease to answer the ends of their existence they may be changed."—Daniel Webster.

"The people have wisely provided in the Constitution itself a proper, suitable mode and tribunal for settling questions of constitutional law."—Daniel Webster.

Feature Patriotic Music.

"The principle of free government adheres in American soil. It is imbedded in it—immovable as its mountains."—Daniel Webster.

"Let our object be our country, our whole country, and nothing but our country, and by the blessing of God may that country become . . . a vast and splendid monument of wisdom, of peace and of liberty . . . forever."—Daniel Webster.

"Education is the true corrective of abuses of power."—Thomas Jefferson.

"If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be. No other sure foundation can be devised for the preservation of freedom and happiness than education."—Thomas Jefferson.

"Above all things, I hope the education of the common people will be attended to; convinced of their good sense, we may rely with the most security for the preservation of a due degree of liberty."—Thomas Jefferson.

Carpentier Picture Premiere Will Run Full Week in Big Hotel Astor Ballroom

GEORGES CARPENTIER, champion boxer, war hero, actor and social favorite, as central figure in "The Wonder Man," will be given a great premiere. For at least a week beginning Saturday evening, May 29, the new picture, which was made at the Solax Studio, Fort Lee, and which is being distributed by Robertson-Cole, will be shown in the ballroom of Hotel Astor, New York City.

This is said to be the first time in the history of motion pictures that a run of this length has been attempted in this hotel which stands at the center of New York's theatrical district.

These showings will be given under the auspices of the American Legion of New York County, which has appointed a committee to take charge of them and to cooperate with Robertson-Cole in arranging for the affair. It was chiefly because of the high regard in which Carpentier is held by members of the American Legion that this organization decided to sponser his first motion picture.

The New York County Legion intends disposing of tickets through all of its posts. Society women have volunteered to sell tickets from booths in New York hotels. Already there is a big demand for tickets. One big banking firm, in which there is a post of the American Legion, ordered 500. A dry goods house asked for 200 and one Legion post put in a request for 150.

The seating capacity of the ballroom of the hotel is 2,000. There will be eight night showings, extending from May 29 to June 5, and at least two matinees. Governor Edwards of New Jersey and Governor Smith of New York will occupy boxes on the opening night, as will representatives of the army and navy.

Here We Have J. Warren Kerrigan in "No. 99," a Hodkinson Release.

Barthelmess Is Not Engaged

Richard Barthelmess, the young Griffith star, late of "Broken Blossoms" and "The Idol Dancer," is not engaged to marry. Several newspaper stories have appeared, each one evidently selecting their own candidate for the future Mrs. Barthelmess.

Albert L. Grey, general manager for the Griffith interests, declared there was no truth whatever in any of the reports. The fact that Miss Mary Haye, for many years a close friend of the young actor, recently secured an engagement with D. W. Griffith for his "Way Down East," led to the coupling of her name with Mr. Barthelmess.

Associated Exhibitors Expand

Rapid expansion of business and increasing additions to office personnel has necessitated the taking over of additional office space by Associated Exhibitors, Inc. Space has been obtained on the ninth floor of the office building at No. 25 West Forty-fifth street, New York. The new offices are at present being put into shape for early occupancy.

The executives of the Association will remain in the offices on the eighth floor of the same building.

RUBBERNECKING IN FILMLAND

Wuxtry! Deplorable Dearth of Leading Women is Forecasted Along West Coast

By GIEBLER

QUITE a little news this week. The odious non-parking law has been repealed, and members of the Colony that have cars but no chauffeurs can leave their machines at the curb for forty-five minutes while they buy things in the downtown shops, or have their hair cut, curled or touched up in the downtown beauty parlors. And those who do have chauffeurs are not compelled to add to the H. C. of Upkeep by having the drivers make rings around the block while they are attending to business.

Thomas Forman, Jr., son of the well-known screen player, Tom Forman, has arrived at the home of his parents for an extended visit. Little Tom, being only one week old at this writing, has not said whether or not he will go into the movies.

Robert McKim, the justly celebrated villain, and Mrs. McKim are entertaining a little rascal that was left at their home by a long-legged bird last week.,

Leading Woman Shortage Forecasted.

There hasn't been a girl baby born in the Colony for a long time. There is going to be an awful shortage of leading ladies in the movies one of these days if this keeps up. Something ought to be done about it.

Mercita Esmonde, who has been appearing opposite William Gillette in "Dear Brutus" on the legitimate stage in New York for many months, has come out to the Coast to pay a visit to her husband, Harry Northrup, the villain.

Doug and Mary have postponed their trip to Europe, and Nevada has served papers on Mary and Owen Moore for an action that will probe into the divorce recently granted to them. Somebody in Nevada evidently wants to run for office on the pure divorce law platform.

An official named Peek at Long Beach took a peek at the one-piece bathing suits on the beach and became so piqued that he started to reform things, and the comedy companies will have to cut Long Beach off their location lists from now on, or get in a peck of trouble with Mr. Peek.

George and Mrs. McManus Arrive.

James Cruze, of the Famous Players-Lasky studio, who is taking his first vacation in four years, prevents us from pulling a gag about him cruising around by sticking to the studio and watching the other directors work.

George McManus, creator of "Bringing Up Father," and Mrs. McManus have come to town and are occupying the royal suite at the Alex Hotel, which proves that there is lots of "jack" in drawing funny pictures for the papers. Johnny Ray, who is Jiggs; Margaret Fitzroy, Maggie, and Laura La-Plante, daughter, in the "Bringing Up Father" comedies being made at Christie's, and Al Christie and Pat Dowling met George and the Missus at the station and welcomed them to Filmland. And I went out to the studio the next day and told George that he could consider it unanimous. George and I come from the same town in Missouri, and as I've often said, what would the movies do without Missourians?

With Jack Wheeler as Guide.

I went out to the Kosmik studios this week, got better acquainted with L. C. "Jack" Wheeler, who is associated with George Kleine in the Kosmik organization and is out here superintending the making of "The Hope Diamond Mystery," and watched Stuart Paton directing a thrilling episode of the serial.

Mr. Wheeler is an interesting person. He was in the secret service of the government before he entered the film game as editor of the Selig Tribune about four weeks ago; was stationed at the White House during two administrations, and knows Bill Taft and the King of Siam and lots of other famous folk.

While I was talking to Wheeler, William Lord Wright, who looks after the editorial work for Kosmik, came along.

"Bill," I said, "Mr. Wheeler tells me that the company is working over on the big stage. Take me over there, I feel a sort of Kosmik urge to rubber something thrilling."

The Famous Hope Diamond.

Mr. Wright paused long enough for me to laugh heartily at the excellent wheeze I had just pulled, and led me over to the stage, where a whooping big set representing a Hindoo temple was all ready to shoot.

At one end of the temple a long flight of marble stairs led up to where a Hindoo idol sat in solemn grandeur with a diamond as big as an English walnut, an exact replica of the famous Hope diamond, blazing on her chest. There was a lot of natives knocking their heads on the floor at the foot of the stairs, and Grace Darmond, the star of the serial, looking like two million dollars in her bronze make-up as a nautch girl, kneeling at the foot of the stairs.

Boris Karoloff, the head priest of the temple, dismissed the worshippers of the goddess and followed them off; then George Cheseboro, wearing a long cloak, a sword, a plumed hat and the other haberdashery of a French cavalier of the sixteenth century, came in the scene.

Goes Sir Walter Raleigh One Better.

George had designs on the big diamond and didn't see Grace huddled like a little brown mouse at the foot of the stairs until he got to the top. Then he came down again—Grace rose to meet him, and he took off his long velvet cloak and wrapped it about her. Which, if you will look up the Ladies' Home Journal for September, 1589, and glance at the latest styles for nautch girls, you will understand that it was the proper thing for a cavalier to do if he didn't want his lady friend to catch the "flu" or something.

Grace and George climbed to the idol again. Grace touched a spot on the wall, a secret panel opened. George went up to the idol and yanked at the ornament containing the big diamond on the idol's chest. And at that moment hell broke loose around there.

There was an explosion like sixteen simultaneous blowouts, and a mass of smoke and fire and flames and fumes rushed up from the floor and all around the idol's feet. Talk about burglar alarms. Everybody that's got a private cellar ought to get Stuart Paton to put in one of those systems.

Not Enough Bumped Heads.

The alarm brought Boris Karoloff back on the scene and he tackled George. They staged a dandy fight, but George got the

Interrupting Their Work to Glance Through Moving Picture World.
Shown herewith are Harry Carter, George Cheseboro, Grace Darmond, starring in "The Hope Diamond Mystery" serial for Kosmik Films; Boris Karoloff, A. H. Giebler, "The Neck," and Director Stuart Paton.

best of it and sent Boris tumbling down the steps. Then George got the diamond and he and Grace beat it out through the secret panel.

I thought it was all over, but it wasn't. Stuart Paton said the action was pretty good, but not quite good enough. I don't know what was wrong with it. It made a hit with me. Maybe Karoloff's head didn't make a loud enough thump when he fell on the stairs, or maybe there was not enough fire, smoke and flames in the burglar alarm—at any rate, they got ready to do it over. And in the meantime Bill Thornly, the cameraman, took a picture of several of us standing at the foot of the idol's stairway before we could stop him.

Cheseboro Supplies Antique Atmosphere.

It's a pretty good picture, only it's not very technical because George Cheseboro was smoking a cigar. Grace Darmond told George that cigars weren't made in the sixteenth century, but George said this one was, and Grace said that if age added strength to cigars, she believed he was right.

"The Hope Diamond Mystery" looks like big stuff. The action I saw Stuart Paton doping out was only part of the prologue, showing how the diamond, which, according to legend, once ornamented an East Indian idol, was stolen by an adventurer and became a hoodoo of bad luck to everyone who owned it thereafter because of a curse put upon the stone by the priests of the temple.

After the prologue the story comes down to modern times, and Grace Darmond as a girl of today, but a reincarnation of the nautch girl of four hundred years ago, and George Cheseboro, a descendant of the French cavalier, are kept hitting the high spots in adventures that end only in the fifteenth episode, when everybody is made happy and the curse is removed by the jinxed gem being placed back on the breast of the goddess.

May Yohe, Author, Has Part.

There is a fine cast. In addition to Miss Darmond, the star, George Cheseboro, the leading man, and Boris Karoloff, the high priest, there are Carmen Phillips, Harry Carter, who was brought all the way from New York to play the heavy, a villainous Chinaman, William Marion, William Buckley, Captain Clayton, Ethel Shannon and May Yohe, who is also the author of the story from which the scenario is taken.

The action ranges from India in the sixteenth century to modern Europe and America, and goes back to India, then all over the world. Of course no one is better qualified to write the story of the celebrated Hope Diamond than May Yohe—no one who has ever had a better chance of finding out if there really is a jinx on the gem than she, because May Yohe used to wear the famous stone along with the other jewels of the famous Hope collection to "swarries" and swell parties in London when she was Lady Francis Hope, the intimate of royalty, the toast of the town for her beauty, wit and vivacity.

I don't know how much of her own story she has put into the Hope Diamond Mystery, but I imagine that May Yohe could dig back in her memories and find material for half a dozen serials.

Hart Refuses Generous Offer to Give Part Time to Stage

ALTHOUGH he was offered a small fortune to return to the stage for a single season, it has become known that William S. Hart, star in Paramount Pictures, has just declined an offer tendered him by Al H. Woods, the New York theatrical producer.

Mr. Woods sent a special emissary, Rufus Le Maire, to Los Angeles in an effort to persuade Mr. Hart to accept his offer. It is understood that the Woods offer amounted to $15,000 a week, with a guarantee of forty weeks. Advices from Los Angeles are that Mr. Woods extended the film star his choice of a percentage of the gross receipts for the season, a big salary guarantee with a percentage of profits, or any combination of salary and percentage of receipts.

With a play all written especially for Mr. Hart, Woods argued that nothing need prevent the Paramount star from producing motion pictures while playing on the stage. Mr. Hart, however, refused. He pointed out that his production plans were so vast that he could not afford to give the time to rehearsing and appearing in a play.

Before going into motion pictures Mr. Hart had established a country-wide reputation as an actor of rare ability. In attempting to sign him to a stage contract, Mr. Woods was not trying to get a person possessed of no experience on the speaking stage.

Mary Miles Minter in Realart's "Jenny Be Good."

Brady Wishes Producers to Help Americanization Week

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has requested the producing and distributing members to co-operate with the Americanization Committee, of which Franklin K. Lane is chairman, in the observance of Americanization week, which is the week beginning May 29. A special effort will be made to book for that week pictures dealing with Americanization.

There will be co-operation in all branches of the industry; and the publicity, advertising and exploitation departments are getting busy. President Brady is certain the industry will put the same energy into the Americanization movement as it did in the Liberty Loan drives and the other patriotic work during the war.

Head of Lynch Enterprises Buys Oldest Florida Daily

S. A. LYNCH, head of the Lynch Enterprises, Atlanta, Ga., which act as agents for the Famous Players-Lasky Film Company in the southeastern territory, has branched out into the newspaper business by purchasing the Florida Metropolis, published in Jacksonville. The Metropolis is one of the oldest and most influential afternoon papers in the state.

Just what plans Mr. Lynch will put into effect have not yet been announced, but the sale has caused wide comment and some surprise, as the Lynch enterprises had not previously had any newspaper holdings, although interested in other lines. The Lynch enterprises operate the Alcazar, Grand and Prince Theatres in Tampa, and several theatres in Jacksonville, as well as other theatres throughout the southeast.

Film Men Write Letters That Encourage M. P. T. Association

THE M. P. T. Association, with the co-operation of the M. P. T. League for Better Pictures, claims a basis of public approval and support for its existence. There is a hope expressed by the president of the association to benefit the class and quality of picture production by influences directed toward the producer of films.

It is planned to have individual films indorsed by the association and league, without any purposes to censor features. An emblem has been chosen to, ultimately, find its way to the screen as an indorsement of films bearing the insignia.

Now comes from the association copies of three letters that have been signed by picture men—Hiram Abrams and Joe Brandt, producers, and one from Sam Bullock, executive secretary of the Northern Ohio Exhibitors' Association. Copies of these letters have been received by Moving Picture World, and the originals are on file with George A. Maul, secretary of the association and league.

LOS ANGELES
NEWS LETTER
BY A.H. GIEBLER

Kosmik Films to Expand

L. C. WHEELER, one of the officials of the Kosmik Films, Inc., is responsible for the statement that the Kosmik people intend to build a studio on the West Coast after their current serial, "The Hope Diamond Mystery," is completed, and will, besides making other serials, produce feature dramas also. Kosmik is now negotiating for other stars and capable directors for these future productions. A number of stories have also been purchased for these pictures.

Hayakawa to Build Studio.

Upon his return from New York early in June, Sessue Hayakawa plans to begin the construction of a studio on Melrose avenue near the site of the Brunton plant, where the future Sessue Hayakawa Feature Plays will be made. The buildings of the new studio are to be ultra modern in structure, and the architectural features will combine both the Spanish and the Japanese. The administration building is to be set back on a lawn, and Japanese gardens will occupy the places between the stages. Until his own studio is completed, Hayakawa will work at the old Griffith studio on Sunset Boulevard.

Niblos to Form Company.

Fred Niblo and his wife, Enid Bennett, who have been identified with Thomas H. Ince productions for several years, have just let it become known that they are about to enter the independent production field, Miss Bennett to be starred in feature productions and Mr. Niblo to make all-star pictures which will be known as Fred Niblo Productions.

To Resume Making of Big Features.

Preparations to renew production of features are rapidly going forward at the studios of the National Film Corporation of America in Hollywood. C. A. Willat, National's new general manager, announces that the new National features will be screened from book adaptations exclusively, with two proven "box office" stars in the principal roles. A definite releasing program, as well as a schedule for production, will be mapped out fully before active production commences.

Veiller Back from New York.

Bayard Veiller, of Metro's ecenario department, has returned from a trip to New York, where he went to secure the services of noted writers to turn out stories for production at Metro studios. On the list he brought back with him were the names of Irvin Cobb, Henry Rowland, Arthur Somers Roche, George Kibbe Turner, Arthur Stringer, Don Byrne and Lucian Chamberlain. These writers are expected to arrive in Los Angeles about June 1 to make their headquarters at Metro while learning the technique of screen play writing.

Cartoonist McManus in Town.

George McManus, famous cartoonist and creator of the "Bringing Up Father" series, has arrived in Los Angeles and was met at the station by Johnny Ray, Margaret Fitzroy and other members of the cast of the "Jiggs in Society" film comedies that have been made at the Christie studio recently. Director Reggie Morris was on hand with a cameraman, and obtained about 500 feet of "welcome" film, which will be filed away in the Christie studio library. Mr. McManus will remain in Filmland several weeks, and will confer with the director of the "Jiggs" comedies upon new situations for future pictures.

Metro Visitors.

Harry Lustig, inter-mountain and Pacific Coast exchange manager for Metro Pictures Corporation, and Fred Voight, manager of the San Francisco exchange, were visitors at the Metro studio in Hollywood.

Geraghty to Direct in East.

Frank Geraghty, assistant director of the recent J. Warren Kerrigan pictures, has left for New York, where he will direct a series of twenty-four pictures for the American Pictures Associates, a new film syndicate headed by William Howard Taft.

New Theatre for Anaheim.

A new theatre is soon to be erected on Central street in Anaheim, Cal., for Head & Ingram, who already operate two theatres in that town. The new building, which will be three stories in height, will be 54 by 150 feet, and will be constructed of terra cotta and glazed brick. The first floor will have two store rooms besides the theatre, and the rest of the building will be given over to offices. The auditorium will have a seating capacity of 1,100, and the stage will be equipped for both vaudeville and moving pictures. Including the $20,000 pipe organ which is to be installed in the theatre, the building will cost approximately $75,000.

Admit Service Men Free.

Soldiers, sailors and marines, active and discharged, who wear a gold chevron on their right sleeve, will be admitted free of charge at the Superba Theatre hereafter, by order of the management. The policy went into effect during the fourth week's showing of "The Virgin of Stamboul."

New Laboratory Head.

Ray H. Klaffkee, formerly with Universal and Fox, has been appointed head of the Metro studio photographic and laboratory departments.

Metroites Go East.

Winchell Smith, playwright and film producer, and June Mathis, scenarioist, of the Metro studios, have left for New York. Mr. Smith will produce "The Wheel," a new play, on the speaking stage before he returns to the west coast, and Miss Mathis will spend about three months in the eastern Metro studio.

Bankers Visit Christie Studio.

Three hundred bankers of Southern California, during a convention held in Los Angeles, were guests at the Christie studio recently and were entertained by watching five of the Christie directors working on scenes for coming comedies, and then looking at a recent Christie release, "Petticoats and Pants," which was run off on the studio screen for their benefit. George McManus, who is here from the East, made a speech, Bobby Vernon sang a song, and Gus Leonard did a vaudeville sketch.

Leave for Australia.

Dudley Blanchard, formerly in charge of the cutting room of the National studio, and Gert Glennon, a National cameraman, sailed for Australia May 18 with the Wilfred Lucas party, who came here not long ago to engage players and technical film men for the "Snowy" Baker Productions in Australia. Blanchard will be cutter and Glennon will co-direct with Wilfred Lucas on the Australian films.

Author Collaborates with Director.

Rita Weiman, author of "Curtain," which was recently purchased by B. P. Fineman, vice-president and general manager of the Katherine MacDonald Company, for a Katherine MacDonald feature, is assisting James Young, director, in the preparation of the story for the screen. Production will begin within the next ten days.

Lehr Leaves for New York.

Abraham Lehr, vice-president of Goldwyn and in charge of the Culver City studio of the company, has left on a business trip to the home office in New York.

Los Angeles Studio Shots

LUCILLE PINSON, of the Eclipse Comedies, has gone to Colorado to attend the funeral of a brother whose body has been shipped from Siberia, where he died on December 2.

Mr. and Mrs. Carter De Haven have arrived from New York to make a film version of "Twin Beds" for First National.

Darrell Foss is leading man for May Allison in her current Metro picture, "Held in Trust."

Maclyn Arbuckle has arrived from San Antonio, Texas, to visit his father, Sir James Arbuckle, who lives in Hollywood.

Edward Dillon leaves for New York soon to direct Billie Burke in a Paramount-Artcraft.

William H. Crane, starring in the Metro production "The Saphead," celebrated his 75th birthday last week.

James Wilkinson, aged twenty-two, and known as the youngest editor of films, is editing "The Hope Diamond Mystery," the new serial now being produced by Kosmik Films, Inc.

William Duncan borrowed several fire engines from the city of Los Angeles last week to assist him in filming the final episode of "The Silent Avenger," his new serial for Vitagraph.

Ernest C. Warde, director, is casting for a new Brunton all-star feature entitled "The Devil to Pay."

Wallace Reid, who has been appearing in a stag play in Pacific Coast theatres, is scheduled to return this week to the Lasky studio to begin the production of "The Charm School."

Julien Josephson, recently of the Ince scenario department has joined the F. P.-Lasky scenario staff, and will write both original stories and continuity.

Rollin Sturgeon will be Carmel Myers' director when she begins on her new contract with Universal.

Eddie Cline, who directed Roscoe Arbuckle, Charlie Chaplin, Chester Conklin and other comedians in past years, is now director of the Buster Keaton-Metro comedies.

H. B. Warner, Mrs. Warner and Baby Joan are getting ready to leave soon for New York and their home in Maine.

To The National Board of Review of Motion Pictures,
70 Fifth Avenue, New York City.

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,

COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (**which contains no advertising matter**) entitled:

"A Garden of American Motion Pictures"

covering pictures seen by the Board, April 1, 1919-December 31, 1919.

Price 25 Cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or of any age, is also indicated.

WHY NOT USE THE "GARDEN" AND BUILD UP AND HOLD A NEW AND DISCRIMINATING CLIENTELE?

To the National Board of Review,
70 Fifth Avenue, New York City.

Gentlemen:

Enclosed is $..... for which please send me the items checked:

"A Garden of American Motion Pictures"—April 1, 1919-Dec. 31, 1919...$0.25
"A Garden of American Motion Pictures"—April 1, 1918-March 31, 1919. .25
All available older "Gardens"..... .25
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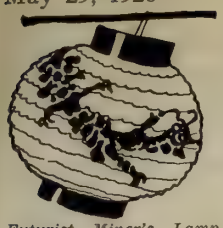
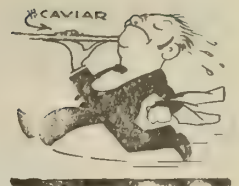
(Space contributed by MOVING PICTURE WORLD in the cause of BETTER PICTURES)



Futurist Miner's Lamp—Cherry Valley Idea.

Cherry Valley, Alice, Has Got to Have Its Caviar



They Eat It Up Now, Alice. It's Their Favorite Relish.

By WILLIAM J. REILLY.

DEAR ALICE:—Well Alice, I suppose you've heard before about this composer, Henry Wallingforth Shakespeare, assaulting the front door of the Hall of Fame by getting off the remark about "caviar to the general."

Of course, Alice, he intended no deflections on the generals who during the late muss eked out their existence on caviar and Patti de Foy Grah while their doughboys dined luxuriantly on canned goldfish and corned willy.

A Rare Entree, Alice.

What H. W. Shakespeare meant, Alice, was that caviar came to the general ("general public" Alice, is the World's Almanac translation) about as frequent as orange juice to punch at a Sinn Fein jubilee.

But speaking about caviar, Alice, you know us people associated in the production of pictures like to say that we got a drama that's caviar to the general. You know—caters to limousine trade only, admission to the 9 o'clock show by engraved invitation, and all that dress shirt stuff.

Well, out in Cherry Valley, P. A., Alice, there's an exhibitor the exchanges address as John Gecoma, Valley Theatre. John often remarked that it was funny that it was funny they named it Cherry Valley when it didn't raise cherries at all, the kind of boys who showed the Kaiser what was meant by reverse English on "Der Tag."

No Politics About Him.

Now John's what you call a democratic American. Alice, one of these fellows who eat their dinner in the middle of the day, shake your hand like they meant it and read the boxing news regular. But John said to himself not so many Tuesdays ago, "I gotta get me a prospector's outfit and go after this caviar trade. Cherry Valley's getting fed up on this ordinary super-feature stuff. What they want now is the extraordinary-extra-super-special. I'm gona bring some caviar to the general. I don't care for generals myself personally, but I feel it's about time to cater to the Five Hundred."

He spoke, Alice, in the upper truth register, as we say in operatic circles, which in the English of Maeterlinck means with more horse sense than poetry.

They All Play Five Hundred.

For when anybody goes after the Five Hundred of Cherry Valley, they go after the whole works. For Mr. McAdoo's last census lists Cherry Valley as a beautiful little community convenient to Pittsburgh and possessing every advantage from natural gas to flourishing barber shops—also a population of 497. Five hundred, Alice is the round figures permitted by the Department of Interior Decoration for civic boosting purposes.

So when Mr. Gecoma spoke out his decision to cater to the Five Hundred of Cherry Valley he talked like John D. Rockafeller laying in plans for a hard winter in gas prices.

And further reasoning as to what picture would bat 1.000 in the caviar league and work in harmony with the sentiments and homely, honest feelings of the Five Hundred, Mr. Gecoma reasoned as follows:

"My constituency is made up of mining families. If I can get a film that just oozes of mining atmosphere, with succulent sub-titles here and there about such familiar things as mules, rock men, cages, miners' boots, lanterns, dynamite and the like, why I'll just have to get an extra hand to park the limousines and carry home the loose change, that's all."

Took Metro to Do It.

And so he perused and meditated, Alice, until one day the cover ad on Moving Picture World hit him in the eye like the brick hit that Cherry Valley Heine who happened to overlook the colors going by in the Victory Parade. The words that spoke to him with such ventriloquence and power, Alice, were "The Red Lantern." He wired J. E. Davis, the Metro exchange boss in Pittsburgh with such haste that he forgot to mention whether he'd play it percentage or take it like he used to take his likker—straight.

For in his imagination, Alice, he called up "The Red Lantern" as it would be on his screen—the lanterns on the miners' hats winkin' in the murky gloom (he could just see that title now)—brave miners robbin' the pillars and the cage droppin' down into the bowels of the earth bearin' its precious load of human freight and the villain also.

Not a Laundry Drama, Though.

I hate to picture his feelings, Alice, when he read further into Jack Meador's ad layout and found that "The Red Lantern" was a Chinese drama, and Chinese were never popular in Cherry Valley since Wang Koo lost the Chief of Police's best red shirt.

But hope, clinging eternally like it does to human breasts and sob poetry, said to John: "Somewhere in this picture there must be a lantern that will stand as a glorification of the miner's lamp—when Senator Lodge is elected president maybe what lamp styles will be years hence Cherry Valley's gotta look into the future."

Well Alice, Cherry Valley looked. The Five Hundred took to that "Red Lantern" picture like a reservation Indian to advocates of 2.75 beer. They caught on right away to the spirit of the thing as interpreted by the alert-minded Mr. Gecoma, they saw the miner's lamp which guided their footsteps and their rough-manicured hands at their toil in the mines lifted up and glorified so to speak. Especially by Nazimova in her great scene and costume at the Feast of the Red Lantern.

Alice, He Sure Cleaned Up.

I wish I had the Revenue Department's figure, Alice, to show you how they came to see that picture which is one of those Fewer and Greater productions on the Metro Menu. The Five Hundred is strong for Nazimova, and I want to tell you some of them even went so far as to say she must be popular even in Johnstown, Pa. And I understand they've inaugurated a Feast of the Miner's Lamp as a yearly institution.

BILL.

Cherry Valley's Five Hundred Rushin' to Glimpse Miner's Long Futures in "The Red Lantern."

Shea's Hippodrome Among Many Theatres Booking Second Series of Harold Lloyds

HEADED by Shea's Hippodrome, Buffalo, an imposing array of contracts on the second series of Harold Lloyd two-reel comedies was received by Pathe during the past week. Eight of the largest motion picture theatres in the country are included in the list. In several of these houses the young comedian's name will be blazoned in electric lights for the first time. The prominence he has attained by his series of two-reelers, which wound up with "An Eastern Westerner" makes him an unmistakably high-class box office attraction in the best theatres.

"Jim" Clemmer, one of the live wire exhibitors of the Northwest, has again taken the Lloyds for his house in Seattle. Mr. Clemmer featured the first Lloyds with tremendous success and he lost no time tying up the second series.

Five Days in Buffalo.

Paul Gustanovic, managing director of the Strand and Orpheum theatres in Cleveland, has billed the Lloyds for his two theatres. The Strand in Canton and Akron have also booked the new series, as have the Liberty of Youngstown and the Casino in Chester, two of the best conducted houses in their territory.

The Lloyds will enjoy five days' booking at Shea's Hippodrome. These comedies will offer Manager Harold Franklin wide avenues for the live exploitation he gives every feature playing his house.

During the last month Lloyd has received an ovation from newspaper critics everywhere through his work in "Haunted Spooks" and "An Eastern Westerner." These comments were earned by the young comedian, who surpassed his best efforts in these pictures.

Steve Mahoney, motion picture editor of the Salt Lake Telegram, was exuberant over "Haunted Spoks," as is indicated by the following criticism of the bill at the exclusive Paramount-Empress Theatre:

What Paper Critic Said.

"When the crowds poured from the Paramount-Empress Theatre last night there was a chorus of voices in all parts of the theatre exclaiming, 'Why I knew him when he played one-reelers—when he was Lonesome Luke—when the only place they showed his pictures was at Mehesy's Nickelodeon—when he was nobody at all—when he worked for Bebe Daniels.

"All that is just a sign that someone has arrived. When a person in a crowd says 'I knew him when—' you can rest assured that they are speaking of someone who has perched upon the top rung—or is very near the top—of the ladder of success.

"It is hard to tell just what has brought Lloyd up in popularity from his crudely made single reel comedies. Probably it was the high ideals he set which he gradually worked for, but could not fully attain in his hastily made single reelers. Probably it was just opportunity—or a fickle turn of the public's fancy.

"But the fact remains that he is entirely pleasing. He gets as many laughs as any comedian who ever shadowed a screen. And the laughs aren't coarse—nor are they muffled or ill-tasting because of the smear of a screen custard pie or a splash of a dripping ice cream cornucopia. They are cleancut, wholesome, pleasant laughs. There is no blush about them, no coarseness, no unpleasant after-taste."

Delivers Speech on Picture Publicity

Leon H. Grandjean, publicity manager of the Saenger Amusement Company, New Orleans, delivered a talk on Motion Picture Publicity before the New Orleans Advertising Club recently. Mr. Grandjean talked for more than an hour on the fifteen different methods used by the Saengers to create good-will for their chain of theatres—as well as packed houses. The fifty advertising experts present all agreed at the close of the meeting that they "never knew there was so much to motion picture publicity."

Robbins Joins Metro Writing Staff

Marc Robbins, motion picture writer and actor, has joined the Metro scenario department at the company's west coast studios in Hollywood. Mr. Robbins has been affiliated with the picture industry for seven years and in that time has gained a wide knowledge of its many requirements. Before going into motion pictures Mr. Robbins was an actor and stage director on the speaking stage for twenty-five years.

Pathe Lists Blackton's "Passers By" and Max Linder Film for June Release

FEATURES, both adaptations of stage successes, are included among the June releases of Pathe. Aside from this fact, the release of "The Little Cafe" on June 6 will mark the return to the screen of the popular comedian, Max Linder, who, having served France during the great war, is now resuming work on the screen.

J. Stuart Blackton has contributed perhaps his finest effort in "Passers By," a version of C. Haddon Chambers' stage triumph, which for years won fame and fortune for its author and for several prominent actors, both in the United States and abroad. It is booked for issue on June 20 and is sixth in the order of Blackton releases through Pathe, its predecessors being "The Moonshine Trail," "Dawn," "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier."

Rawlinson Is New Pathe Star.

A new Pathe star will be introduced in "Passers By" in the person of Herbert Rawlinson, one of the best known and most popular players appearing before the camera. He has been starred in other Blackton productions, but in none that have been released through Pathe. Appearing with him is a highly specialized cast. Tom Lewis, W. J. Ferguson and Dick Lee, three fine character actors, are cast prominently.

Tom Lewis Plays "Cabby."

Mr. Lewis, who is one of the bright stars on the Keith vaudeville circuit, considered it especial good fortune to appear in this picture as the "Cabby" because of his respect for the ability of Mr. Blackton and for the author, C. Haddon Chambers.

W. J. Ferguson, one of the oldest character actors on the American stage, was winning fame anew in "The Little Whopper," which played for a year at the Casino Theatre, New York, when he was called into the studio by Mr. Blackton. His delineation of the butler in "Passers By" is said to be a notable tribute to his art.

While "Passers By" is a drama with more than the average share of human interest, "The Little Cafe" is of a much lighter vein, being a comedy of the type that holds a general appeal for all classes of audience.

As a stage attraction "The Little Cafe" was routed in every principal city in the country, under the direction of Klaw and Erlanger. In taking it over the country, the theatrical syndicate starred some of the stage's favorite comedians in the role enacted before the camera by Linder. Supporting Linder is Wanda Lyon.

The Trio Are Framing "The Law of the Yukon" in the Scene at the Left in This Realart Release.

The story of the Frozen North, which was made by Mayflower. The "vamp" in the center takes a look at the heroine and then turns around in scene three and endeavors to win the hero.

A RIOT OF ROLLICKING FUN!

HAROLD LLOYD

in AN EASTERN WESTERNER

A TWO REEL COMEDY

Listen!

Harold Lloyd is a giant in filmdom to-day.

His comedies are generally billed **bigger than the feature**, because they pull bigger than the feature.

Just read a few of the comments on the last Lloyd comedy, "Haunted Spooks":

"One of the funniest and cleverest comedies yet registered."
—Morning Telegraph.

"A word of blessing for 'Haunted Spooks.' Hilarious enough to cause even a medium to cease for the time being to take ghosts seriously."—N. Y. Sun.

"Astonishingly fresh and diverting."—N. Y. Tribune.

"The audience roared. It's the funniest comedy of the season."
—N. Y. Evening Sun.

"Lloyd made a hit."—N. Y. Globe.

"Brightest spot on the Strand program this week. 'Haunted Spooks' brought down the house."—Wid's.

"Contains a flock of snikkers. An object lesson to comedy producers."—Variety.

"Brightest spot on the Rivoli program. Comedy in the real sense."—Variety.

"The man who discovered Harold Lloyd deserves a vote of thanks. If you never heard laughter come in gales you will when you see his latest comedy."
—Minneapolis Tribune.

"'Haunted Spooks' attains the supreme heights of comedy. Not an inch of wasted film. Every scene counts as a laugh. The gags are startling, original and sidesplitting Lloyd is a big league comedian, his company is big league and whoever does the directing is big league."—Wid's.

Produced by HAL ROACH

Pathé
Distributors

Can the daughter of "common" parents marry the blue-blooded millionaire and both be happy?

Can the one step up without the other stepping down? Or is similarity of soul the only thing that counts?

Jesse D. Hampton
presents

BLANCHE SWEET
IN
SIMPLE SOULS

adapted from John Hastings Turner's famous novel
Directed by Robert Thornby

Judged from every standpoint of acting, direction, story, production and human appeal, "Simple Souls" stands among the real achievements of the screen.

Judge it for yourself,—see it at the nearest Pathé Exchange!

Pathé
Distributors

Pathé
Distributors

THE THIRD

A PATHÉ SERIAL

with

Warner OLAND

and

Eileen PERCY

Produced by
ASTRA
Story by
H.H. VANLOAN

Melodrama, actionful, vivid, sensational-story, spilling over with situations

Yours, for

EYE

Pathé
Distributors

is the keynote of this serial. It's an adventure from the first to the last episode.
better business!

AN Edgar Lewis PRODUCTION
SHERRY
From Geo Barr McCutcheons novel
Personally directed by Mr Lewis
He was the town joke, the "horrible example!"
Slave to a weakness, shunned by the" best people" and yet once he was of them!
A man does not often "come back." He did. The very persons who knocked the hardest were the proudest to shake his hand!
Pathé
Distributors

Doris Keane Repeats Her Stage Triumph in Fine Screen Version of "Romance"

By EDWARD WEITZEL

THE stage version of "Romance" was first produced in 1913 and the play has been acted almost continuously ever since. That means that the Edward Sheldon drama is nearly seven years old. It also means that during the time it has held the stage moving pictures have developed from a crude, inartistic attempt at story telling to the finely constructed medium of today. During these seven years the stage has had plays of a much higher intellectual quality, realistic dramas that were without gloss or glamor and smartly written comedies that poked fun at poor, old-fashioned romance. But they have not lasted long, seldom longer than one season. And now that the screen version of the Sheldon play is finished and among the United Artists Corporation's releases, Doris Keane has gone back to London to resume the run of the original play.

Perhaps there is something in romance, after all!

A Tense Human Drama.

There is little of the spirit of today in "Romance." Its story is of the New York of fifty years ago, but it has the fragrance and the beauty of the social graces of its time and its men and women are flesh and blood, with the curious mixture of strength and weakness belonging to the normal human being.

As a stage play it proved its claim to being a conflict of human wills by the grip of its suspense and the absence of anything to detract from the main path of its story. The screen play is no less absorbing and free from that enemy of all good drama known as padding. Its people move in an environment that is always truthfully reflected, but it does not rely on any of the first aids to a poor plot, and no attempt is made to divert attention from its story by throwing in elaborate but unnecessary scenic effects or melodramatic action of the same character.

Starting with a prologue, "Romance" introduces the venerable Bishop of St. Giles, dreaming by the fireplace in the parlor of his home in lower Fifth avenue. Fifty years before, when the fashionable life of the city clustered about Washington Square, and the Academy of Music at Fourteenth street and Irving Place was its musical center, the Bishop, then the youthful rector of St. Giles, had a love affair with Rita Cavallini, an Italian opera singer who had set the town buzzing with admiration for her talent and her beauty. His grandson comes in to announce his engagement, and to save the young man from error in his affair of the heart, the Bishop tells him of how a pure love ennobled the woman who started by amusing herself with the infatuation of an ardent but simple-hearted clergyman and made her strong enough to renounce her own happiness for his sake.

Follows Closely to Original Play.

The reopening of this long closed chapter in Bishop Armstrong's life occupies the greater portion of the story, the screen version following closely the construction of the original play. In fact, it is doubtful if any acted drama has ever been so faithfully reproduced on the screen. As a test of the wisdom of not recasting the material and altering the plot of a well-written play, "Romance," in film form, vindicates the judgment of its makers.

While living up to its title during the whole course of its action, it has but little respect for convention. Had it been written and produced during the period it depicts it would have been hailed as one of the first of the realistic dramas. When it is shown that the polished leader of society, Cornelius Van Tuyl, is the protector of Madame Cavallini, using the word in its derogatory sense, at the time he gives a reception in her honor at his own home and invites the four hundred of the day to be present, not forgetting the rector of St. Giles, one may be forgiven for any degree of mental shock. We are supposed to be very daring in this twentieth year of the twentieth century and to discuss subjects in public that were tabooed in private when crinoline was in fashion, but the calm way the dignified Van Tuyl risks his reputation and the resentment of his friends by his affair with the opera singer dims the luster of Pinaro's most audacious man of the world.

Cavallini Saves the Rector.

There have been several well-known plays in which a minister has become infatuated with a woman of the stage. "The Christian" is a famous example. But none of these plays has been as truthful and as free from overdoses of mock sentiment. Cavallini is a woman who has sinned and she is made to reveal all her weakness of character as well as her charm of manner, and the strength of her devotion when she realizes the purity of the passion she has inspired in the young clergyman.

The rector of St. Giles never attempts to deceive himself. Intoxicated by the beauty and unfamiliar witchery of the Italian singer, he does not rest until he tells her of his love. When he learns of her relation with Van Tuyl and goes to her apartment at the Brevoort that he may warn her of her danger from Divine wrath, his honesty of purpose cannot be questioned. But he overestimates his strength. Realizing he is losing her forever, the rector gives way to his physical nature and begs Rita to become his for the moment. She recalls him to his real self by telling that it is for him to say the sort of a woman she is to become. He asks her forgiveness for his own sin in tempting her, and she goes back to her own country and enters a religious retreat. The end of the story finds the rector married to the sister of Cornelius Van Tuyl.

Splendid Performance by Doris Keane.

Doris Keane's performance of Rita Cavallini is a fascinating character study of the warmth and less welcome impulses of a woman of the Latin race, reared in poverty, who achieves great renown in one of the few careers then open to her sex. The star's finest stroke is her method of indicating the soul of the opera singer, that is ready to respond when the right influence appeals to it. Her expressive face finds in the screen a perfect mirror for her splendid emotional power, and she has succeeded in catching the tricks of the silent stage wonderfully well in so short a space of time.

Basil Sydney plays the young rector and the aged bishop with fine sincerity and is an impressive figure at all times. Norman Trevor makes Cornelius Van Tpyl thoroughly convincing, which is praise of the highest order. Director Chet Withey has worked in harmony with his subject, and the author of "Romance" owes him a vote of thanks for sticking so close to the written drama.

Baptists Rap Moving Pictures

Moving pictures are placed in the same category as lax laws as a cause of divorce by the Southern Baptist convention recently held in Washington. In its report the committee on temperance and social services denounces the moving pictures now produced as being a primary cause of the large number of unhappy marriages.

"Nearly every film upon the screen contains somewhere some evil suggestion," it is declared. "Many of the films are based on the 'eternal triangle,' and the suggestion of disregard, if not open breach, of the marital relation."

"I Have Come to Cheer You. To Bring You Happiness. To Tell You of My Love."
So says Basil Sydney to Doris Keane, the star in "Romance," a tense, human-interest drama of love, made by United Artists.

Louis Reichert

Who has been appointed Realart manager in Washington, D. C.

Louis Reichert Is Appointed Realart Head in Washington

LOUIS REICHERT has been appointed Washington manager of Realart Pictures Corporation, succeeding William H. Rippard. Since February, 1920, Mr. Reichert has been assistant to Harry W. Willard, Realart's Chicago manager.

Reichert has been in the motion picture industry for more than fourteen years. He was first connected with Thomas A. Edison, Inc., as office manager of the foreign department. From there he went to the General Film Company as purchasing agent, which position he held for two years, when he was promoted to the position of assistant general manager.

He was connected with the General Film Company in the latter capacity for four years and then accepted the position of San Francisco manager for Metro Pictures Corporation, where he remained for five years until joining Realart last February.

Picture Directors' Body Entertain Their Wives

AN unusually pleasant evening was spent at the club rooms of the Motion Picture Directors' Association, 234 West Fifty-fifth street, New York City, on Tuesday evening, May 17, when women were for the first time allowed the privilege of social intercourse with its members on the hallowed ground of fraternal association.

One of the events of the evening was the exhibition of scenes photographed at the Motion Picture Directors' Ball. These pictures which included solo dances which had been performed at the ball, as well as closeups of the dancers, and prominent screen artists who were present, were much appreciated by the guests. Color pictures demonstrating a new color method invented by J. Searle Dawley were also shown. Among those present were Mr. and Mrs. J. Searle Dawley, Mr. and Mrs. George Irving, Mr. and Mrs. Charles M. Seay, Mr. and Mrs. E. M. Simpson, Mr. and Mrs. James Vincent, Robert Vignola, Mr. and Mrs. Frank Borzage, Mr. and Mrs. C. Jay Williams, Harry McRae Webster, John Joseph Harvey, Peggy Shanor, Alma Frances, Valentine Grant, Juanita Hansen, Irene Tams, and last but not least in the enjoyment of the evening, W. F. Haddock, who made an admirable master of ceremonies. Lillian R. Gale was the hostess of the evening, and looked well to the comfort of the guests.

"Valley of Ten Thousand Smokes" Wins Place on Criterion Theatre Program

WITH its first co-operation with a motion picture company, the National Geographic Society, one of the most important scientific bodies in the world, has assumed a position among the electric signs of Broadway. This came last week when "The Valley Of Ten Thousand Smokes," which is being distributed by Educational Films Corporation, became one of the features of the bill at the Criterion Theatre. It has been given an indefinite booking.

Behind the appearance of this picture at the Criterion there is a story that shows how rapidly work is done in motion picture circles. Dr. Riesenfeld happened to see "The Valley of Ten Thousand Smokes" on Friday, May 14, after his advertising for the week had already been made up. However, he declared that this was one of the most wonderful motion pictures he had seen and decided that nothing would interfere with its taking a place on the Criterion bill immediately.

His publicity department was put to work making the correction in such advertisements as had not "closed," but another difficulty remained because only the working print was available in New York. This was solved by Educational dispatching one of its staff men to its laboratories in Wilkesbarre, Pa., Friday afternoon. He returned with the completed print late Saturday night and took it immediately to the Riesenfeld offices, where the accompanying music was completed. It was shown on Sunday.

A National Reservation.

While "The Valley of Ten Thousand Smokes" sounds like the work of some clever motion picture title writer, as a matter of fact it is the official title given a wonderful section of Alaska country in the vicinity of Mount Katmai where there occurred several years ago one of the greatest eruptions in all history. So important has this section been considered that it has been made a national reservation by proclamation of President Wilson. However, so far as known it has not been visited by any white persons except the various expeditions sent out by the National Geographic Society as a part of their world-wide plan of scientific investigation.

The name of the picture comes from the fact that the Mt. Katmai eruption created in the adjoining valley literally millions of openings in the earth emitting smoke, known as fumaroles, and from many of these the smoke ascends to a height of 500 feet. Such an unusual freak of nature is it that though a person a few feet from one of these fumaroles may be suffering from the intense cold, the heat from one of the openings is so intense as to make bacon literally jump from a frying pan, an incident shown in the pictures.

"A Splendid Hazard" Deals With Napoleon's Intimate Life

THE phenomenal success of "Moliere" and John Drinkwater's "Abraham Lincoln," coupled with the planned production of a play dealing with the life of General Lee and a revival of "Disraeli" is believed by the Mayflower Photoplay Corporation to presage an unparalleled vogue for stage and screen plays exploiting historic figures.

Anticipating this trend many months ago, Mayflower purchased the screen rights to Harold MacGrath's novel, "A Splendid Hazard," which Allan Dwan has adapted to the screen. The MacGrath novel deals with an intimate and little known episode in the life of Napoleon.

No figure in history, says the Mayflower statement, is more picturesque or more dominant than Napoleon Bonaparte—soldier, idealist and romanticist. A philanderer and a man of violent passions, his private life was fraught with clandestine escapades in which beautiful women figured largely.

"With the possible exception of Abraham Lincoln," says Allan Dwan, "very little has been done in the way of reproducing on screen or stage intimate phases of famous men's lives. In the early days of screen history, the market was flooded with quasi-historical films, colorless and highly conventional.

That there exists a ready market for entertainment of this kind is conclusively proved by the success of the stage plays founded on these lines, and the lively interest manifested by exhibitors in "A Splendid Hazard," which will be released by the First National Exhibitor's Circuit, according to Mayflower.

Three More Stanley Theatres.

Jules E. Mastbaum, president of the Stanley Company of America, has announced that the corporation has taken over from Michael Stiefel three of the largest and best known motion picture theatres in Northeast Philadelphia.

The theatres are the Iris, at Kensington and Allegheny avenues, the Lafayette, at Kinsington avenue near Cambria street, and the Star, at Kensington avenue near Lehigh.

You'll Never Miss Your M. P. World 'Till the Paper Mills Run Dry—Subscribe Now

EVEN if you do make sure of your weekly copy of Moving Picture World by placing an order with your newsdealer, you cannot be certain these days that you are going to get it. The newsprint situation is so uncertain that we cannot tell when we will be obliged to cut down to the bone and serve SUBSCRIBERS ONLY. New York newspapers had to do this during the recent railroad strike.

To place yourself on our list for preferred service, send us three dollars and become a subsciber. Why pay $7.80 a year for anything you can get for $3—and feel confident that you are going to get it for three dollars—when you can't be sure for $7.80?

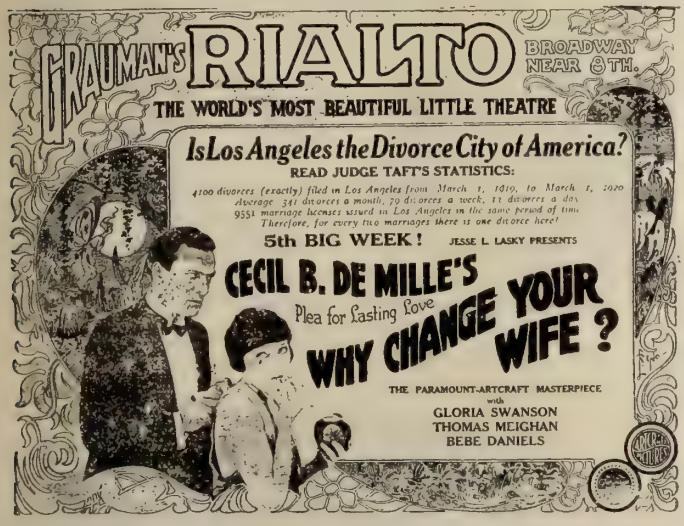
SUBSCRIBE NOW! ANCHOR!

Advertising and Exploitation

By Epes Winthrop Sargent

Grauman Uses Local News Angle to Interest in "Why Change Your Wife?"

GETTING away from the typical Grauman layout the Rialto, Los Angeles, picks up a local angle to get interest for De Mille's "Why Change Your Wife?" It uses a frame in which the design is not too pronounced to detract from the text, and hooks up with the statement of a local judge that 4,100 divorce cases had been filed in the Los Angeles courts in a single year. No wonder that "Why Change Your Wife?" is held over for a


GRAUMAN'S RIALTO
BROADWAY NEAR 6TH
THE WORLD'S MOST BEAUTIFUL LITTLE THEATRE
Is Los Angeles the Divorce City of America?
READ JUDGE TAFT'S STATISTICS:
4100 divorces (exactly) filed in Los Angeles from March 1, 1919, to March 1, 1920
Average 341 divorces a month, 79 divorces a week, 11 divorces a day
9551 marriage licenses issued in Los Angeles in the same period of time
Therefore, for every two marriages there is one divorce here!
5th BIG WEEK! JESSE L. LASKY PRESENTS
CECIL B. DE MILLE'S
Plea for Lasting Love
WHY CHANGE YOUR WIFE?
THE PARAMOUNT-ARTCRAFT MASTERPIECE
with
GLORIA SWANSON
THOMAS MEIGHAN
BEBE DANIELS

How Grauman Hooked Up with a News Item.

fifth week. Some missionary work seems to be needed, as there is an average of one divorce to every two marriages. The layout is a five-eights, the other Grauman house using the remainder of a four fulls. Though the other is larger, we think this is the more effective.

—*P. T. A.*—

Pretty Pathe Scene and Tableau Poster

KEEPING up to the artistic standard they have set, the Pathe Exchange has issued a very pretty poster for "Rio Grande," the Edwin Carewe production of the Augustus Thomas play. In the reproduction the figures do not show as clearly as they do

A Poster for "Rio Grande."

in the actual sheet because of the actinic value of the colors, but the silhouette to the border patrol mirrored in the lake, gets full value. The drawing is a happy combination of scene and tableau, giving the value of both.

—*P. T. A.*—

Trimmed Ads on Account of a Strike

H. A. Albright, of the American Butte, writes that he has had to cut down his advertising on account of the strike of the miners and that he is doing practically nothing until things get moving again. He has cut down his space, cut out excessive lobby work and is marking time. But lately he looked over a page layout, looked over the signature again and adopted it in place of the one he had been using. It is much more characteristic, and so better, yet we like the idea of making the signature a trade mark.

—*P. T. A.*—

Booms Semon All Over the House Front

CLEARLY the Tudor Theatre, Atlanta, seems to think that there is ticket selling value to Larry Semon. They got up a very nice looking cut-out from a 24-sheet for "The Boomerang," and then hid the rest of the house front behind a set of painted signs, though they left the way to the box office clear. The past year has witnessed a decided change in the attitude of managers toward the comedies. They are at last realizing that a good story and often more hard coin.

People want to laugh—they always have—but for years they were educated to regard the five-reeler as the test of merit in a show and then followed this lead. To-day the comedy made a

How an Atlanta Theatre Boomed Semon.

little better than the average is just as well worth booming as the drama, and is far more apt to sell. The Tudor management seems to know this.

—*P. T. A.*—

Possibly This Is Not Exactly Correct

Advertising Constance Talmadge, Johnny Mack, of the Hill Theatre, Newark, gets things slightly mixed when he announces "Her costume in a vanity box, she swims by the light of the moon." Our understanding of "Two Weeks" is that Miss Talmadge took the costume out of the vanity box and put it on before she went into the water—but we're willing to bet that Mr. Mack's version packed them in.

—*P. T. A.*—

Hooked in With the Theatre

THE Courier-Times, Tyler, Texas, worked in with the Palace Theatre in booming "Pollyanna" lately. The theatre gave the newspaper a special performance to which the clergy and school teachers were invited. This was a matinee starting at half past four, for the benefit of the teachers, and the public was not admitted until the first night show the opening day of the three day run. Getting the newspaper to sponsor the performance got plenty of newspaper mention at small cost and gave the added value of the newspaper's co-operation.

—*P. T. A.*—

Gets Out a Calendar for Nine Day Month

Although he plays only a couple of days a week, generally Thursdays and Saturdays, and has but nine playing dates in April,

What Others Have Done Points the Way for You

Tom Cannon, of the Majestic, Greenfield, Tenn., gets out a monthly calendar with the playing dates in red and three undersheets giving the details. It is a pretty job, too, the top sheets being cream, with the last sheet cut slightly larger, a contrasting brown. His scale is 10 and 20 and 30 with a fifty cent top for "Eyes of the World," which he ran for two days. Oddly enough he has his thirty cents top for Thursdays and the twenty cent price for Saturday showings.

Made a Sightly Weekly Advertisement from a Set of Press Book Readymades

BOOKING an entire week of Goldwyn attractions, the Alama, Valdosta, Ga., got an attractive weekly program in a cross page eight and a halfs, using the press book cuts. As the attractions were from the same company the cuts were of uniform size and working six in a seven column space gave sufficient spac-

A Cross Page Made from Press Book Material.

ing to permit a good showing. The days might have been dated to help along, but the general result is excellent and the idea seems to be a new one.

St. Louis Theatre Combination Employes Hook-up Scheme to Get Inexpensive Spaces

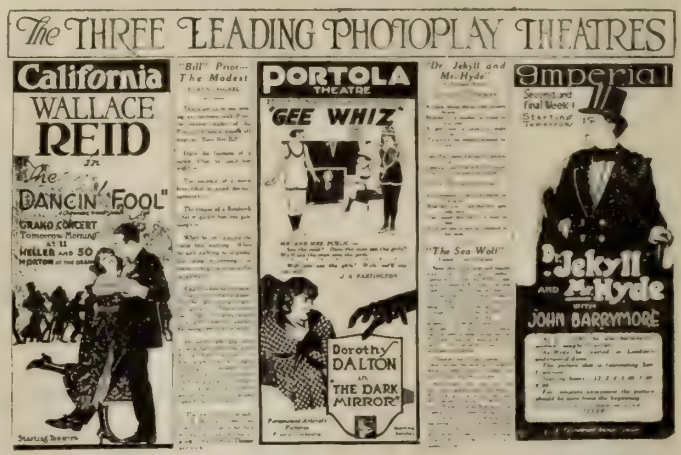
CONTINUING their scheme of using combination spaces for advertising displays, the Paramount string in St. Louis is getting plenty of space at a smaller cost than did each house running its own advertisement. In the samples shown the spaces are six columns wide and from sixteen to eighteen inches. The greater portion of the space is devoted to the Kings and Royal, which combine to play the first run. The advance is twelve inches

Two Combination Spaces from St. Louis Houses.

across six columns, while the today is an additional inch. The Pershing plays a lone hand, but the Shenandoah, Grand-Florissant, Juanita and Lindell combine in a single space for the four houses, with the bill running a half week. With the exception of the Lindell, the houses take their names from the streets on which they are located, the Grand-Florrisant carrying the names of both streets. With Cleveland falling into line with double runs and other houses working in conjunction now and then, the idea seems to be spreading.

Nick Ayer's New Idea to Get Distinction Without Paying Too Much for Advertising

NICK AYER recently sent in a display for the three houses managed by Roth and Partington, in which each house got its prominence through staggering the spaces and permitting the heads to be stepped. He shows something else again in this cross page space, which does not rise as high, and yet gives each house an equal chance.

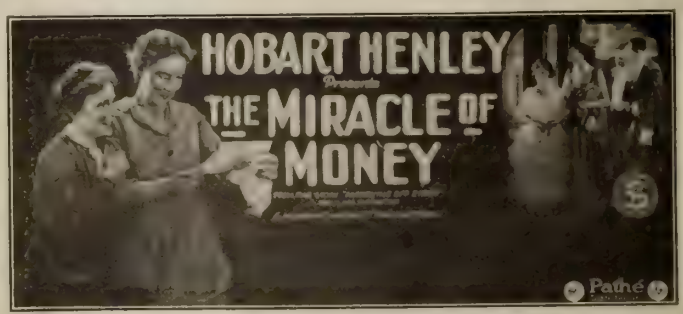


Three House Ads Which Are Split with Press Notices.

The use of two columns of readers splits the advertisement into sections and gives equal prominence to the three heads. At the same time less space is taken than where the ads have to be stepped, and each house gets an equal chance instead of the cream going to the advertisement rising highest in the scheme. It is a good idea and should interest other combinations.

Pathe Posters Still Keep Up to Standard

PATHE 24-sheets still keep up to standard, though because of the color scheme this stand for "The Miracle of Money" does not photograph as well as some. In the original the coloring is bright and contrasty and the general effect is excellent. The



A Pathe Poster for a Current Release.

story does not lend itself well to pictured action, but the artist has succeeded in getting a pose which arouses curiosity, which is the next best point to vivid action. One wonders what the two women on the left have to do with the scene on the right, and is apt to go in order to find out.

Used a Divorce Contest and Won

The Birmingham Enterprises hooked the Birmingham News to an essay contest on the divorce question to boom "Why Change Your Wife" and cleaned up a good business on the De Mille production. The paper carried a story each day and played up the divorce angle in its own advertisements. Divorce is always an interesting subject for thought to married people, and by playing on this angle the widest appeal was made.

Of course, contests grow stale if they are overworked, but about every three months, if you can find something snappy to argue about, it will serve as a powerful business bringer at a cost of only a few ticket or cash prizes. Most managers seem to favor the ticket prize idea, but cash sounds better and surely six or more pure reading notices are worth fifteen or twenty dollars.

Can Jiggs Get in Society? Just Look Below

Phil Gersdorf Invents Something New in the Way of an Electrical Timer

JUST because this cut shows an advertisement for "Alarm Clock Andy" don't make the mistake of supposing that it is not worth your reading, for to advertise this Paramount attraction Phil Gersdorf has hit upon something so simple that now we know about it, the wonder is that no one thought of it before.

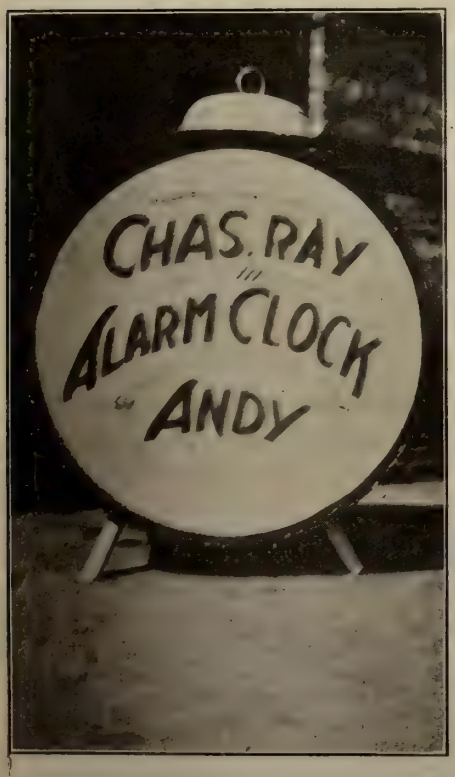
If you have not yet used this Charles Ray picture it is a whale of an idea. If you have already run that feature, it is a whale of an idea to use for some other picture, though it was Andy who brought Mr. Gersdorf's thinker to evolve this stunt.

It is a bit late for "Alarm Clock Andy" but this is because Gersdorf's hustle brought to Jacksonville the pre-release of several of the big films that he might stunt these for the benefit of others, and he was a bit late in getting around to this subject. Gersdorf has worked some capital stunts for the Lynch houses in Jacksonville.

Here's the Idea.

Of course an alarm clock is the best bet for the title, and Gersdorf wanted a big one. He rigged one from a discarded bass drum frame, a dishpan and what seems to be a curtain ring.

You can't very well rig an intermittent movement to a dishpan, so he got a large electric gong and set it in back of the faked clock. Then he ran the wires up to his private office and hooked up the dry cells.



How the Bass Drum Alarm Clock Looks.

On his desk was an oscillating fan; the sort which sweeps the room in an angle of nearly 180 degrees. Mr. Gersdorf had the electrician attach one end of the wire to the frame of the fan and fix the other so that at each oscillation the contact was made and the bell would ring for the second or two that the fan stays at rest while the shifting gear climbs.

The Rest was Easy.

After that the fan needed no watching. Each time the breeze-maker swung over to the left the bell rang downstairs—and downstairs was one of the busiest corners in Jacksonville. Even in May fans are useful in Florida, so there was no extra expense, but even where there is the few cents for current for the fan is more than offset by the value of the stunt.

If a more frequent ringing is desired, the wires can be split into a Y and so run that a contact is made at each sweep of the fan instead of only at one side. This can be done by splicing a short length to the two wires; making certain that the contact of the two strands is perfect.

The bell, of course, does not have to be attached to a clock, nor does it even have to be a bell. Any device actuated by electricity can be used and where you have no flasher it can even be used for this purpose with entire success.

Just Make a Note.

We do not believe that Mr. Gersdorf realizes what he has dug up. He was looking for a stunt for one film—and found it, but he has hit upon a scheme capable of a wide adaptation, and it will pay to remember that an oscillating fan can be used for more than one purpose.

Like a lot of other useful stunts, it just happened to be used, but now that Mr. Gersdorf has led the way, it will continue to be used, for it can perform a myriad of functions. Mr. Gersdorf has offered many good suggestions for particular films, but this is something more permanent.

Nothing is better for attracting transient trade, in particular, than an intermittent noise or movement maker. See what you can rig up to use this idea and let us know.

Keep Old Stunts Around for They May Fit Other Titles

SOME time ago Goldwyn produced "Sis Hopkins" and made use of Sis' famous slate. A number of exhibitors made up slates of various sizes. Some of them destroyed the stunt when it had been used. Some were able to use the same slates for "Daddy Longlegs" and now Vitagraph reports that many exhibitors are using a slate for Larry Semon's "School Days." The only way to work a stunt is to put it down cellar or up in the attic after it has been used, for the same idea can be worked with other titles. More than this, most props are capable of being worked over into something else in a pinch, and by storing old advertising stunts it will soon be found that the prop room will give an idea for almost any title needed.

Here's One Happy Press Agent

If you want to see a happy exploitation man, hustle around and look at Charles E. Moyer of the United Artists. The Victory Theatre, Kokomo, Ind., used *all* his press stuff in its campaign for "Down on the Farm." It used every blamed bit of it. Regular 100 per cent. stuff. There have been 90 per cent. press campaigns, but this is 100 per cent. full, and the Victory ran a rather long line of stuff, at that. No wonder Moyer smiles—even with some smiles costing what they do these days. His are the other sort.

Sure, It Pays to Advertise—If the Show Is Free.

The insert shows the four nines used by the Cozy, Topeka, for a free performance at half past four. The photograph shows how the front of the house looked at half past THREE. Need more be said?

Six Suggestions Each Worth Your Interest

This Copy Helps Where the Overalls Craze Still Exists

ALTHOUGH the back to the overalls movement is dying out in the large cities, the idea is still being turned over, and this copy for a throwaway, sent in by J. H. Reiners, of the Grand and Colonial theatres, Camden, N. J., is good enough to get over if the idea is not too dead in your town.

ARE YOU

aware of the fact that you can see at The Grand Theatre the week of April 26 Mark Twain's greatest story in pictures—"Huckleberry Finn?" We know you will be

WILLING

to even break any engagement you have to see this great story of America's most beloved humorist in pictures. Huckleberry Finn and Tom Sawyer were glad enough

TO WEAR

the worst clothes they could find when they were boys. But Clara Kimball Young, who is at the Colonial all this week in "The Forbidden Woman," wears the most lavish gowns in her production, and not

OVERALLS?

Used Exchange Windows Just to Keep Others from Asking

TURNER and Dahnken, who have the First National franchise for the San Francisco territory, have lately discovered that they had one of the best stands in the city and did not know it.

Their exchange faces the Franciscan Church of St. Boniface, one of the largest and best attended churches in San Francisco. They were annoyed by people coming in with requests that window space be given concerts, church events and the hundred and one affairs which are chiefly advertised by window cards. They didn't like to say "No," and they hated to say "Yes," because it mussed up the nice plush curtains.

Then a great light shone upon Jack Brower, the assistant manager. If that window was so desirable in its appeal to the congregation of St. Boniface, it might be a good idea to use the window for First National attractions, and now there is a bi-weekly change of pictures in the double window and Sunday mornings the church goers flock across the street to see what's new in filmdom.

There is a moral in this. Perhaps you, too, have a good stand so close to home that you do not appreciate it. Look around and see if you are not passing up some good bets. It will pay you.

Advertising Two Deep May Solve Print-Paper Problem

WITH white paper costing what bond paper used to, and with the newspapers limiting the amount of advertising a man can buy, perhaps a revival of the surcharged advertisement may be one solution. To advertise Pauline Frederick in "The Woman in Room 13" the Columbia, Phoenix, Ariz., bought 500 copies of the local paper. A day in advance these five hundred were run off on the red form and these blanks were the first sent through the press the following day. They were rushed to hotels, barber shops, pool rooms and other places of congregation for free distribution. Transparent ink was used and the black was printed over the red, so the gigantic "Who was 'The Woman in Room 13.' See at the Columbia Theatre today, tomorrow, Friday and Saturday" did not impair the usefulness of the sheet as a newspaper in the least. The idea is at least suggestive to those who find their present activities cramped.

Planned Simple Contest for a Vitagraph Serial

USING an old stunt to get interest in the Vitagraph serial, "The Silent Avenger" worked well for the Hiltonia Theatre, Hilton, N. Y. The idea is not new, but its adaptation to serial launching appears to be.

The theatre offered prizes for the largest lists of words formed from the letters contained in the title. Proper names and words not found in the dictionary were barred and a tie gave equal prizes to the two or more who were tied for the place. The contest was divided into two classes, for children under twelve and all over twelve, and the three prizes in each class were admission to all fifteen episodes, to the first ten and the first five episodes respectively. A local educator was made the judge to ensure fairness and it was difficult to find a family not collaborating in the contest.

Newspapers Advertise Their Cartoons When on the Film

HOOKING up the newspapers using the Jiggs cartoons of the "Bringing Up Father" series seems to be a popular stunt. The Kansas City Post worked in with the Liberty to the limit. The Post uses the McManus stuff and advertised two special showings the Saturday before the opening, the first starting at eight o'clock in the morning. This is pretty early for a matinee, but seats were free for the coupon run by the newspaper and the house was crowded as soon as the doors were opened. The dramatic feature was also shown. A second showing was given at a quarter past nine, which closed in plenty of time to permit the house to be cleaned for the regular performance. Of course the Post blew the lid off the publicity to boom its own cartoons and the comparatively few who saw the morning performances did not hurt the business the week following. They simply turned to and helped boom.

Doreen's Naughty Dancing Helps Put Over Sex Big

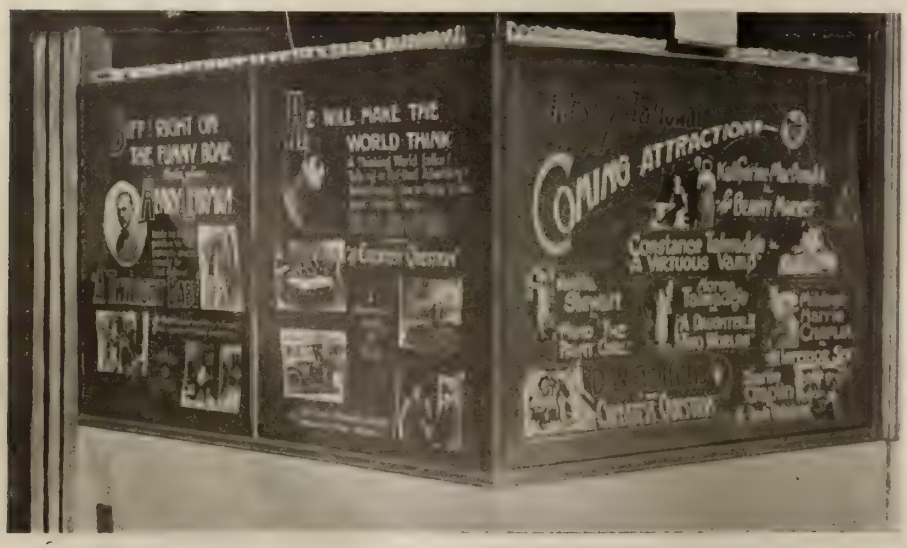
USING a dancer as a prelude attraction got 32,380 admissions out of Louisville patrons for Joseph L. Steurle, of the Walnut. The house seats only one thousand, and to get them all in extra Saturday performances were necessary, but they all crowded in to see the Spider dance, and Doreen was not as wicked as she was painted in the lobby, but gingery enough. The dancer started out last fall with George Schade, of Sandusky, doing a dance for "Sahara," and every time there is a new Glaum picture she seems to get some more jobs, mostly playing around Ohio. Of course, the "Spider dance from 'Sex,'" sounds like something fiercely wicked, so you can't blame the Kentucky colonels for wanting to have a look.

These Stunts Won Space for Others; Try Them Yourself

MAKING the front page was the result of this stunt worked by Jack Pegler, of the Mayflower, and Ken Findley, of the Broadway, Richmond. The exploitation man for "The Luck of the Irish" bet Findley that there were more than 1,500 kids in Richmond with Irish surnames. To prove the point Findley was supposed to give a free ticket to every child with an Irish name. They let the news leak out to the newspapers. Several thousand kids stormed the theatre and the front page stories followed.

Another of Pegler's recent stunts was an adoptation of the buried treasure stunt. He hid tickets in the woods, gave the Boy Scouts tips on the locations and sat back. The Scouts got lessons in woodcraft and the tickets and "The Deep Purple" got press stories.

If there is a man, woman or child within your playing radius who does not know your house, give a free ticket and make it unanimous.



These Windows Looked So Good to Other People

That eventually the First National Exchange in San Francisco decided that charity began at home. Now they change twice a week and find they have one of the best stands in the city.

Take "The Virgin of Stamboul" for a Ride

Old Stunt Cleaned Broadway As It Does Down on the Farm

USING the old misspelled words cleaned up Broadway just as it does in the tallest kind of timber, and it goes to show that the good old stunts are working just as hard today as they ever did.

Probably you have gathered from The Rambler's page that Broadway is largely given to electric signs. And about nine-tenths of the signs are for pictures and about nine-tenths of the picture signs carry the Selznick name. You can stand at Broadway and Forty-sixth street and count nine huge signs and you can walk across the street face about and spot half a dozen more.

One of the signs recently carried the names of "Ougene" O'Brien and "Oven" Moore. It was done on purpose and with malice aforethought, and for two or three days they had to have a special telephone operator to thank the well intentioned persons who called up to tell the Selznick forces of the error and two typists knocked out notes of thanks in reply to valued favors of the preceding day of the same general tenor.

Then the signs were corrected and the Selznick press agents smiled largely. There is no patent or copyright on the scheme and you can do precisely the same stunt and will probably get the same results. Why not try it? Just because a stunt has whiskers is no reason why it should not be able to get the money still.

Took Virgin of Stamboul for a Ride in a Stage

ADAPTING the street car with the dummy passengers, the management of the Grand Opera House, Cincinnati, loaded the cast of "The Virgin of Stamboul" into the horse drawn bus which in an ancient day was used to haul the ball players out to the park.

The driver was robed in oriental costume and his paper passengers did not seem to mind their conveyance in the least; certainly no one went on a strike for an auto with rubber tires. The stunt cut two ways, for in addition to the novelty, the resurrection of old bus brought reminiscent smiles to the faces of all the old timers.

That street car stunt seems to have been widely used, and it is as simple as it is effective, but the use of a stage broadens the field and permits the idea to be employed on streets where there are no car lines.

Unusual New York Exploitation Secured for the Goldwyn-Beach "Silver Horde"

GENERALLY a picture shown in New York trusts to newspaper advertising and perhaps one stunt, but the exploitation for the Goldwyn-Beach production, "The Silver Horde," which opened at the Capitol for a week, moving down to the Broadway for an additional two weeks, differed from a smaller town stunt only in its thoroughness.

Newspaper work was not neglected, but this was backed up by other stuff generally supposed to be impractical in New York because of the size of the metropolis.

Preceeding the Capitol opening two of the Sunday papers carried 1,410 line advertisements, while 100 lines were given the other papers and four Saturday papers.

How to Advertise

About every so often someone tions on how to advertise. Some favor breaks into print with full instruc-circusing the show and others, with equal fervor plead for dignity and conservatism.

There is only one rule for advertising. Gain your patron's faith. Apart from this no man may tell you how you should advertise your house. You must learn for yourself the best method of apporaching your patrons; the patrons you have and those whose patronage you desire.

Some clienteles must be approached with a dignified plea. Others must fairly be screamed into your house. It's up to you to find out, through study, what works best in your house, always remembering Lincoln's most famous statement that you can fool all people some of the time, but not all people all the time.

Window Stunts.

Unique window designs were planned in leading stores along Broadway. This consisted of a frame cut out to show a net behind which glittering salmon writhed or quivered according to the intensity of the air current which reached them from concealed fans. The fish were hung on springs and a surprisingly lifelike effect was gained. They were highly burnished and their gleaming sides caught the play of lights to fine effect. In some windows flashers were used to change the lights and give colored effects.

These frames, following the New York run, will be distributed to the Goldwyn exchanges for use in their several territories. The cut does not give an adequate idea of the effect, since the only photographs available are amateur work, but the three windows shown give a general idea of their placement.

Smoking Up.

The week prior to the opening some 2,000 11x22 signs were placed both within and without the branches of the many stores of the United Cigar Stores. These carried a cut of the author, his endorsement of a certain brand of cigars and of course a mention of the play. Being placed both inside of the window and on the outside of the glass, they could not be overlooked.

Several hundred stickers were pasted on the glass dashes of taxacabs and a checker a week later reported that from several points it developed that about one taxi out of six still carried the signs.

Fifty thousand booklets were used for general distribution and general window cards were put out all over the city as well as in many suburban stores within the commuting radius.

Paper Posted.

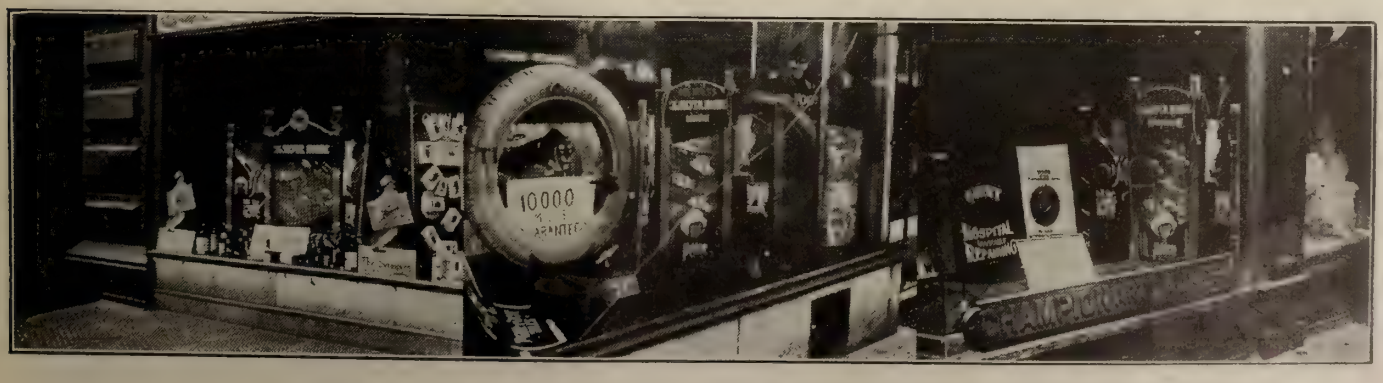
The same thing held good of the lithographic paper, which was sent to the nearby towns as well as into the outlying districts of the city proper. Stands could be seen in every section and even with the press of commercial and theatrical signs and paintings the play stood out.

The Saturday of the first week of the run 5,000 evening papers were obtained, surcharged with a red ink announcement of the removal, and distributed in the theatre district.

Window Artist at Work.

In addition to all this a choice window was secured where each day an artist painted pictures of Beach, Myrtle Stedman and Betty Blythe. This stunt was worked between three and five in the afternoon and between seven and eight in the evening.

Taken in all it was one of the most comprehensive campaigns New York has seen.



There Is Something Fishy About the Goldwyn Exploitation for "The Silver Horde."
If you don't believe it, put a magnifying glass on the cut and in each of these three windows you'll see the fish, mounted on springs so they do the shimmy. The windows are on Broadway, which is perhaps the reason they shimmy.

If Every Show Is Biggest, Nothing Is Big

Used Kindly Faced Cow to Tell Newark That "Down on the Farm" Was in Town

ADVERTISING for a cow—gentle and kind faced—to act as press agent for the Newark Theatre was the way J. B. McNally, of that Jersey house, launched his campaign for "Down on the Farm."

The advertisement specified that the milk was to be the property of the theatre, from which it will be seen that Mr. McNally was overlooking no bets. The advertisement was displayed in the classified department of the daily papers and brought no end of Jersey cows, even though some of them were other breeds. Of course they were Jersey cows, hailing as they did from Newark.

Building Up the Farm.

Building up on the cow, Mr. McNally dressed the house front with corn shocks and other fruit, and had a pen built on the sidewalk which housed a choice collection of stock including pigs, chickens, a donkey and other county fair exhibits.

The coop was roughly framed to be in keeping, and it attracted attention all day, long, so that the people had to be shooed away to let the photographer get a shot. Mr. McNally does not tell what he got for the patent medicine advertisement on the top of the pen, but surely he did not overlook this bet. Any man who would take the milk from a kindly faced cow—

And a Team.

Then a rube couple were hired to drive through the streets with a bannered wagon drawn by a mule and a horse—a large horse and the smallest mule to be found. This was on the street all day with the couple—a man and a woman—helping things along.

After all that he did not do much except to dress his house people in the sort of clothes people are supposed to wear out in the country, but he did see to it that the orchestra picked the proper selections to help along the truly rural atmosphere.

Mr. McNally is an old showman. He was for years with H. R. Jacobs and he knows what the inside of a bill car looks like. He knows that the more you do the more you get, so he went the limit and cleaned up the same.

Any one of these stunts might have made business, but he wanted all of the business he could get. He wanted the additional advertisement of a waiting queue in front of the house, and he knew that to get all that was possible, he had to do his share.

He knew, too, that this picture needed to be jazzed to get it over. He was willing to spend additional money to get more money in, so he started early with his appeal for a gentle faced cow, and he kept it up until the cow went back to her owner at the end of the run and Mrs. McNally had to tell the regular milkman to leave the bottles again.

And it paid. That's the main point.

"Dancin' Fool" on the Street Sent People Into the House

BOOMING "The Dancin' Fool" at the California, San Francisco, a street worker was employed to rube the streets and dance halls. He carried no other advertising than a cane pennant on which was inscribed the title of the play and which he unfurled when his agile footwork had captured a crowd. He was a really good dancer and his street work drew crowds, but he made his biggest clean-up in the public dance halls, where he would give an exhibition and then complete a couple of circuits of the floor with his banner displayed. John F. Howard, local exploitation man of the Paramount, devised the stunt and supervised putting it over.

It's About Time YOU Kicked In!

"Pigs Is Pigs" Except When They Are a Ballyhoo.

The Newark Theatre used pigs and other live stock, including a real (New) Jersey cow, to persuade the folks that "Down on the Farm" was worth seeing. The team at the right is part of the outfit.

Put Serial Over Strong by Hooking-up the Boy Scouts

BECAUSE of strong opposition, W. W. Kofeldt, of the Republican Distributing Corp., had to get a hustle on to launch "The Whirlwind" for the Liberty, Tacoma.

The opposition had crowded the windows and had hogged the boards, but there were some bets still open and Kofeldt felt that it was up to him to get Charles Hutchinson properly introduced.

The sadly overworked Boy Scouts were a good bet. They were offered tickets to sell on a commission basis. This not only brought good publicity in the local scout organs, but the daily papers were willing to help the scouts clean up and gave them more space than any theatre had the right to expect.

It also got permission for four hundred windows to be stenciled with white paint. Three men went out and the magic of the Boy Scouts got them all the glass they could work.

The street car companies were next tackled. They were afraid to sell their fenders, as they had a contract with a car advertising company, but it was shown that the contract applied only to the interiors of the cars, and presently upward of a hundred banners blossomed on the fenders.

"The Whirlwind" does most of his whirlwinding on a motorcycle, so the next move was to hook up with a local motorcycle agency, which put four riders on the streets with banners jointly advertising the serial and the wheels. They kept right on the job until the first episode had been put over so strong that the Manager David is not worried about the other fourteen chapters.

Time Your Big Campaigns to Give Patrons a Rest

SOME managers make a grave error in forcing their shows. In an endeavor to bring in all the money in sight within a month or two they work a succession of big campaigns so close together that they defeat their own ends.

Drives should be spaced according to the recuperative powers of your patrons. Some houses cannot handle profitably more than one drive a month, where others can stand a big feature every two weeks or ten days, but it is better to err on the side of safety than to circus to such an extent that presently it becomes necessary to campaign big for every picture.

Almost any picture can be sold by circus methods. Sometimes a poor picture can actually be put over without a comeback. You may succeed in persuading the patrons that the picture really is good.

As a rule, however, to sell a poor picture by sensation is retroactive. The picture itself will make money, but this money and many times more will be lost on the pictures which come after. It is better to keep the explosive style for the biggest stuff, and then, when you do want to work for a big clean-up, you can feel reasonably certain of getting the money.

Time your spurts so that when you do make a special effort you can clean up unusual crowds. Circus advertising is like the super-feature. At one time super-feature meant something. Now even "ultra special super-feature" does not mean much to the management. You know how you feel about these trade advertisements. Turn it around and you will realize how your own patrons feel about your house advertising when it becomes excessive.

Try Toy Balloon for Lighting Window Shows

Ran on Storage Batteries When Light Plant Failed

SOMEHOW it seems as though things always went wrong at the worst possible times. Down in Sumpter, S. C., the Confederate veterans held a re-union May 5 and 6 and the town was crowded.

And right then the electric light plant lay down on the job and quit for the two days when business was at its best. Candles or auto headlighters could be used for the auditorium, but it was not feasible to project a picture. The other houses shut down, but Mrs. S. E. Miller, of the Lyric, hustled out for a conference with a storage battery concern.

For two days she ran the lamp on storage current and got as pretty a picture as the local light service ever offered, and did a plus—capacity business the two big days of the year while her opposition just sat around and used language.

Vari-Colored Toy Balloons Greatly Aid Window Work

USING toy balloons greatly helped the display of the Hippodrome, Bakersfield, Cal., on "On With the Dance." Poster cutouts and balloons were used in drug store windows with displays of beautifiers, in the phonograph warerooms and in front of the house, where it was worked up with streamers. They were used in assorted colors and a strip of batten across the lobby from which depended the balloons and serpentines. The cost was small, yet the effect was fully as good as that in many lobbies where large sums were paid for decoration. The car before the house shows a masked dancer also used to exploit this production. Balloons will brighten any display.

Don't be too proud to use plan book suggestions. The stuff is original in your town, and if it sells seats it's good.

Don't measure your success by the amount of space you buy. Use sold tickets for the yardstick.

You can cut down big town stuff to fit your town. You can enlarge upon small town stuff to make it fit your city. It's all a matter of proportion. This stuff is for you to use; not merely to read.

Hook-up Double Deckers May Be Good, But Think of a Photogravure Special!

DOUBLE deck hold-up pages are so common that they no longer qualify for mention. Eight and ten-page specials are the run in the cities, and even with the paper shortage the small towns can turn out a double deck every now and then.

Feeling that something new had to be done, Oscar A. Doob, Paramount exploitation man in Cincinnati, went out and did it. He got the front page of the photogravure section of the Cincinnati Commercial-Tribune for "Huckleberry Finn" and it was run as an offering of the paper—which it was—which gave it more value than a tie-up with the Strand, where the picture was to play.

Knew He Could.

It could not be done with the average production, but Mr. Doob figured out that the Twain story was a classic. He knew that the pictures would interest for their illustrative value to the story, and that they would be welcomed as such by the bulk of the readers. The main point was to sell the idea.

Hod to Sell These.

He had to sell Harry Brown, the general manager; Nain Grute, the Sunday editor and Circulation Manager Easton before he could put it over, but the day the picture opened at the Strand the front page carried a line sketch of Mark Twain and seven scenes from the play, each appropriately captioned.

The only hint of an advertisement was the credit line to the company for the use of the photographs.

Making Them Work.

Several hundred extra pages were run off for Doob and Monday morning each school teacher in the lower grades received a copy of the sheet with a note to the effect that she might like to show the pictures to her class. This letter was signed by the circulation manager and bore no hint of the showing at the Strand.

The children knew where the film was showing. They devoured the pictures and were more than ever determined to persuade their parents to let them see the film.

Helped the Paper.

And as a net result the paper gained approval, the Strand did a large business and the picture was advertised all over the section covered by the Cincinnati Sunday papers, which is no small territory.

It just goes to show that there is advertising and advertising, and that sometimes the best advertising is not all plastered over with "Town Hall. Tonight."

A single mention of the Strand would have hurt the effect. As it stood it appeared to be the newspaper's tribute to an immortal story. The film angle seemed to be merely incidental to this. And hundreds of copies of the paper were preserved, to serve as constant reminders of the Commercial-Tribune.

Wurlitzer Stores Plan Big Book-up with De Mille Film

ACCORDING to announcement, Robert Heaton, advertising manager of the chain of twenty-two Wurlitzer music stores in as many cities, will hook up his stores with the phonograph angle of "Why Change Your Wife?"

The phonograph figures prominently in the play, for two records are employed to mark the wife's change of heart in the matter of musical selections—and other things. In the early scenes her preference is for a sadly sobby composition, while later she turns to jazz. As a side angle the other woman has in her record cabinet the jazz disc the wife at first despises, and this contributes to the husband's fall.

Mr. Heaton plans lavish use of the stills featuring these scenes and will also do independent newspaper advertising when the film strikes a house in the vicinity of one of his stores.

With a safety razor, a blade sharpener and a dancing doll also prominently featured, it begins to look as though "Why Change Your Wife?" would not lack for boo-ups.

More Than One Feature Has Been Put Over with Hot Air.

But this hot air is caged in toy balloons and gives life and color to windows and lobbies, as the Hippodrome, Bakersfield, Calif., discovered when it sought to get the crowds for "On With the Dance." Try the scheme some time.

ONE SHEET

THREE SHEET

ONE SHEET

THREE SHEET

"Plenty of Paper"

Is often a snare and a delusion, but with four ones, three threes, a pair of sixes and a twenty-four, "Up in Mary's Attic" should sell even to an asylum for the blind.

And they see the four of a kind and the trio and raise it with 11x14 colored lobby photos, 30x40 and 40x60 paintings, slides, cutouts, broadsides, programs, campaign books and local tie ups. All you need to supply is the house and the signature on the dotted line.

6 SHEET

THREE SHEET

24 SHEET

Cincinnati Chatter

Attractions May 16-22.

Grand: "The Virgin of Stamboul."
Gifts: "The Cyclone."
Lyric: "Husbands and Wives."
Walnut: "In Search of a Sinner."
Strand: "Easy to Get."
Palace: "Jenny Be Good."

G. O. H. Plays Summer Films.

THE Grand Opera House swings into line with its first of the summer season feature shows. Keith's will inaugurate its summer picture season May 23, doing away with the summer vaudeville, which always had held forth at the Keith house in other years.

Children's "Mat." Makes a Hit.

The success of the children's matinee Saturday morning at the Orpheum has won the favorable attention of the Cincinnati Board of Education and the plan will soon extend to several suburbs. The matinees are under the auspices of the Community Motion Picture Council.

Two Items on Film Exchanges.

Room 309 in the Broadway Film Building has been leased by the B. & B. Film Corporation of New York, which, it is said, will open a branch here in the near future.

The Robertson-Cole Distributing Company is the newest tenant of the Film Building, at Pioneer street and Broadway. The company has leased 2,100 square feet of floor space on the third floor for five years.

Race Film for Race Meet.

Ned Hastings is not overlooking any bets for his summer picture shows at Keith's. He has booked "Eyes of Youth" for the opener, Sunday, May 23, and will show "In Old Kentucky" during the Latonia meeting.

Film Managers Meet.

Members of the Cincinnati Film Managers' Exchange met April 28 at their quarters in the Chamber of Commerce for the purpose of adjusting questions concerning the film service in several sections of the Cincinnati territory. A generally healthy condition was reported, and the further elimination of film "bicycling" was noted. A report that the film censorship bill, recently introduced in the Kentucky legislature at Frankfort, had been defeated was met with general approval. The bill as drafted would seriously have inconvenienced the local exchanges, which furnish the service for that territory.

Smith Building Another Theatre.

Ground has been broken for the erection of a new moving picture theatre on Fairfield avenue, Bellevue, Ky., which will be built for Peter Smith, who conducts the Avenel Theatre. It will be 60 by 158 feet, and will cost in excess of $100,000. The plans call for an arrangement of the large windows in such a manner that practically open air performances may be given in summer.

Cleveland Cullings

Attractions May 17-22.

Metropolitan and Strand: "Don't Ever Marry."
Stillman: "The Love Expert."
Euclid: Barrymore's "Dr. Jekyll and Mr. Hyde" (second week).
Alhambra and Mall: "Partners of the Night" and "My Lady's Garter."
Standard: "The Girl in No. 29."
Orpheum: "The Blood Barrier."
Liberty: "The White Dove."
Miles: "The Orphan."

Travel Film Circulating Free.

The Cleveland Motion Picture Exhibitors' Association is now distributing an advertising reel called "The Lure of Historic Lake Erie."

It was made for publicity purposes by the owners of the "Seeanbee," a lake steamer that plies between Cleveland and Buffalo.

The Exhibitors' League has been an active champion of the "make 'em pay for advertising films." This one, according to their announcement, is being distributed free to exhibitors. It shows scenes on Lake Erie from Cleveland to Niagara Falls.

Merry "Jekyll and Hyde" War.

There is a merry war on in Cleveland over the two different productions of "Dr. Jekyll and Mr. Hyde." Since the Euclid Theatre started to run the Barrymore version the one with Sheldon Lewis has been booked all over town. This will be a barrier to the distributers of the Barrymore picture, in that they will suffer a loss, as the Euclid will play it for two or three weeks, and when it is then shown in other parts of Cleveland it will be following the Lewis picture.

Golden Gate Gleanings

WORK has been commenced on the enlargement of the Coliseum Theatre, at Ninth avenue and Clement street, and when this is completed this house will be one of the largest suburban theatres in the country, with a seating capacity of about 3,000. The main auditorium will be lengthened by twenty-five feet and the balcony will be extended, the work costing in the neighborhood of $100,000.

Stars Visit San Francisco.

William Farnum and a company have arrived here for a stay of several weeks to make scenes for "The Scuttlers," a story of the sea. Accompanying the star are J. Gordan-Edwards, director-general of the Fox Film Corporation, and Nat Salmon, business manager.

Priscilla Dean and Wheeler Oakman were recent arrivals to make stage appearances at the Strand Theatre in conjunction with the showing of "The Virgin of Stmboul." Manager Guy Smith arranged a very attractive prologue for this production.

Jack Pickford and a company of Goldwyn players are here to film scenes for "The Man Who Had Everything." Others in the company include Lionel Barrymore, Miss Shannon Day and Priscilla Bonner.

Others of the film firmament who are visiting San Francisco are Mahlon Hamilton, who played the title role in "Daddy Long-Legs"; Franklyn Farnum and Billy Rhodes.

Film Exchange Incorporated.

The Educational Film Exchange of North America has been incorporated at San Francisco, Cal., with a capital stock of $10,000 by C. A. Smith, Cyril Appel, K. W. Cannon, H. J. Griffith and J. E. Rearden.

To Increase Capital.

The Pacific Photo Products Company, which maintains a supply depot at 86 Third street, San Francisco, Cal., has called a meeting of stockholders for July 2 to consider increasing the capital from $100,000 to $200,000. H. G. de Roos is secretary.

Sylvester Poli
Well-known Connecticut exhibitor who controls long chain of houses.

Buffalo Bulletins

Attractions May 17-22.

Shea's Hippodrome: "Huckleberry Finn" and "Water, Water Everywhere."
Strand: "Desert Love" and "The Woman Game."
Palace: "The Girl of the Sea."
Empire: "Soldiers of Fortune" and "The Luck of the Irish."
Family: "Why Change Your Wife?"
Lyric: "Would You Forgive?"

Double Features at Central Park.

MANAGER ELMER C. WINEGAR of the Central Park Theatre is giving his patrons some bargain programs these days. There are two big features on the bill every night, and they are usually the best to be obtained. Patrons seem to like the policy, because seats are at a premium most of the time at this popular neighborhood house. Mr. Winegar is beginning to "build that cool feeling" at the Central Park by turning the theatre into a veritable summer garden.

Buffalo's First Three Week Run.

Manager Samuel Carver has the honor of putting on Buffalo's first three week run of a motion picture. The production is "Why Change Your Wife?" which opened Sunday, May 16, after a series of page and half-page advertisements.

Kaplan Visits Becker.

Sam Kaplan, of the Precision Machine Company, Inc., of New York, visited Al Becker, of the Becker Theatre Supply Company, May 13 for a conference on Simplex machines, which now "cover Buffalo theatres like a blanket," according to Becker. Mr. Becker was host to Mr. Kaplan and a few friends at a banquet in Buffalo Consistory in the evening.

"Auction of Souls" Closes Out.

"Auction of Souls," which has been touring the Western New York territory with personal appearances of Aurora Mardiganian, was suddenly returned to New York on Saturday, May 15, following orders received by P. H. Smith, local First National manager, from the home office.

The picture had been showing for the week at the Emperie Theatre. On the morning of May 13 the Buffalo Express carried a column story telling of Miss Mardiganian's asking police protection at the hotel where she was stoping. She is alleged to have reported to the police that the promoters of her campaign had threatened to put her in jail if she did not appear on the stage four times daily instead of three, which it is alleged was the number called for in her contract.

Policewoman Lillian Morrison stayed with the girl in the Hotel Statler all one night. The final chapter of the affair was the shooting of the entire outfit back to New York on Saturday, May 15. The picture had been shown in many of the towns in the territory, with Miss Mardiganian as the big attraction.

Maritime Provinces

Censors Must View Comedies.

J. B. O'Connor, of Halifax Board of Censors, has received word that all comedies must be viewed and judged by him before being shown in Nova Scotia. Up to now it has been the custom to take the rulings of the New Brunswick Board of Censors, or at least the rulings of any two boards in Canada.

Will Film Salmon Fisheries.

Morris Ackerman is in St. John in the interests of the Newspaper Enterprise Association, Cleveland, Ohio, and he has with him a moving picture outfit which will operate on Cain's River to illustrate May salmon fishing in New Brunswick. He is the guest of J. Fraser Gregory, of St. John, a well-known lumberman, from whose properties he is already getting some pictures of lumbering. Harry Allam, the well-known guide, will accompany Mr. Ackerman and party to the woods, with a party of six from Cleveland, Ohio, including Malcolm McBride, a former Yale football captain, all of whom will appear in the pictures.

Among Busy Film Exchangemen

Cleveland

Changes in the Exchanges.

Cleveland exchanges underwent a number of changes during the second week in May, several managers resigning and others taking their places. Manager C. A. Thompson of the Republic resigned. He went to New York, where it is understood that he has been offered a bigger position.

Manager Webster of Select and Selznick pictures has been transferred to another exchange. In the meantime the two offices are in charge of District Manager Hyman.

Cleveland Personals.

Manager Seymour of the Hodkinson exchange has been transferred to another city as manager.

P. A. Bloch, formerly of Cleveland, but lately located in the South, has returned to Cleveland to become manager of the Goldwyn exchange.

J. E. Bates, for four years with the Cleveland Famous Players as roadman, has resigned and joined the Republic forces.

B. E. Wilkes, formerly of the Paramount in South Carolina, has come to Cleveland and is now on the road for the Robertson-Cole exchange.

Philadelphia

The Fox Film Exchange has moved into larger and more convenient quarters. Owing to the rapidly growing business Mr. Denbow, the manager, found that their old quarters was entirely too small to meet their requirements and were compelled to move to 1315-1317 Vine street, where they will have twice the capacity. M. T. Powers Lerehoer arrived from the New York home office last week to assume his duties here as assistant manager.

Selznick Merges Exchanges.

Selznick's Philadelphia exchanges, the Republic and Selznick Pictures, have merged and now are located under one roof at 1309-11 Vine street.

Electric Distributes Educational.

Announcement is made by Mr. Bache, manager of the Electric Short Subject Exchange, that they will distribute the entire program of the Educational Company's subjects for this territory. C. S. Goodman, formerly of the Republic, has joined the Electric Theatre Supply Exchange as sales manager.

Goldwyn Manager Vacationing.

Harry M. White, of the Goldwyn is taking a sojourn in the country on a two weeks' trip, trying to recuperate from his tremendous business activities. William R. Ferguson, succeeded Frank N. Seltzer as publicity agent and promoter. Mr. Seltzer left the Goldwyn to go with the Betzwood Studios, where he will act as assistant director to Ira M. Lawrey.

De Lux a New Exchange.

A. Luchesse, of the De Luxe, is a recent newcomer to invade the film district with a new exchange. They have ten features which they are offering the exhibitors and which are shortly expected to increase in number to twenty-five.

Pittsburgh

F. I. L. M. Ready for Elections.

At the last meeting of the F. I. L. M. Club of Pittsburgh the annual nominations for officers were made, the election of whom will take place at the regular meeting, May 25. L. F. Levison, of Select and Republic, who has officiated as president for the last four terms, refused absolutely to continue, as did also J. E. Davis, of Metro, who has been treasurer since the inception of the organization.

The members nominated for the presidency are Herman Stern, of Universal, and F. W. Redfield, of Vitagraph. Both men are admirable candidates and friends of both will use every effort to elect their man. Nat Barach, of Goldwyn, was nominated for treasurer, after which the nominations were closed. Nat accordingly will have no opposition and will go in with flying colors.

Fox Mystifies Filmdom.

William Fox was in Pittsburgh May 8, accompanied by his general theatre manager, John Zanft. The two were seen on Fifth avenue Saturday night and speculation is rife among the film men as to the object of his visit. While "the boss" called at the local Fox exchange, he remained but a short time. That the look-in at the exchange was not the object of his visit here is a foregone conclusion.

Pittsburgh Film Personals.

Paul C. Sahner is now on the road for the local Vitagraph exchange.

Julius M. Kopp is the newest addition to the sales force of the Pittsburgh branch of the Select Pictures Corporation.

M. D. Crandall, of the Crandall Film Service, has just returned from an extensive trip through the State of Ohio, where he was promoting the Walthall film "The Confession."

Salesman Ben Goldstein, of the Fox exchange, has had his last name changed to Gould.

Yeggs Tackle Quality Office.

Burglars attempted to force an entrance into the Quality Film Corporation's offices recently, but were apparently frightened away.

"Smiling Jim" Again Located.

"Smiling Jim" Kelly is again in Pittsburgh and is connected with the National Pictures Theatres, Inc.

"Tillie" Comedy Still Popular.

"Tillie's Punctured Romance" has started out very auspiciously in this territory. The three-day engagement at the Mishler Theatre, Altoona, Pa., was so successful that it is likely a repeat engagement will be made.

Al. G. Fields "Knew Him When."

Sam M. Pearl is the new owner of the Climax Theatre, Pittsburgh, formerly owned by James G. McFarland. Mr. Pearl was formerly a vaudeville actor, his partner being the now famous minstrel, Al. G. Fields.

Buffalo

"Eddie" Hayes Resigns.

"Eddie" Hayes, who has been with Robertson-Cole for two years as Buffalo manager, has resigned his position and E. A. Crane, former manager of the Detroit Hodkinson office, has succeeded him. Mr. Hayes is a veteran in the local film field, having started as assistant manager of the old General Film Company when Joseph Schuchert was manager. Mr. Hayes' resignation took effect May 15. He expects to stay in Buffalo and will announce his plans next week.

Join F. P.-L. Sales Staff.

D. W. Fish, former district supervisor of the Phillips Film Company of England, has been engaged by Manager Allan Moritz of the local Famous Players-Lasky office as a member of the sales staff. A. G. Leonard, of the Dooley office, has also become a Famous Players salesman.

Wilkinson Resigns Secretaryship.

Henry E. Wilkinson, manager of the local Realart office, has resigned as secretary of the Buffalo Motion Picture Exchange Managers' Association on account of extreme pressure of business.

Zimmerman at Realart.

Fred W. Zimmerman, former sales manager for Gardiner Pictures, Inc., has taken desk room in the Realart offices as temporary quarters as the first step toward operating his own exchange. Mr. Zimmerman will handle the new Clara Kimball Young features and other productions.

Kansas City

Republic Pictures are doing the largest business they have ever done since opening in Kansas City, according to Jack Weil, manager of the local office. They have been obliged to add help in the office as well as in the shipping department.

Republics are booked almost solid in every Key City of the territory, and Mr. Weil himself has been making the Key towns, calling upon exhibitors and booking Republic pictures. The biggest booking at present is the William Flynn serial, featuring Herbert Rowlison.

Pathe Pushing Its Features.

S. A. Gottlieb, who formerly covered Southern Kansas for the Universal, is now selling in Northern Kansas for the Pathe.

R. N. Abbey has been appointed feature salesman by Pathe for its Kansas City branch. This appointment is in accordance with Pathe's idea of concentration upon feature products.

Kansas City Film Personals.

J. M. MacMeekin, manager of Realart, will attend the first conference of Realart in New York.

Crescent has secured the services of two new salesmen for the Missouri territory—Max Meyer and L. Lamonte. Altogether, Crescent has six salesmen on its territory.

Standard Exchange Owns Buildings.

Frank J. Warren, president of the Standard Film Corporation, which has offices in St. Louis, Minneapolis and Kansas City, has secured land and building at 12-14 East Seventeenth street for a long term of years. This site is adjoining the new Film Exchange Building.

Mr. Warren has let the contract for the remodeling of the present building and says that no expense will be spared to make Standard quarters pleasant, convenient and hospitable for exhibitors and friends. There will be an office in the new building for the exclusive use of the out-of-town exhibitor, where he may come in and transact his business without fear of intrusion.

News of the Picture Showmen.

R. H. Holmes and wife, of the Roeper Theatre at Emporia, Kan., were recent visitors to Kansas City.

R. B. Christian, of Excelsior Springs, Mo., who recently bought the Casino Theatre from Riorden Judd, books at the Fox exchange in Kansas City.

M. W. Hubbel, owner of the Hubbel Theatre, Cranton, Mo., was at the Fox exchange April 10.

The King City Amusement Company is building an airdome, which will open in ten days.

Film Exchanges Moving.

The Fox exchange will move on June 4 to the Film Exchange Building, where it will occupy the entire fourth floor. The Pathe will also move to the Film Exchange Building on May 15.

Film Salesmen Keep Going.

Harry Cameron, whose territory is Missouri, has joined the force of Republic Picture Corporation.

H. A. McClure is opening a new theatre at Emporia, Kan., on May 17, with Norma Talmadge in "Daughter of Two Worlds."

Al Kahn, manager of Crescent, will go to New York May 24 to attend the conference of Federated Film Exchanges.

J. H. Calvert, manager of Universal Film Exchange, is out on his territory again.

S. L. Haldeman, manager of Metro, leaves May 22 to attend the yearly convention of Federated Film Exchanges in New York.

Fred McCoy, former manager of the Liberty Theatre, Fort Scott, has joined the sales force of A. H. Blank Enterprises. His territory is Kansas. Mr. McCoy has had uncommon success in exploiting First National pictures at Fort Scott.

Realart Corporation's Convention Brings Field Force Together for First Time

THE managers of Realart Pictures Corporation held their first conference and get-together at the Hotel Astor this week. It was the first opportunity which the company's field force has had to become acquainted and the occasion was made a fitting one for the importance of the event.

The advance guard for the convention arrived Saturday, May 15, when Oren F. Woody, Los Angeles manager, and Ben F. Simpson, San Francisco manager, arrived in New York from their transcontinental jaunt. Others arrived later in the day, but the majority came on Sunday and early Monday morning. A large number brought their wives and families and several made the trip by automobile.

The managers registered at the Hotel Astor on Monday morning and then went in a body to 469 Fifth avenue, where they inspected the home offices in the Winfield Building and met the officials of the company. They journeyed back to the Hotel Astor for luncheon, following which the business sessions were started.

Discuss Wanda Hawley Campaign.

The first two sessions of the meeting were given over to a discussion of the results obtained from the company's Wanda Hawley selling campaign. The succeeding days were devoted to reports from the various managers on the conditions in the field. The men have recently returned from trips about their territories and reported on exhibitor opinion on the live subjects of the day as they encountered it at that time.

On Monday evening the field men attended a performance of "Irene" at the Vanderbilt Theatre. Wednesday evening they attended "The Gold Diggers" at the Lyceum and on Friday night, after a dinner at the Astor, they saw a performance of "The Midnight Frolic." The other nights of the week were left open for the men.

Prepared Beautiful Booklet.

An attractive booklet was prepared for the conference. It was devoted entirely to the officials and managers of the company in a personal way and was attractively prepared. In addition to the photographs of the various officials it contained some live and personal data on the individuals that compose the organization.

The following attended the meetings: Melville E. Maxwell, special representative; Joseph L. Marentette, Atlanta; Walter E. Scates, Boston; Henry E. Wilkinson, Buffalo; Harry W. Willard, Chicago; Mark Goldman, Cincinnati; James B. Reilly, Cleveland; Diaz Callahan, Dallas; Bert R. Latz, Denver; Ralph B. Quive; Detroit; John N. McMeekin, Kansas City; Oren F. Woody, Los Angeles; Henry L. Hollander, Minneapolis; Lester Adler, New York City; Truly B. Wildman, New Orleans; Cornelius G. Kingsley, Omaha; J. E. Hennessy, Philadelphia; Harry E. Lotz, Pittsburgh; Ben F. Simpson, San Francisco; Albert W. Eden, Seattle; Floyd H. Lewis, St. Louis; and Louis Reichert, Washington, D. C.

Modern Methods of Construction Make Famous Players-Lasky Studio Complete

THE result not of one man's work but of a combination of specialists in motion picture production and engineers in construction, lighting, heating and ventilation, the new Famous Players-Lasky studio at Long Island City now nearing completion, is declared to be unique among structures of its kind. One of the most important considerations is the layout of the studio so that the various departments will work together in harmony. The main studio floor is covered by a dome roof which does away with the necessity of supports from the ground leaving a clear space for the construction of sets.

Co-Ordinate Departments Grouped.

Grouped around the floor are the departments necessary to the actual making of the picture. The art and decoration department is located here.

The carpenter shop and the assembly room, are separated from the stage by doors of such size to permit the moving in and out of completed sets. The doors will prevent the noise made in constructing sets from reaching the stage and interrupting the players.

"Ramps" Lead to Both Stages.

Across from the carpenter shop is the scene dock. Here also are the cameraman's lockers. In each corner of the front entrance to the studio are the general manager's offices and the cashier and casting department.

At the rear of the building there has been constructed a graduated "ramps" leading from each side street down to a platform. They are for the use of trucks loading and unloading, and are accessible to either the upper or lower stages.

The lower stage is the same size as the main stage. The supports for the main stage are placed at intervals that allow for the construction of smaller sets. Surrounding the lower stage are the lighting, heating and ventilating plants. The restaurant will be on this floor, also the property and paint rooms.

The offices, dressing rooms and departments surround the entire four sides of the main stage. On the mezzanine floor are the executive offices of Mr. Zukor, Mr. Lasky and a board room. The private offices for director, cutting, assembling and projection rooms are on this floor.

Dressing Suites Furnished for Stars.

The still department, which is equipped for turning out ten thousand stills a day, occupies the entire rear floor. The scene dock and the carpenter shop continue to this floor.

On the second floor is the scenario department and the library. Suites of reception room, secretaries' room, dressing room, bath and several large closets, have been provided for each star. Those playing leading roles will also have separate rooms with bath.

Smaller dressing rooms and rooms for extras are also on this floor. The rear of the entire floor will be devoted to the wardrobe department convenient to the dressing rooms. The purchasing department will occupy the front of this floor and there will be a number of private offices and additional cutting, assembling and projection rooms.

Miniature Theatre for Screenings.

On the main studio floor will be a miniature theatre designed for the use of executives and for special showing of featured pictures. The seating capacity will be about fifty on the orchestra floor and a balcony has been provided for any overflow. There will be provision for a small orchestra.

The rear of the studio opens upon a lot upon which exterior sets will be built. Two tanks in the main studio floor have been provided for water scenes.

Three New Pictures of Adele Blood.
These views show the famous stage actress just before she started on "The Riddle: Woman" for Associated Exhibitors, to be released through Pathe.

"Suds," Mary Pickford's Next Picture, in Hands of Printer

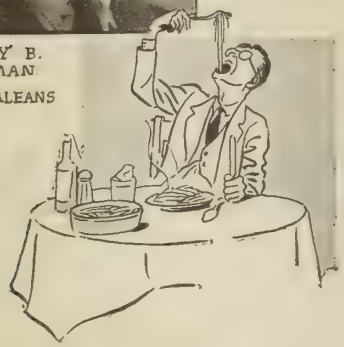
"SUDS," Mary Pickford's latest United Artists' production is now complete and in the hands of the printer. Hiram Abram, of United Artists, announces that this production will be released June 27.

With the exception of a brief retrospect, Miss Pickford is seen as a poor, woebegone slavey in a hand laundry in the slums of London. This poor little drudge, jealous and heartbroken because all the other girls in the laundry have sweethearts, evolves a romance around the owner of a shirt which has been left at the laundry and is not called for until several months later.

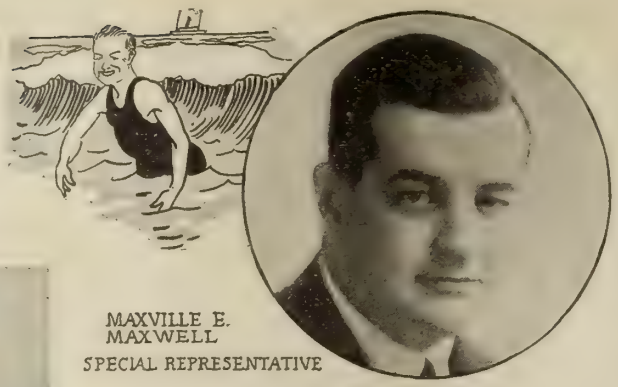
The story throughout is a laughable comedy drama, although at times it borders on tragedy. The picture was directed by Jack Dillon from the screen adaptation of Charles Frohman's stage production, "'Op o' Me Thumb" in which Maude Adams appeared at the Empire Theatre in New York. New photographic effects were secured.

Richard Storey Joins Ince

Richard Storey, brother of Edith Storey, who is well remembered by exhibitors and the public as one of the first celebrities of the silver sheet, has joined the Thomas H. Ince staff as assistant director to John Griffith Wray. Storey assumed his new duties this week, coming to the Ince lot from Vitagraph and Metro, where he served as first assistant to several well known directors.

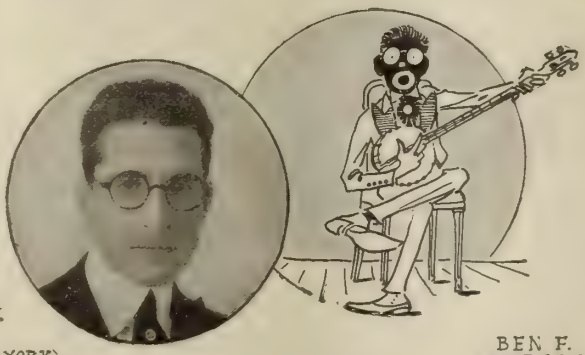


TRULY B. WILDMAN
NEW ORLEANS



MAXVILLE E. MAXWELL
SPECIAL REPRESENTATIVE

C. G. KINGSLEY
OMAHA



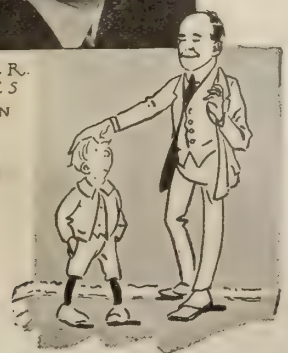
LESTER W. ADLER
NEW YORK

HARRY E. LOTZ
PITTSBURG

HENRY F. WILKINSON
BUFFALO

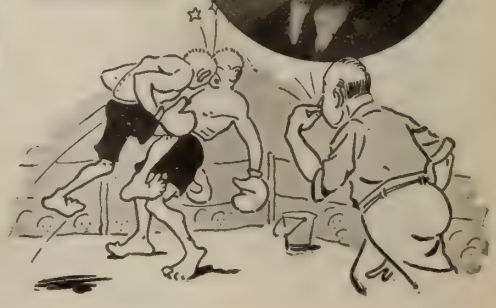
RALPH B. QUIVE
DETROIT

WALTER R. SCATES
BOSTON

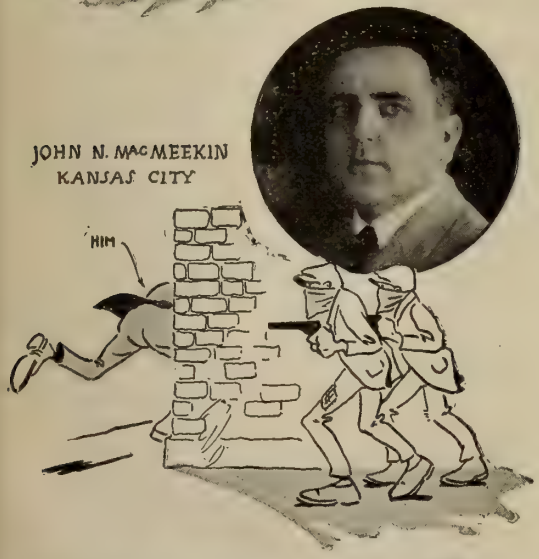


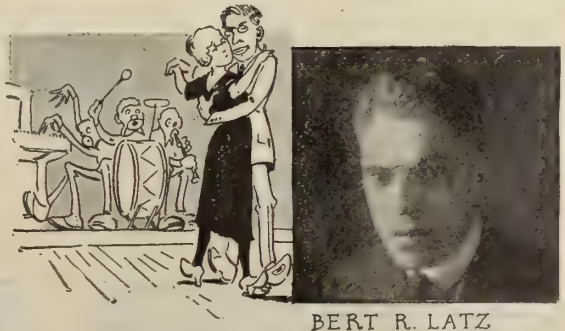
MARK GOLDMAN
CINCINNATI

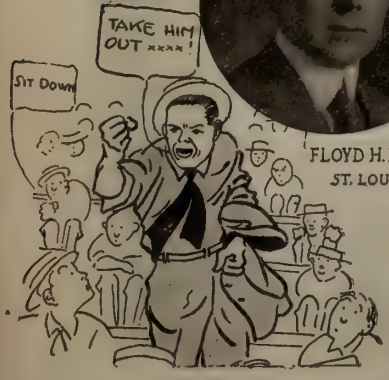
OREN F. WOODY
LOS ANGELES



These Are the Realart Exchangemen Who Are Attending the Convention—Accompanying Cartoons Depict Their Hobbies.







Another Group of Realart Exchangemen Who Are Attending the Convention—What They Like to Do Shown in Cartoons.

First Three National Picture Theatres Productions Prove Strong Attractions

SINCE the inception of National Picture Theatres, Inc., and its initial release, "Just A Wife," adapted from the play by Eugene Walter, there has followed in the wake of its appearance in motion picture theatres throughout the country a wave of approval that has struck the pinnacle of faith in the amicable combination of exhibitor-producer, according to Lewis J. Selznick, president of National Pictures.

This approval has been doubly attested by exhibitors in "Blind Youth," the second National Pictures release on March 15, and "The Invisible Divorce," released on April 15. With three big productions backed by exhibitor and public approval, and which gives the exhibitor a voice in selecting the picture which was to be made before actual production was started, it is declared that in this joint combination nothing but high quality commercial pictures must naturally follow.

Pictures With Commercial Value.

"National Pictures aim at perfection in the true sense of the word," said Mr. Selznick. "Perfection in production and perfection for the box office. If we give our franchise holders throughout the country precisely what they say they want, and this want is revealed by the box office receipts, it follows that we are giving them high quality pictures with commercial value.

"Just A Wife" tells the story of a man who married merely to secure a woman of social standing.

The cast contains the names of Roy Sewart, who plays the leading male role, Leatrice Joy, the leading woman, Kathlyn Williams, Albert Van and William Leon West. Howard Hickman directed, and Katherine Reed adapted the story for the screen.

"Blind Youth" from Stage Play.

"Blind Youth," the second National Theatre offering, released on March 15, is a screen version of the Broadway stage success of the same name by Lou Tellegan and Willard Mack, both authors of renown. It tells the story of an artist's adventures in New York and Paris.

Included in the cast are Walter McGrail, Leatrice Joy, Ora Carewe, Clara Horton, Colin Kennedy, Joseph Swickford, Buddy Post, Claire McDowell, Leo White and Helen Howard. The production was directed by Ted Sloman, and picturized by Katherine Reed.

"The Invisible Divorce," the third production released on April 15, from the pen of Leila Burton Wells, gives a new angle of the ever present divorce question.

In the cast are included the names of Walter McGrail, Leatrice Joy, Walter Miller, Grace Darmond and others.

Betty Bouton in New York

Betty Bouton, leading woman in Marshall Neilan's newest film comedy, "Don't Ever Marry," has arrived in New York from California. Shortly after finishing work in "Don't Ever Marry," Miss Bouton became Mrs. Arthur Jackson. This is contrary to the action on the part of the young woman who recently, after viewing the picture, wrote Mr. Neilan that after three years of indecision she had come to the conclusion marriage is not as bright as it appears to be. Miss Bourton is a New Yorker and this is her first visit here in several years.

Confidence in Producer Essential to Development of Industry, Says Woody

AS nearly everybody knows who ever tried it you can't fill a cup of coffee more than full. That's why civilized society demands a saucer. And in the same way exhibitors are now using saucers in their business since producers began handing out something more than a demi tasse in fair dailing and service along with their pictures."

So spoke J. S. Woody, general manager of Realart Pictures Corporation, in commenting on the fact that during the company's Wanda Hawley campaign practically all of the leading exhibitors of the country booked "Miss Hobbs," the new star's first picture, on the strength of Realart's promise of a notable production.

Exhibitors' letters to Mr. Woody revealed a new line of confidence between exhibitor and producer. They indicated that where a producer by consistent honest business practices had won the confidence and trust of his customers, the latter were ready to reciprocate.

"Exceptional caution was a necessity in the days of uncertain production standards," continued Mr. Woody. "Those days are now, happily, past. Then the exhibitor was forced to protect himself, not only against unscrupulous methods but against ignorance and unstabilizing factors.

"Realart was organized to represent new standards and methods. That they are not only good but profitable policy is evidenced by our success in the last six months. In the Wanda Hawley campaign we made a test of this. And we have received a most gratifying answer.

"First of all conforming to our established policy, we offered Wanda Hawley's first picture to our old customers without attempting to stir up competition. Their vote of confidence in Realart has won.

"The offer was made on the theory that Realart should take all the risk in introducing the new star. We made no attempt to sew exhibitors up to a long contract.

"In any event they have been quite willing to sign for this picture on our unsupported word that it would be a creditable production. The mere request that they do this was a severe test of their faith in Realart. It has proved that if exhibitors can be convinced of the honesty of a producer, they will trust him as they would any other friend."

Ore-Col Is Now Producing Will Payne's "Black Sheep"

WILL PAYNE'S "Black Sheep," which ran as a serial in a popular weekly magazine and was published in book form under the title of "The Scarred Chin," is being produced as a special feature by the Ore-Col Film Corporation at the Enwood Studio, Denver. It is being given a lavish production, Director John B. O'Brien having engaged a well-balanced cast.

Covering an area of 18,000 feet on the studio floor is one set representing two weeks' labor, day and night, it was originated by George G. Grenier, technical director, who made the scenic productions, "Cleopatra" and "The Tale of Two Cities" for William Fox.

A. D. Frost, president and general manager, promises details of "Black Sheep" later on. When asked about it recently he did a Joe Cannon with the Havana in his mouth, and merely said: "We are out to make somthing worth while."

Would You Call Jack Mulhall a White Hope in the Center Picture? We Hope You Hope He Is Not

Lots of things to hope for in "The Hope," produced by Metro. Now that we've worn out the word "hope" by using it again we will have to let these pretty views of the picture speak for themselves.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

Much Interest Shown in "Vanishing Trails"; Canyon Pictures Names Titles of Episodes

"VANISHING TRAILS," the Colonel William N. Selig serial featuring Franklyn Farnum and Mary Anderson, being state-righted by the Canyon Pictures Corporation, is rapidly being sold.

Many inquiries have come in from exhibitors regarding the releasing date, but this has not been decided, as the serial is not entirely completed and the release date will have to conform with the date of completion.

"With every episode which arrives from the Coast the mystery increases, the stunts become more sensational," says Jack Weinberg, president of the company. "We have a serial that is different, a story which does not lose its value as it proceeds, but gets clearer and clearer."

The serial consists of fifteen episodes, titled as follows: 1, "The Midnight Mystery"; 2, "Silent Joe's Death Warrant"; 3, "The Dreadful Scourge"; 4, "Vengeance"; 5, "Death Pursues"; 6, "The Brand of Hate"; 7, "Death Shadows"; 8, "The Daredevil"; 9, "A Livid Hate"; 10, "The Mansion of Mystery"; 11, "Rails of Destruction"; 12, "The Final Hour"; 13, "The Death Trap"; 14, "For Murder"; and the fifteenth, "Unmasked."

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Latest Pioneer Unit Now Opens in Dallas

The Parker Film Company began business last week at its new exchange, at 1810 Commerce street, Dallas, Texas, under the management of Tom N. Parker. This exchange, which is the latest addition to the Pioneer Distribution System, is in the heart of the city.

The first Pioneer production to be shown will be "Dr. Jekyll and Mr. Hyde," with Sheldon Lewis, which is said to be enjoying success in first run houses in Texas, Oklahoma and Arkansas. It is expected that "Bubbles," with Mary Anderson, will be the second release, to be folowed shortly by Marie Doro in "Midnight Gambols."

Matthias Radin Will Visit Exchanges on Sales Trip for Johnny Dooley Film

FOLLOWING the announcement of the completion of "Skinning Skinners," the five-part feature comedy, in which Johnny Dooley plays the stellar role, comes word that Matthias Radin, head of Radin Pictures, the company controlling the rights of distribution, will make a tour of the principal exchange centers of the country to dispose of territorial franchises. A print of "Skinning Skinners" will be shipped to the various cities visited for prospective buyers.

It is expected that Mr. Radin will be away from New York for three weeks, and will visit Pittsburgh, Cincinnati, Indianapolis, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago, Detroit and Cleveland.

Johnny Dooley recently appeared in the majority of the cities mentioned, having played one of the principal parts in the "Ziegfeld Follies" company which just completed a tour of this section of the country, and he is gaining prestige with movie patrons through the two-part comedies lately released.

While on this trip Radin will also sell territory on the Frank Mayo feature, "Thru Eyes of Men," and the burlesque news reel, "The Weakly Indigestion," by A. Lincoln Miller, also controlled by his company of the same name.

Unique Invention Utilized to Secure Submarine Scenes for Kellerman Film

THE Annette Kellerman feature, "What Women Love," being produced by Sol Lesser, is described as a comedy-drama of today, in which the star is shown not only in water scenes, but as a normal, healthy American girl, fond of athletics.

A unique feature of this production is the under-water scenes, which are secured by the use of what is described as a photographic bell, invented by A. B. Barringer, by means of which clear and sharp under-water scenes are obtained.

The bell is so constructed that it will work to any depth up to 200 feet, which is the pump capacity. The chamber is supplied with air by a three-cylinder high pressure pump, operated by hand. It is so adjusted that it may be moved about on the bottom just as the camera is moved about a stage, the weight under water being about 70 pounds, as compared with 1,800 pounds on the surface.

The camera angle is adapted to what is claimed to be the widest angle lens known. A special submarine lens is connected to the water so that it gives a penetration of over one hundred feet and registers a clear motion picture at that distance. There is also a microphone connection between the cameraman in the bell and the director at the surface, which is said to make under-water sea work almost as simple as a studio camera.

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Strong Plot Unfolded in "Kentucky Colonel"

"The National Film Corporation feature production, 'Kentucky Colonel,' which is now ready for release, depends for its biggest punch on its exceptionally strong plot," says Joe Brandt, director general of National.

This picture was adapted from Opie Read's novel of the same name. While a love theme runs throughout, the climax is reached when the colonel and his bosom friend meet in a duel. The unmasking of the scoundrel who sowed the seeds of suspicion leads to the happy ending.

Director William A. Seiter, it is claimed, has made good use of the capable supporting cast, which includes Elinor Field, Joseph J. Dowling as the Colonel, Frederic Vroom, Francis McDonald and Lloyd Bacon.

"Kentucky Colonel" is the first of the series of "All-American" pictures which National will produce. The second will be started shortly. Mr. Seiter will also direct this.

Jossey of Arrow Returns from Tour; Found Exchanges in Prosperous Shape

ARROW FILM CORPORATION reports that a number of sales have been recently consummated on the following features: "Love's Protege," "Daughter of the Don," "Woman's Man" and "Before the White Man Came." Special Representative J. S. Jossey has just returned from a three months' trip through the country and is enthusiastic over the flourishing condition in which he found state rights exchanges.

"I do not know when I have seen the independent exchange man in such a happy frame of mind," says Mr. Jossey. "They are all alive to the oportunity to play their pictures in the best theatres and are having no trouble in booking productions, provided they have a fair average of pictures, and there are quite a number of excellent productions being distributed through independent channels."

Mr. Jossey's trip took him as far west as Minneapolis and south through Oklahoma, Texas, Louisiana, Georgia and District of Columbia. On the Ora Carew production, "Love's Protege," President Shallenberger, of Arrow, reports that territory is selling rapidly. Arthur G. White, of the Empire State Film Company, has just bought the New York and Northern New Jersey rights, and about three-quarters of the United States have been disposed of. Mr. White was for a number of years New York exchange manager for Paramount.

Joe Brandt Negotiates Several Sales on National's Norma Talmadge Reissue

JOE BRANDT, director general of the National Film Corporation, reissuing "Capitivating Mary Carstairs," in which Norma Talmadge is starred, announces the following sales on this production: To Southwest Film Company, of Dallas, for Texas, Oklahoma and Arkansas; to First National Exhibitors' Exchange of Minneapolis, for Minnesota, Wisconsin, North Dakota and South Dakota; to Hennessey & Moross, of Detroit, for Michigan; to Greater Productions Company, of Des Moines, for Iowa and Nebraska, and to the Exhibitors' Film Exchange of Washington, for Delaware, Maryland, District of Columbia, Virginia and North Carolina.

"This is only one of a number of good pictures which can be shown again and again," says Joe Brandt. It will be ready for release about June 1, at which time new posters, advertising matter, press sheets and publicity and slides will be available.

C. A. (Doc) Willat.
New studio manager for National Film Corporation.

Marion Kohn Champions "Slap-Stick" Films, Says Majority of Houses Demand This Kind

MARION H. KOHN, head of the Marion H. Kohn Productions, has championed "slapstick" in comedies. "Slapstick comedy, when clean and wholesome, always did get laughs and always will. There are scores of the middle class theatres which demand excitement and rough tactics in comedies.

"When one of the picture 'palaces' shows a reissue of an old slapstick comedy the house roars with hearty laughs just as it used to. Slapstick in comedy appeals to the boy in all of us. The public will always regard a good slapstick comedy with favor.

"That is why the Kohn Productions have decided to feature Polly Moran, the reputed 'Queen of the Slapstick,' in a series of pictures. The middle class theatres are clamoring for them. Many of the 'palaces' are booking them. That is reason enough for making them."

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New Company Organized to Make Six-Reel Films

The Congressional Film Corporation was recently organized under the laws of Delaware, with a capital of $250,000, for the purpose of producing six-reel features. J. A. Fitzgerald is president and N. B. Corrigan is treasurer, and general offices are located in 306 Ouray Building, Washington, D. C.

The company owns a large tract of land in Silver Springs, Md., on the outskirts of Washington, and will build studios spacious enough for many exterior scenes to be constructed inside, account of prevailing climatic conditions.

It is announced that the original productions, work on which will start June 15, will be titled "The Minister of De Homey" and will feature S. H. Dudley. E. S. Mack is general manager.

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"Up in Mary's Attic" Now Cut and Titled

Fine Art Pictures, Inc., announce that Elmer J. McGovern has completed the cutting and editing of the six-reel feature comedy "Up in Mary's Attic," which it is releasing on the state right market. This picture features Eva Novak and Harry Gribbon.

The picture was shown to several state right buyers, who are said to have pronounced it a great attraction and a sure box office success. A unique and extensive exploitation campaign is being arranged for this production.

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Much Interest Shown in Aywon Comedies

The first three of the Joy comedies, starring Charlie Joy and the Miami Beauties, and which Nathan Hirsh, president of the Aywon Film Corporation, is releasing on the state rights plan, were shown to a gathering of exhibitors recently and are said to have been pronounced unusual laugh provokers.

Mr. Hirsh reports that many inquiries have been received relative to these comedies and that there is every indication that territory will be quickly sold. Mr. Hirsh also states his other attractions, such as the Rex Ray series of five-reel western dramas, are going over well wherever presented.

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Rapid Sales Reported on "Franey Comedies"

Release date for the Billy Franey single-reel comedies being produced by the Reelcraft Pictures Corporation finds this series booked into a record number of theatres, according to the sales department of the Reelcraft Pictures Corporation.

"Speed and Action in Every Picture" is the reason given for the popularity of Franey, according to the salesmen. Billy Franey also has innumerable friends among the exhibitors who remember him from his days with Universal. Another week will be devoted by the Reelcraft forces to the Franey selling campaign, then start on another big selling drive for the coming series of two-reel comedies in which Milburn Moranti is featured.

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Sale of Two-Reel Farnums.

Jack Weinberg, president of Canyon Pictures Corporation, reports the sale of rights on the series of two-reel Franklyn Farnum western dramas to H. Hirsch, of Lightning Photoplays Service, Boston, for the entire New England States.

Rhea Mitchell.
Playing the leading feminine role in "The Great Physician," a seven-reel Screen Crafts production.

Romaine Fielding Produces Feature Which Arrow Film Will Distribute

ROMAINE FIELDING has completed a five-reel special production, "Woman's Man," which will be distributed by the Arrow Film Corporation. This is the first picture Romaine Fielding has made for some little time. He is supported by Velvet Beban, William Tooker, Julia Hurley, Emile La Croix, Violet Malone, Jack Dillon and others.

The story opens up in Arizona and the action moves swiftly into New York City, culminating in a head-on collision between two fast-moving trains.

It is announced that "Woman's Man" was made specially for the independent exchanges. "I believe that in 'Woman's Man'" says Mr. Fielding, "the independent exchanges will find a picture that they can exploit in a big way and book into the best houses. I have tried to give the independent exchanges a big picture and yet one that will not cost them a pile of money. I intend to make several more productions for the independent exchanges."

Romaine Fielding, it will be recalled, at one time was one of the most popular screen stars. Several years ago he was leading man for the Lubin company and later became director for Lubin. He has made over two hundred photoplays in which he has appeared as the star.

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Sunshine Films Handling "The Ninth Commandment"

Sunshine Films, Inc., are handling the sale of "The Ninth Commandment," which is based on the theme "Thou shalt not covet thy neighbor's wife," and in which Fernando Elizondo is starred. The story was written by Mr. Elizondo, and is said to contain stirring underworld scenes and to culminate in a dramatic climax.

The scenario was prepared by Emil Harder, who also directed the picture. Mr. Elizondo, who is a newcomer to the screen, appears in a dual role.

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Dana Remains with Arrow.

In an article on page 1080 of our last issue reference was made to P. B. Doane as sales manager of Arrow Film Corporation. This was due to a typographical error, and should have read "P. B. Dana." Mr. Dana remains as sales manager of Arrow, and in justice to him we are glad to make this correction.

Reelcraft Announces Completion of Four One and Two Reel Productions

The Reelcraft Pictures Corporation production department announces the completion of four more one and two reel productions for the Reelcraft short subject program. Billy West has finished "Stop Burglar," in which Ethlyn Gibson is co-starred. This picture was produced under the personal direction of the star. Theodore Lorch, Bud Ross, Leo White and Al Martin have prominent roles.

Studio Manager Nat Spitzer shipped to New York Texas Guinan's latest two-reel western feature, "Desert Vulture." Jay Hunt was responsible for the direction. Billy Franey's one-reel comedy titled "The Glutton" has also been completed and sent east for distribution.

The Chicago Reelcraft Studio has completed the final cutting and editing of the Alice Howell two-reel feature, "Cinderella Cinders." The picture required an augmented cast in addition to the regular company, headed by Dick Smith and Mattie Fitzgerald.

The Billy Franey one-reel comedy series was released on May 17. The next series will be the Milburn Moranti two-reel farce-comedy, to be released some time during June.

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Export Company Enters the State Right Market

J. Joseph Sameth, president of the Forward Film Distributers, Inc., announces he has just purchased the entire stock of this corporation and intends to further expand its operations to the state right market.

Having taken larger quarters at their present address, 110 West Fortieth street, the company is now adequately equipped to handle state right productions in addition to looking after the foreign accounts which they represent in this country.

Announcements will be made shortly of their initial offerings.

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"Bathing Girls" to Star With Smiling Bill Jones

Marion H. Kohn Productions, making the series of twenty-six single-reel "Smiling Bill" Jones comedies, announces the addition of six beautiful girls. It has been decided to star these girls with "Smiling Bill" in several "bathing suit" comedies, and Mr. Kohn is having some unique futuristic creations designed.

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Wilk Announces Sales on "Ashes of Desire"

Rights to "Ashes of Desire," starring Tsuru Aoki, have been sold by Wilk & Wilk, Longacre Building, to the following prominent exchanges recently: Circle Film Attractions, New York, for New York City, Long Island and Northern New Jersey, not including Trenton; to Hi-Art Productions, New York, for the remainder of New York State, and to Tony Luchese, Philadelphia, for the remainder of New Jersey and also for Eastern Pennsylvania.

This picture has also been sold to the Blue Diamond Film Company, Minneapolis, for Minnesota and North and South Dakota.

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"Movie Madness" Is the Latest Hallroom

The latest Hallroom Boys comedy, which is now being cut and will soon be ready for release, is titled "Movie Madness." This picture, being produced by Jack and Harry Cohn, shows Percy and Ferdie embarking on a movie-making venture. They endeavor to make a super-production. There is said to be unusual opportunities for good comedy incidents, which are heightened by the collapse of the company.

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Huff Pictures Nearly Ready.

"What Women Want," starring Louise Huff, which is slated for release by the Pioneer in June, is ready for release. Louise Huff is supported by Robert Ames, Van Dyke Brooke and Howard Truesdale. This production, it is said, will present many new and unusual effects in scenic setting and in lighting.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Ascher Brothers Now Control Merrill Theatre in Milwaukee

IN my Chicago letter in the issue of January 31, this year, it was announced that the Merrill Theatre, Grand avenue and Third street, Milwaukee, and the seven-story office building in which it is located, had been transferred January 15 last from the Badger State Investment Company to Jacob Handelsman, William Hershberg and Abe Gumbiner, all of Chicago.

The Badger State Investment Company had assumed charge of the property five years before, on a ninety-nine-year lease, and the three Chicagoans came into possession of the unexpired term of the leasehold, namely, ninety-four years. It was given out that the transfer involved a purchase price of $500,000.

Later on, Jacob Handelsman purchased the interests of Hershberg and Gumbiner in the unexpired leasehold.

About April 26 the Ascher Brothers of Chicago acquired the leasehold from Mr. Handelsman and took possession of the Merrill Theatre and building on May 1. The consideration has not been given out, but it is understood that the terms of the transfer yielded Mr. Handelsman a handsome profit.

S. L. Rothapfel, national director of presentations for Goldwyn, came on from New York May 1 and has been in charge of the Merrill since that date, making several improvements in the decorations, the introduction of a dimming light system and the enlargement of the orchestra from nine pieces to twenty-five.

The Merrill was opened Wednesday evening, May 12, Mr. Rothapfel being in charge of the opening presentation. The selected opening feature was "Jubilo," Goldwyn's Will Rogers' success, and a special musical number by a large, mixed chorus was one of the big hits of the occasion.

The Merrill is a beautiful theatre, with a seating capacity of 1,500, and ranks as the foremost house in Milwaukee. The former manager, E. C. Bostwick, who has won many laurels by his efficiency and modern methods, will make a pleasure trip to the Pacific Coast in the near future with his family.

Mrs. Sidney Drew Intends to Try Her Art at Tragedy

MRS. SIDNEY DREW is going in for serious acting next fall, she announced the other day while at the Essanay Studio, where she is directing "The Unconventional Maida Greenwood." This is the fourth of a series of five pictures adapted from Julian Street's "After Thirty," which are being distributed through Pathe.

"I am anxious to do something very, very tragic," she smiled, "and I think that if I spend this summer getting thin, I'll be in trim for such a role.

"We all have our pet theories," she continued, "and we aren't satisfied until we try them out. One of mine is that an actress never has tested her full dramatic strength until she has her own studio and her own organization as a working background. So, early in the fall, I shall have a studio built in New York and I expect to get improved results."

Mrs. Drew, whose capacity for work is apparently unlimited, will write her own scenarios for these serious photo-dramas and will direct them, as she has done previously with comedies. While in Chicago she is busily engaged in studio work in the day and at scenario writing during the evenings.

Three of this series, which she is now directing, "The Charming Mrs. Chase," "The Stimulating Mrs. Barton" and "The Emotional Miss Vaughn," were produced in New York and already have been released. The fifth and last, "The Dangerous Mrs. Davenport," will be completed in Chicago by June 1. The last two are being produced in Chicago because John Cumberland, the star, is here playing the lead in "The Girl in the Limousine," at the Woods Theatre. Eleanor Custis, a recent "find" of Mrs. Drew's, is playing the feminine lead in the series.

The Roosevelt Under Way.

The wrecking of the old buildings on the site of the Ascher Brothers new theatre, the Roosevelt, on the west side of State street, just north of Washington, was begun last week. It is expected that this beautiful house will be in readiness for opening late in December.

Douglas Rothacker's Record in Work Earns Him Promotion

WATTERSON R. ROTHACKER has just announced the appointment of Douglas D. Rothacker as general manager of the Industrial Division of the Rothacker Film Manufacturing Company.

Everybody at the Rothacker plant knows that the job did not go to "Doug" because he is the president's brother. He won the job by producing results. Since he left the insurance business, less than a year ago, he has landed some of the largest industrial film contracts in the history of practical pictures. Furthermore, he demonstrated his executive ability by reorganizing the existing sales force and later by establishing new sales offices in a number of cities.

Mr. Rothacker, as general manager, will have supervision of the industrial production department, sales force and service department, and also of the organization of additional branches.

Douglas D. Rothacker

Saxe Brothers Have Bought Strand Theatre in Milwaukee

RIGHT on the heels of the purchase of the Merrill Theatre, Milwaukee, by the Ascher Brothers, the Saxe Brothers, bought the Strand Theatre from the Standard Amusement Company, that city, and took possession May 1. The consideration has not been given out, but it is said to have involved a large figure.

Like the Merrill, the Strand is a beautiful modern theatre, and it also seats 1,500 persons. All the seats are on one floor and quite a number of Milwaukee award it the palm for being the most artistically decorated picture theatre in the city.

Frank Cook, who has managed the Strand very successfully for some time past, has been retained in his position by the Saxe Brothers. By the way, Frank managed the Princess Theatre for Saxe Brothers for quite a number of years, and spent at least ten years in their service. It brings back pleasant old times to find him again under the Saxe banner.

Realart's "A Dark Lantern" to Be Completed by June 1

ALICE BRADY'S latest picture, "A Dark Lantern," now being produced at the Essanay studios, Chicago, will be completed about June 1. Owing to the star's recent illness, during which both her work in the studio and at the Garrick Theatre, where she has been playing in "Forever After," was suspended, the progress of the picture has been delayed slightly.

John Robertson, who is directing "A Dark Lantern" and who has directed a number of Paramount features starring Marguerite Clark and Billie Burke, and also John Barrymore's recent masterpiece, "Dr. Jekyll and Mr. Hyde," announces that this presents Alice Brady in one of her best roles. "A Dark Lantern" is the title of the novel by Elizabeth Robins, and it may or may not be retained as the title of the picturized version.

Murderer Brislane to Pay the Price.

Edward Brislane, the cold-blooded murdered of William Mills, manager of the Crawford Theatre, in March last, was sentenced to be hanged on May 11 by Judge Kickham Scanlan. The jury returned a verdict of guilty after deliberating two hours. Robert Carter, his accomplice, was given a life sentence.

New Chicago Manager for Hodkinson.

Phil Dunas, who has been traveling representative out of Chicago for W. W. Hodkinson Corporation for the past year, has been appointed to succeed Manager Sidney J. Goldman of the Chicago office of that concern. Mr. Dunas assumed his managerial duties on May 12.

Fannie Ward
Who is being starred in "Storm Swept," made in Paris under the direction of J. de Baroncelli.

Fannie Ward's Latest Screen Production, "Storm Swept," Is Ready To Be Marketed

ACCORDING to reports from the offices of J. A. Ferrand, New York representative for the C. H. Delac & Vandal Company of France, announcement is made of the completion of Fannie Ward's latest screen production, "Storm-Swept," an adaptation of Henri Bernstein's "La Rafale." It will be remembered that Miss Ward left Los Angeles last year for Paris, but no announcement was made at that time as to whether her journey was purely social or would include any screen activities. For this reason the news of her latest production, which was filmed in Paris under the direction of J. de Baroncelli, has aroused much interest among prominent American distributing concerns.

Immediately following the first private showings of the picture spirited bidding was encountered for the negative rights, and judging from the number of bids received the production will be ready to be marketed within a short time.

American distribution rights have not yet been arranged for, but the matter is now under consideration by a well-known New York firm, and news of just how the production will be marketed will be forthcoming shortly.

Will Play Larger Theatres.

Mr. Ferrand announces that territorial rights on this production are not for sale, and that the Delac-Vandal Company contemplate making a big special exploitation campaign and play the larger houses throughout the country.

Fanny Ward comes back to the screen after almost a year's absence in what is declared to be the greatest emotional drama of her career. Jean Deaux, a well-known French actor, is her leading man and the entire cast is said to be especially strong and in keeping with the calibre of the production.

After cutting and assembling and also inserting the sub-titles the producers find that it will run six instead of the nine reels originally intended. It is said that the film is full of action and human interest in every foot of its six reels.

Miss Ward is in Paris and will be present at the premiere of the production in that city. Her return to New York has not yet been scheduled, but it is believed the actress will arrive in time to witness the metropolitan premiere.

Clara Kimball Young's Latest Equity Picture To Be Made Into Grand Opera

FOR the first time in the history of the motion picture industry a photoplay will be converted into a piece for the "legitimate" stages. According to an announcement emanating from the Equity offices in the Aeolian Building, New York, "For the Soul of Rafael," Clara Kimball Young's latest production, is now in course of being converted into a grand opera, arrangements having been inaugurated with the first showing of this play at Grauman's Rialto Theatre, Los Angeles.

"For the Soul of Rafael" is based on the customs and romance of the people of the early California days.

Madame Frances Alda, the well-known grand opera singer who has been visiting in Los Angeles for several weeks past, witnessed the taking of many scenes of the picture, and after seeing its opening presentation at the Rialto stated that she believed it afforded especially good operatic material. This opinion was unanimously conceded by many other artists and critics high in the musical world, with the result that steps were immediately taken toward the writing of a grand opera based on the story.

It is believed that a new and distinctive type of American music, half Indian, half Spanish, embodying many of the folk song melodies of the early Western life, will form a basis of the grand opera written on the play. The story deals with the old Missions of California, but they were used only as the natural and apropos background, and the action of the play throbs with the romance of the golden days of the West in the late '40s.

Marah Ellis Ryan, the author of "For the Soul of Rafael," is now engaged in the writing of the libretto, and the composer will have the unique and distinct advantage of seeing the emotional moments of the drama acted through the medium of the motion picture in affording him inspiration for his work.

"For the Soul of Rafael," in its screen form, will be shown in the East within a short time.

Dawn Producing "Marama"

The experiences of nine months spent in the South Seas several years ago making scenic films have proved a valuable asset to Norman Dawn, the Universal director, who is producing the popular novel, "Marama," by Ralph Stock, a tale of the Fiji Islands, in which Edith Roberts is starring.

Although he lived with the natives for months and studied their customs and environment, Mr. Dawn spent several weeks in research work before starting the picture, as he wanted to have absolute accuracy in even the minutest details of the settings. He refused to trust to his memory, but procured all the books obtainable on life in the Fiji Islands.

"Third Eye" Trade Showings Found to Stimulate Bookings

GREATLY increased activity in bookings on Pathe's "The Third Eye" is reported to have followed the trade showings of the early episodes of the picture at various branches, and the forecast by the Pathe sales department that the serial will reach a distribution mark as wide as any of its predecessors is said to be based on information that negotiations with many of the long-run houses which showed the Dempsey serial are under way.

"Daredevil Jack" proved a wedge opening the way to many theatres where serials were never shown before. Several of these run weekly and bi-weekly programs and in the matter of long runs the Dempsey picture established new serial records.

That the Pathe sales force would make a cencentrated drive to follow up "Daredevil Jack" in these houses with "The Third Eye" was a foregone conclusion, and now the optimistic reports following the advance showings of the latter serial indicate that the chances of success are quite favorable.

The new production was accorded highly favorable comment in the tradepaper reviews, and information from the Pathe branch offices is to the effect that the advance presentations have proven highly successful in bringing praise from exhibitors. General comment applauds the starring team of Warner Oland and Eileen Percy as an especially happy combination.

Add Francelia Billington to Metro's "Hearts Are Trumps"

FRANCELIA BILLINGTON has been engaged to enact one of the leading roles in "Hearts Are Trumps," the third of the five Drury Lane melodramas to be filmed by Metro. Miss Billington will have the role of Lady Winifred, a distinguished English woman.

Rex Ingram is directing "Hearts are Trumps." Mr. Ingram also directed Miss Billington in "The Day She Paid" for Universal. The filming of this new melodrama was started last week at the Metro studios in Hollywood. It will be an all-star cast production, including Francelia Billington, Norman Kennedy, Frank Brownlee, Winter Hall, Joseph Kilgour, Edward Connelly and Thomas Jefferson. John Sietz is the cameraman and Arthur Ruada the art director.

Has Drury Lane Record.

Cecil Raleigh is the author of the story. It was adapted by June Mathis. "The Hope" was the first Drury Lane play to be filmed by Metro. It will be released soon. "The Best of Luck," recently completed, was the second of the Drury Lane series. "The Marriages of Mayfair" is under way at the company's New York studios.

Rose Mullaney Is Appointed Selznick Casting Director

ROSE MULLANEY, well known in film circles, has been engaged by Myron Selznick as casting director for Selznick Pictures Corporation. Miss Mullaney has had a wide and varied experience in casting work for both the legitimate stage and motion pictures. For the past two and a half years she has been in the employ of several prominent motion picture concerns as casting director, and Myron Selznick, realizing her equipment and ability for casting work, immediately engaged her for the position.

The recent enlarging of the casting department, formerly at the Selznick Bronx studio, but now located in the heart of the theatrical district at 130 West Forty-sixth street is in keeping with Mr. Selznick's idea of greater efficiency.

Watterson Rothacker Sets Bad Example to His Employes by Watching the Clock

ON a recent afternoon several puzzled Rothacker workers watched what was going on inside the home office of Watterson R. Rothacker. There he sat doing nothing in particular—just looking out of the window. It was the first time that any of the mystified ones had ever seen him when he wasn't steaming full speed ahead, with the throttle wide open.

"It isn't the weather, because it hasn't been hot enough," said Director Ray Aitken.

Then the phone rang and Mr. Rothacker was heard to say, "I can meet you later in the afternoon, but I am very busy now and can't leave here until after 2:15."

It was then almost 2:15 and the observers saw that Mr. Rothacker held his watch in his hand, looking at is fixedly.

"There's a doctor a block down the street," whispered S. J. Stoughton, solicitously.

Then Mr. Rothacker shouted out to the anxious little group: "In another minute we'll be ten years old!"

At this F. W. Kraemer whispered that he would telephone Mrs. Rothacker.

Then it all came out.

Ten years ago, that afternoon, the Rothacker organization was founded. It was 2:15 in the afternoon when Mr. Rothacker took possession of the small rented desk in the small downtown office.

Today, demands on the Rothacker Chicago laboratory are such that other laboratories are now being erected on the West Coast and in New York to take care of the American film printing, and early this summer Mr. Rothacker goes to London to establish still another laboratory there.

In the ten years since Mr. Rothacker became the pioneer in the industrial pictures field, that branch of his business has expanded until today the industrial division has offices in New York, Buffalo, St. Louis, Los Angeles and Philadelphia, and others are soon to be established in Detroit, Boston and New Orleans.

"Flying A" Specials Do Not Lack the Necessary Realism

S. S. HUTCHINSON, president of the American Film Company, whose intensive study of the motion pictures covers the business from every angle, discussing the matter of interior scenes with a trade magazine editor, who was complimenting him on the finish and excellence of "The House of Toys," advocated the more extensive use of draperies.

"They are a homelike adjunct to the furnishings, capable of adding a charm and softness to the whole photographic effect," he said. "With this additional touch the hospitable and realistic aspect of a house that is lived in is subtly presented; the house which contains a real woman; without it there is the feeling of something temporary, something lacking, a gap between the spirit of the story and the actors and scenes before you.

"Such things may seem to be unimportant details, but they are tools in the hands of an adept in the art of suggestion by which he makes a really finished production, one which satisfies in every way."

Faversham Picture Is Well Received

Althought "The Man Who Lost Himself," in which William Faversham is introduced as a Selznick star on the screen, was released as recently as May 3, reports to the Selznick home office at 729 Seventh avenue, New York, are said to indicate that the production has scored a remarkable success and that Mr. Faversham has added fresh histrionic honors to his already replete string.

"Indications are pointing toward a surpassing success for Mr. Faversham's first Selznick production," said Sam E. Morris, general manager of Select.

To Show Teachers' Struggles

A film story which has for its heroine a young school teacher and which presents the struggles and present day conditions among the poorly paid teachers of the nation is being written by Edith Roberts, Universal screen star. She intends to play the leading role in the projected picture. She hopes to influence other luminaries of the silent drama to do a similar service in behalf of the land's young school "marms."

She is being assisted by a former Philadelphia school teacher, a life-long friend, who recently abandoned a teaching career to come to Universal City to work in films.

Frank Mayo

Who is being featured in "The Red Lane," a Universal production being directed by Lynn Reynolds.

Big Pathe Publicity Campaign Precedes Drive on J. Stuart Blackton Features

A CONCENTRATED and extended drive on Blackton feature productions will be inaugurated this month by Pathe Exchange, Inc. Preparatory to launching this drive, Pathe is now conducting a publicity campaign which will be of material assistance to exhibitors in presenting the Blackton pictures to the public.

Particular stress is to be laid upon "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier," all of which have been released. "Passers-by," the photoplay version of C. Haddon Chambers' successful stage attraction, which will be released on June 20, also will be thoroughly promoted by the Pathe sales force.

To further the interests of exhibitors playing "Passers-by," Pathe is now preparing a special press sheet, aside from an unusually attractive campaign book, which will be distributed to 5,000 of the biggest newspapers in the United States. These press sheets are written exclusively by newspapermen of the highest calibre who are specialists in this type of publicity.

All Blackton Pictures Successful.

Blackton productions have been hitting the mark in every respect, but it is for the purpose of meeting an increased quota that has just been established on all Blackton pictures that Pathe is to concentrate its selling efforts on them.

"My Husband's Other Wife" has almost attained its first quota and in financial return is one of the most successful pictures ever filmed by Commodore Blackton. "Respectable by Proxy" is running the earlier production a close second.

"The Blood Barrier" is the last of the Blackton productions to reach the market. It has been released only two weeks, yet in that time has exceeded the best figures attained by any Blackton attraction over a similar period. "The Blood Barrier" is purely melodrama, with a strong love and patriotic impulse, and is of the type of screen attraction that meets with favor from a vast majority of audiences.

"Passers-By" is considered the most appealing story Commodore Blackton has yet offered for consumption by the motion picture loving public. The rights to the Chambers' play were purchased at an expenditure that rivals the entire cost of some productions, and the lavishness with which the drama was transferred to pictures makes it an even more appealing offering on the screen than on the stage.

Big Exploitation Possibilities in "Thirtieth Piece of Silver"

BETWEEN the appropriate silver-grey and blue art covers of "The Thirtieth Piece of Silver" campaign book, just received from the printer, reams of newspaper controversy and paragraphs of more than passing interest are latent. The pages of this American press book are replete with unique exploitation stunts with coins, old and new, curiosity teasers which employ the mysterious crystal ball used by devotees of the occult, and suggestions for fashion shows capitalizing Margarita Fisher's rich gowns in which she appears in the picture more attractive and beautiful than ever before.

Some of the catchlines and publicity stories will be of peculiar interest at the present time featuring, as they do, subjects of solid popular interest such as the occult craze. The shekel of Jerusalem which Albert Payson Terhune uses as the nucleus around which to weave his story also catches the fancy at this time when the war and its aftermath have revived a live interest in that historical city. The ancient coin, the last of Judas Iscariot's thirty pieces, is faithfully reproduced for the thumb-nail title cut, and is a prolific source for all sorts of exploitation ideas. The plot also contains an unusual opportunity for snappy catchlines for advertisements and programs, the mystical and humorous being interwoven into an exciting love story.

The posters are unusually attractive, stirring the imagination and piqueing the curiosity. The paper includes a 1-sheet, two 3-sheets, a 6-sheet and a 24-sheet.

Governor's Daughter Joins Mayer

Ethel Gillette, daughter of ex-Governor James N. Gillette, of California, has been added to the continuity staff of the Anita Stewart Productions and Chaplin-Mayer Pictures Company.

A. E. Lefcourt
Who is president of the Pioneer Film Corporation.

Adele Blood Is Female Lead in Geraldine Farrar Picture for Associated Exhibitors

THE greatest care is being exercised in the selection of the players who will appear in the cast with Geraldine Farrar in her first Associated Exhibitors production, "The Riddle: Woman," to be released by Pathe. Adele Blood, a nationally known leading woman on the stage who has headed her own stock company in nearly a dozen of the biggest cities, and who was for four years the star of "Everywoman," has been engaged as the leading feminine support in the Farrar cast. She will have the part of Kristine.

Within a week Director Jose expects to be able to definitely name the complete cast. He anticipates beginning production of the great play in which Bertha Kalisch starred for two seasons as soon as Miss Farrar returns to New York. Preparations are now being completed for the filming of the picture in the Thanhouser studio in New Rochelle. The preliminary details virtually have been completed and all that remains is to begin production.

"Red Foam" Is Announced as Next Selznick-Ince Special

MYRON SELZNICK, president of Selznick Pictures, in announcing that the next Ralph Ince-Selznick special production has been chosen for filming as soon as necessary preparations are completed will spread glad news to the many exhibitors who have found the Ralph Ince Special productions of strong box office attraction.

Mr. Selznick's announcement takes on an added degree of interest when it is made known that the next story chosen for Mr. Ince is "Red Foam," which appeared in a popular weekly magazine. The author is William H. Hamby. As a preliminary to beginning actual work of production Edward Montagne, of the Selznick scenario staff, was assigned the task of putting the story into continuity form. This assures exhibitors and public that as far as the continuity is concerned the story will be smooth running.

The work of selecting the cast is scheduled to begin this week and much attention is to be given to the types in the story.

New Pioneer Film President Believes in Liberal Policy of "Live and Let Live"

THE assumption of the presidency of the Pioneer Film Corporation last week by A. E. Lefcourt, one of the most prominent and most successful figures in the women's apparel industry in the United States, represents the climax of one of the most interesting chapters in the motion picture field that has been written for several years.

A trifle over two years ago, Mr. Lefcourt became interested in the exploitation of "Civilization" with several other men, some of whom like himself were not acquainted with the motion picture business, while others were men who had long been identified in the film field.

In the management of his manufacturing business Mr. Lefcourt had been signally successful not only in organization work, but in the inauguration of a liberal policy of "live and let live."

The release and exploitation of "Civilization," so greatly impressed Mr. Lefcourt with the possibilities in this industry that he formed the Pioneer Film Corporation, confident that if the Pioneer would operate and function in the picture field as his and other successful manufacturing concerns did in the mercantile field, success would be assured.

Welcomes Individuality of Ideas.

He believed then, and the present status of the Pioneer has conclusively proven that he was right, that the success of any organization depends greatly upon the policy of allowing both the business staff as well as the individual producer, director and star, to enjoy the full exercise of their individuality and ideas, so long as their activities conform to the general policy of the concern.

"I laid down at once a policy which would give every incentive to the producer of individual pictures and make him sure that after Pioneer had acepted his production there would be a market created for it," said Mr. Lefcourt.

"I felt from the very start that the same principles which govern my own line of business must prevail in the moving picture enterprise started by me, and the outstanding thought in this connection was that when one produces the right kind of merchandise it is not necessary to force the retailer—the exhibitor—to sign up for any particular quantity or period, and compel the exhibitor or retailer to accept bad and good just because of a condition imposed on him—a condition which is unwarranted and contrary to business ethics.

Mr. Lefcourt's Policy.

"I believe that it is absolutely the right and the privilege of a man to buy what he wants, and only what he wants, and I do not hesitate to say that my belief in this practice has done more to set the Pioneer on the road to success than any other feature of the business.

"It has no entangling alliances with exhibitors and is only interested in handling the class of pictures that the exhibitor can buy with safety and book them as he wants them, without any ifs or buts.

"We take the individual exchangeman in any territory and make him part of the Pioneer machine by giving him the consistent credit and an incentive to place our pictures before the exhibitors in his respective territory. In this way we have covered the entire United States."

Violet Mersereau Denies Report

In a letter to Moving Picture World Violet Mersereau denies a recently published report that she has been engaged to appear in a series of two-reel pictures for a certain concern.

"I wish you would kindly tell your readers that this statement is an error," writes Miss Mersereau, "as I have been engaged for a considerable time back in the production of 'Finders, Keepers' for the Artograph Film Company, and I shall start for Denver shortly to appear in a new production, 'Out of the Depths,' for the same company.

"I am not appearing in two-reel releases, my time being devoted exclusively to playing stellar roles in special productions."

W. S. Van Dyke Will Direct Pathe's Hutchison Serial

W. S. VAN DYKE, who directed Jack Dempsey in Pathe's "Daredevil Jack," is supervising the serial in which Charles Hutchison will star for Pathe under the supervision of Robert Brunton at the latter's studio in Los Angeles.

Mr. Van Dyke's commission to direct the Hutchison vehicle is by way of being a special arrangement, due, it is said, to the high esteem in which the Pathe production heads hold him for his work on the Dempsey picture. The company selected to support the star will have many players who appeared in "Daredevil Jack." The important roles have been given to Josie Sedgwick and Carl Stockdale, both of whom were prominent in Dempsey's support.

A number of scenes for the first episode of "The Double Adventure," the working title of the story by Jack Cunningham, have been completed. Mr. Hutchison has been working outside the studio with Director Van Dyke on details for some daredevil stunts, and it is expected he will soon stage them for the camera.

The gymnasium at the studio, where Jack Dempsey went through his daily training grind, is now the scene for Charles Hutchison's regular period of routine exercise.

George B. McCutcheon Wrote "Sherry," Edgar Lewis Film

THE day of the author is here, in the opinion of Edgar Lewis, producer of a score of motion picture successes, whose next special release is "Sherry," adapted from the George Barr McCutcheon novel. The production will be released by Pathe on May 30. Mr. Lewis has always been a strong advocate of the good story. His first big Pathe production was "Other Men's Shoes," which he adapted from the internationally famed novel by Andrew Soutar.

In selecting "Sherry," Mr. Lewis picked the work of one of America's best known modern authors. George Barr McCutcheon's literary successes number scores; "Graustark," "Beverly of Graustark," "Brewster's Millions" and "Nedra" have been enjoyed by thousands of readers. The author's name is synonymous with "romance" and in "Sherry" he used a full measure of this important screen and literary ingredient, coupled with mystery, melodrama, adventure and humor.

Mr. Lewis also believes the firmament is bigger than the star, and in casting his picture he looks for types rather than stars. For "Sherry" he selected Pat O'Malley, Lillian Hall, Harry Spingler, Maggie Holloway Fisher, Richard Cummings, Alfred Fisher, Gertrude Norman, Will Jeffries and Scott McKee.

Louis Rosenbluh Has Exchange Quarters Ready for Reception of Fox Executives

THE convention during the week of May 24 of the executives and managers of the Fox Film Corporation will find the headquarters of the New York sales exchange in West Forty-sixth street ready for their reception and entertainment. Louis Rosenbluh, director of the chief sales territory in the East, has anticipated their arrival and the latch string is out.

Occupying the entire tenth floor of the Leavitt Building, the sales exchange has been artistically furnished, decorated and equipped by William Fox regardless of expense. It will be viewed by the visiting Fox managers as a model for all other Fox exchanges throughout the country, and in due time be duplicated at least in the chief cities of the larger territories assigned to the North, West, South and Pacific Coast.

Louis Rosenbluh, in spite of his executive ability in the film industry, is more or less of a different nature. Though at all times affable, he is disinclined to the newspaper interview, but he happened to be off guard last week while supervising changes in his poster department and was cajoled into a reminiscent talk. The opportunity came when he was heard to remark that concentration pays.

Serves 75 Per Cent. With Fox Films.

"I have handled," he said, "a variety of subjects in different length features and that afforded me the opportunity of studying the film industry from the best vantage point.

"It at least enabled me to give closer attention to the handling of a larger number of theatres at one time and this has been amplified through experience since this exchange was established, enabling me to steadily increase our list of exhibitors until now 75 per cent. of the theatres in the territory over which I have supervision are being served with Fox entertainments.

"The best satisfaction has been obtained by doing business in a co-operative manner, the suggestion being accepted by Fox exhibitors that co-operation in booking subjects is a better money making proposition for them. In other words, by dealing direct with the producer the exhibitors' profits were made more secure, particularly when using pictures week in and week out, that were produced by a specialist who had experimented successfully for over six years with various length features, and who today can lay claim to being the foremost producer in the industry."

Business Increased Eight-Fold.

Mr. Rosenbluh said that the business of the Fox Film Exchange had increased eight-fold under his personal guidance and that now, with larger facilities, it will be possible to serve all the theatres in the territory he governs even more efficiently and more profitably than ever before.

Service, he emphasized as the most important feature of the work of the exchange, a fact that was fully attested by a glimpse at the advertising accessories department of which Mr. Rosenbluh is proud and to which he gives a large share of his personal attention. He has every means at his command to aid exhibitors in the exploitation of pictures.

Bullwinkle Reports Booking

J. C. Bullwinkle, representative of the Realart Pictures Corporation out of the Boston office, reports the booking by Louis Boas of Fall River, Mass., of "The Mystery of the Yellow Room," "The Luck of the Irish," "The Deep Purple" and "The Law of the Yukon." Mr. Boas reports that "Soldiers of Fortune" proved a winner at his Bijou Theatre. Business is good at all the theatres under his supervision, namely, the Empire, Academy of Music, Rialto and Bijou theatres in Fall River and the Strand and Premier in Newburyport. B. A. Prager owns the last two theatres mentioned.

Reelcraft Pictures Company Finishes "Rubes and Romance"

THE Reelcraft Pictures Corporation's star, Alice Howell, under the personal direction of Frederick J. Ireland, vice-president and supervisor of production, has just completed her sixth picture, "Rubes and Romance," and will start immediately on the seventh of a series of twenty-six two-reel comedies in which she is featured.

Carl Harthill, manager of the Chicago office of Reelcraft Pictures Corporation, reports that the bookings on the forthcoming releases of the William Franey single-reel comedies have passed all expectations.

Louis Rosenbluh.
Executive of the New York Sales Exchange of the Fox Film Corporation.

"Don't Ride the Fatal Horse," Advises Lewis Selznick in Talk to Exhibitors

ADVOCATING the dogmatic principle upon which exhibitors can only hope to retain a life-long interest in their theatres without fear of the encroachments of big financiers, Lewis J. Selznick, president of National Picture Theatres, Inc., sets forth his ideas in two striking inserts in the motion picture trade journals of May 15.

One insert shows a goose laying the golden eggs and the other is captioned "a horse on you." These are advocated by Mr. Selznick primarily to fight the interests aiming to "squeeze the soul out of all exhibitors." Mr. Selznick, in the goose advertisement, says in part:

"I hear you're such a goose that you'll keep laying golden eggs for the interests organizing to kill you. Concerns for whom you've built up good will with your good ideas and your good capital aren't satisfied with the millions you've provided. Now they want your profits, too.

"And since you're figured as an easy mark, they expect you to keep featuring their productions, exploiting their stars, furnishing the funds for them to buy your own theatres until they possess all the choice locations in the best paying towns of America.

"If the exhibitor stands for this raw deal, if he sharpens the knife that cuts his throat, he deserves to be a cooked goose. I call it a raw deal because it's a double deal, an ungrateful deal. I'm for you because you've been for me. Lay on."

In the "A Horse on You" advertisement, Mr. Selznick relates the strong position of the Trojans and how the hostile Greeks caught them unaware.

"What happened to Troy," says Mr. Selznick, "can happen to Schenectady, too. You're stabling just such Trojan horses in your theatres at this very instant. Generously promoting popularity for stars and productions which you'll lose as soon as overreaching interests feel it is more expedient to take your crowds than to take your contracts.

"I'm protecting my own future when I advise you to protect yours. If the exhibitor isn't a successful free agent I'm a failure."

Mr. Selznick stated he intends to keep hammering away for the benefit of exhibitors with further forceful advertising talks. His motto, "I consider myself a failure unless the exhibitor is a success," is the wedge with which he intends to pry open the gates of exhibitor-freedom from outside interests.

Secure First Sub-Franchise Plan of Circuit in St. Louis

EXHIBITOR conventions are springing up like mushrooms all over the country. There is perhaps nothing so surprising in that but now and then a convention not of the ordinary or garden variety comes to light. Since the Chicago convention, when First National made public its subfranchising plan extending to independent exhibitors not already members of its organization a share in its protective benefits, the number and variety of exhibitor meetings has been increased.

Perhaps the most unusual was "a family convention" called recently in St. Louis by the Webster Amusement Company to consider the new First National sub-franchise plan. The Webster Amusement company owns and operates the Webster Theatre and Airdome. And the Webster Amusement Company is controlled by the five male members of the Graham family, Grover C. and his sons, W. W., D. R., Thomas E. and George.

The convention was called at the instance of S. J. Baker, manager of First National's St. Louis office, who explained the details of his organization's new plan. The five Grahams were convinced of the merit of the scheme, and after unanimously indorsing it, signed for the first sub-franchise granted by First National in the St. Louis territory.

Big Theatre for New Bedford

T. B. Bayliss of the Olympia Theatre, New Bedford, sponsors the announcement that the Gordon Theatre now being erected will cost about $1,000,000 and will seat about 2,000. It will be a four-story structure.

Save $4.80 *by subscribing direct for Moving Picture World. News men charge the* 15 *cents per copy price. Send* $3 *and get your paper every week by early mail, and miss no issues. That will give you* $4.80 *for War Savings Stamp investment.*

Jacques Tyrol
Secretary, treasurer and general director of the Falkner-Tyrol Productions.

Jacques Tyrol's Experiences Recalled by New Corporation

THE Falkner Tyrol Productions has been incorporated at a capitalization of $200,000. The office is at 117 West Forty-sixth street, New York City. Fred W. Falkner is president and general manager and Jacques Tyrol is secretary, treasurer and general director.

Especially interesting has been the career of Mr. Tyrol. He was knighted by Empress Elizabeth of Austria when 16 years old. After her death he gave up court life, realizing its shams and intrigues, and after graduating with several degrees from the University of Berlin and the University of Jena he became an ardent anti-militarist and anti-imperialist. Disowned, Tyrol began fulfilling a great ambition of his—to play the part of Beethoven in "The Last Days of Beethoven's Life." After three years of hard work and privations he succeeded, appearing at the Court Theatre in Vienna.

Was "A. P." Correspondent.

Later on Tyrol became special correspondent of the Associated Press. He "covered" the Spanish-American war, the Boer war, the Boxer uprising and the massacre of Kichineff. Then he decided to come to American and he was naturalized not long after his arrival, forfeiting his noble title. He joined the Selig Polyscope Company in Chicago and rapidly rose to the position of assistant general director. Then he branched out for himself as a producer. Among his productions have been "And the Children Pay," his first, and "The Red Viper," his latest.

Keeping Close to Cohan Original

Charles Ray's version of "Forty-five Minutes from Broadway," the George M. Cohan classic which he is adapting to the screen, is being kept close to the original form which had great success during the years of its stage vogue. The wide popularity of the original Cohan play and the star's recognition of its value in the form known to a vast public has convinced its producers that the biggest success would attend a screen version following closely the lines of the popular stage piece. "Forty-five Minutes From Broadway" is the first of the star's new productions which Arthur S. Kane will present for First National release.

First of Tracy Stories Made by Gibraltar Ready for Summer Release by Hodkinson

THE SILENT BARRIER," first motion picture play by a member of the British aristocracy to be produced in America, is now titled and ready for early summer release by the W. W. Hodkinson Corporation. Its author, Sir Louis Tracy, was recently knighted by King George for war services.

This is the first of fifteen Tracy novels, rights to which were purchased by Louis Tracy Productions, Inc., to be completed for Gibraltar Pictures. The production was directed by William Worthington who directed most of the Sessue Hayakawa successes, and who left this week for California to direct a new Gibraltar production in which Leah Baird will be starred.

"The Silent Barrier" is one of the most pretentious efforts of Gibraltar Pictures to date. It involves a cast of sixty people in the principal scenes and more than a month was spent by the entire company in filming special features of the story at Lake Placid, N. Y. The work was done in the dead of winter in snow fifteen feet or more deep and in the heights along with lakeshore. The Swiss scenes are reproduced with a verisimilitude that is said to defy detection even by old Swiss mountaineers, this work having, in fact, been done under the direct supervision of men familiar with the winter landscapes at St. Mortiz in the Swiss Egandine, where the story is laid.

The studio sets involving some remarkable interiors representing London and Geneva drawing rooms, ball rooms and reception halls, were created from drawings and old prints secured direct from friends in Switzerland by Director Worthington.

"The Silent Barrier" was scenarioized by Charles T. Dazey. Mr. Dazey and Sir Louis Tracy worked in perfect comradeship over the transformation of literature into drama.

In the cast are Sheldon Lewis, Gladys Hulette, Florence Dixon, Donald Cameron, Mathilde Brundage, Fuller Mellish and Corinne Barker.

Newman Contracts for Early Showing of Hampton Picture

FRANK L. NEWMAN, a well known Kansas City showman, and his general manager, Milton H. Feld, have booked for immediate presentation at their Regent Theatre, Benjamin B. Hampton's record-making Emerson Hough production, "The Sagebrusher," the W. W. Hodkinson release.

Ben Blotcky, Hodkinson Kansas City manager, also contracted for a late May week's showing of "The Sagebrusher" with G. L. Hooper, managing director of Topeka's big first run house, the Isis. Other big Kansas first run bookings on the production are the Electric, Emporia; the Star, Newton; the Empress, Fort Scott and the Novelty, Winfield.

Recently the Hampton production opened to crowded houses at Jacob Lourie's Modern and Beacon Theatres, Boston, Mr. Lourie's exploitation staff stressing in the campaign on "The Sagebrusher" the fact that the picture was sponsored by the same producing genius who brought to the screen "The Westerners" and "Desert Gold," both of which scored tremendously in the Hub.

Japan a Heavy Buyer

Statistics concerning our foreign trade in moving picture film have just been secured from the Department of Commerce. During the month of March 2,108,688 feet of unexposed film, with a value of $65,783, and 23,793,100 feet of exposed film, worth $1,144,203, were exported.

Our most important market for unexposed film during the month was Japan, which took nearly three-quarters of our total exports of that item, the rest being distributed among fourteen other countries.

Our largest shipments of exposed film were made to England, France and Canada, although exports were also made to some forty other markets.

Swiss Director Signed by Laemmle to Make Comedies

JOHN HOHENVEST, one of the foremost motion picture directors in Europe, has been engaged by Universal. Carl Laemmle, president of Universal, personally signed him up to produce a series of comedies featuring Lee Kohlmar, a celebrated stage comedian.

Hohenvest came to the United States recently to spend several months in the study of American methods of photoplay direction. He was for several years the general director for the Helvetia Cinema Company of Zurich, Switzerland. One of the films that bore his name was the well known "Around the World in Thirty Days," one of the most sumptuous of serials.

The new Universal comedy director formerly was a newspaperman and a writer before he entered the film world. He also is a landscape painter of note in his own country, and is an amateur ski champion. He has thirty-four medals, won in ski jumping contests.

Walturdaw Has First National Pictures for United Kingdom

AS a result of negotiations which have been in progress for several months, the productions of the First National Exhibitors Circuit will be distributed in the United Kingdom by the Walturdaw Company, Ltd.

A contract has been entered into between David P. Howells, Inc., foreign representatives of First National and Walturdaw whereby First National Attractions for two years go to the Walturdaw Company for distribution in England, Ireland, Scotland and Wales.

Negotiations for the future First National pictures for the United Kingdom were opened some months ago when the Walturdaw Company sent its managing director, Colonel H. A. Browne to the United States. Colonel Browne was in America for a period of two months, and when he left for London some weeks ago an agreement had been reached which has just been consummated in London.

Colton to Write for Universal

John Colton has been engaged by Universal to write stories solely for Priscilla Dean. He is now on his way to Los Angeles, where he will work side by side with Miss Dean and her director in the construction of suitable plots for the star.

One Colton story already has been selected for Miss Dean. It is "The Cat That Walked Alone." It is now being put into continuity form. It is an original screen story which is said to suit Miss Dean even better than did her popular Oriental role, "Sara" in "The Virgin of Stamboul."

Bumps Adams Starts Work

Work on the first production of the series of comedies in which Bumps Adams will be featured by Screen Crafts, Inc., has been started.

Claims Florida Sunshine Without Fogs Makes Tampa Ideal for Film Producing

THE filming of "The Isle of Destiny" on Anna Maria Key south of Tampa, Fla., is proving so successful that the Character Pictures Corporation is planning to assemble another company of players to complete other films in that locality.

Albert W. Plummer, vice president of the company, states that the Florida sunlight is the best that he has ever seen for moving pictures, inasmuch as scenes can be shot successfully as late as 6:30 p. m. in summer, whereas in California work is stopped at 5 o'clock.

There are no fogs in that climate and few rainy days, and this fact, Mr. Plummer believes, will result in other companies going to Tampa. As an indication of weather conditions, the St. Petersburg Independent, the afternoon paper of St. Petersburg, across the bay from Tampa, gives away its edition to the public free of charge on any day that the sun does not make its appearance, and it is seldom that it is called on to fulfill this agreement.

Paul Gilmore Star of Film.

Exteriors for "The Isle of Destiny" are being filmed at Anna Maria Key. Street scenes will be filmed in Tampa. Considerable photography will be done aboard pleasure boats in carrying out the plot of the picture, and for this purpose the excursion steamer Favorite has been selected.

The directors believe that it will be unnecessary to have artificial lighting; that the sunshine can be reflected from the outside by the means of screens and mirrors in such a way as to furnish all the light necessary. Plans of Paul Gilmore, owner of the property on which the picture is being taken, are progressing towards the construction of a movie city.

A bridge will shortly be built connecting the island with the main land. A deep water channel is also being built to facilitate the handling of freight.

Semi-Weekly News Reels Wins Popularity Among Exhibitors

EXHIBITORS everywhere are recognizing more and more the growing importance of the news reel and its relations to the newspaper stories of the day, it was pointed out recently by Harry M. Berman, general manager of exchanges for Universal, upon his return from a tour of the Middle West for the purpose of investigating the news reel situation.

"I found that the live wire exhibitors," said Mr. Berman, "are realizing more and more the importance of having up-to-date news reels in their houses. Exhibitor after exhibitor told me that many patrons now have the habit of asking, 'When are you going to show pictures of the Mexican Revolution?' or 'Are you going to show pictures of that big train wreck in the East?' and similar inquiries proving that they anticipate news pictures of the day's events.

"International News Service is one of the first news reel publishers to take cognizance of this awakening interest in day to day news reels. Instead of the old fashioned weekly release of news reels, the International News Reel, released by Universal, now is semi-weekly. It will not be long before news reels will be released daily, just like a daily newspaper."

Wallace Reid Back in Hollywood

Wallace Reid, Paramount Artcraft star, has returned to Hollywood, from the northern part of California where he has been playing on the speaking stage during his vacation. As soon as he has rested up a bit he will start work on "The Charm School," a story by Alice Duer Miller, it is announced, and from all accounts this picture will be in a vein considerably different from his more recent pictures, many of which dealt with automobiling and the like.

Report Shows 750 Simplexes in Chicago Projection Rooms

INCLUDED in a report to the Simplex factory from the general offices of the Exhibitors' Supply Company in Chicago is found an item which indicates not only the general popularity of the projector manufactured by the Precision Machine Company, but the desire of the present managers to furnish their projection rooms with a better type of equipment.

A survey of the projection rooms in Chicago was instituted some time ago by the Exhibitors' Supply Company, and after the figures had been thoroughly analyzed it showed that there are slightly over 750 Simplex projectors in use daily in the city proper, while almost the same percentage is maintained in the suburbs and outlying sections of the city.

Many of the Chicago theatres recently equipped with Simplexes have demanded installations similar to those new theatres in New York and on the West Coast, whose projection rooms have been spoken of in trade and architectural journals as being particularly worthy of mention, so that the projection in Chicago can truly be said to equal the screen results viewed in any part of the country.

Educational Picks Bronberg for Atlanta Representative

EDUCATIONAL'S new exchange system in United States was practically completed last week with the announcement of arrangements for offices in Atlanta and Dallas in which the south and the southeastern territory will be handled.

Henry Ginsberg of the New York office visited Atlanta and after consultation with the exhibitor interests as to the best available man selected Arthur C. Bronberg, one of the best known distributors in the South. Mr. Bronberg organized the Southeastern Pictures Corporation, which he left a short time ago to establish the Arthur C. Bronberg Attractions. By his agreement with Educational, Mr. Bronberg will become financially interested in the Atlanta exchange and devote his entire time to Educational's product in the states of Georgia, Alabama, North and South Carolina and Florida.

Arrangements for the Dallas exchange were made at the time of the recent meeting of independent exhibitor interests in that section with the representatives of the First National Exhibitors' Circuit. The manager will be announced later.

Louis J. Gasnier in New York

Louis J. Gasnier, the producer, arrived in New York City last week from Los Angeles. Soon after his arrival his wife was taken ill and he hurried to Lakewood, N. J., to be with her. It is understood that Mr. Gasnier is in New York City to complete arrangements for the motion picture production of "Kismet," with Otis Skinner in the role he played so successfully on the stage. Mr. Gasnier is staying at the Hotel Astor.

Richard Stanton

On right, who will have his own producing company. Shown here with Captain Deshiel of Submarine R-4.

Stanton Wants Exhibitors to Collaborate with Producers

RICHARD STANTON, director of many Fox successes, outlines a new departure in collaboration between the exhibitor and the motion picture producer. He says: "Believing as I do that the exhibitor and motion picture director should work hand and hand, thereby materially aiding each other in the production of box office successes, I take this means of suggesting to exhibitors an idea for their consideration at the annual convention in Cleveland.

"The exhibitor is first and last a showman, and as such is in a position to express the film likes and dislikes of his patrons. Therefore, the exhibitor should be an authority on the merits of stories selected for motion picture production. On the other hand, the director is an authority on the work of making box office hits out of the story skeleton.

"I believe a serious weakness is the mediocre knowledge and perception of the average scenario department. To overcome this I earnestly suggest to exhibitors that they put their valuable knowledge of what constitutes a success to work in co-operation with the director. This may be done by a committee of exhibitors appointed by the convention to read and suggest for the information of the producer, the names of such books and plays as the exhibitors deem worthy of screen presentation."

Warner Is Here in Overalls in Jesse D. Hampton Picture

HENRY B. WARNER, "the tragic-lipped Chesterfield of the screen," as one critic called him, is a hero, though in overalls, in "Uncharted Channels," the Jesse D. Hampton production shortly to be released by Robertson-Cole.

This picture is destined to draw strongly, in the judgment of those who have seen the pre-views, because of its timely nature, touching, as it does, a theme of the hour. The production possesses not only merit, but has in additon a star, a cast and a story that are all worth while.

Mr. Warner, as the hero, is not called upon to be tragic always. Although an exciting story revolves around him and he takes part in a realistic fight, he appears as lighthearted always and humorous often, for "Uncharted Channels" is a picture which, although dealing with a serious subject, is really light in tone.

Myron Selznick Purchases Screen Rights to the Work of Ten Well-Known Writers

MYRON SELZNICK has purchased recently the screen rights to stories of ten of the foremost playwrights, novelists and short-story writers of the day, according to an announcement this week. This does not include the contract under which Herbert Kaufman's editorials are being picturized exclusively by Selznick Pictures Corporation, it is stated. The list of the ten writers embraces the names of Frank L. Packard, George Barr McCutcheon, Edith Ellis, George V. Hobart, Pelham Grenville Wodehouse, Frances Marion, Lewis Allen Browne, William H. Hamby, Michael J. Phillips and Roy Horniman.

Roy Horniman is the author of "Jenny," Olive Thomas' forthcoming Selznick production. Mr. Horniman, listed as one of England's favorite novelists, is credited with some of our best authors in point of popularity on this side of the water.

Miss Thomas' latest Selznick picture is "The Flapper," from the pen of Frances Marion, the well-known writer of many screen successes.

From Frank L. Packard, of "Miracle Man" fame, Mr. Selznick is said to have obtained the film rights to "The Sin That Was His," a popular novel, to be used as a second starring vehicle for William Faversham. Hobart Henley is directing.

Edith Ellis, writer of many Broadway stage successes, is the author of "The Point of View," which Mr. Selznick has acquired as a starring vehicle for Elaine Hammerstein. Alan Crosland is directing the production.

Eugene O'Brien in "A Fool and His Money," recently released, is credited with scoring the biggest success of his career. George Barr McCutcheon, one of the most successful of American novelists, is responsible for the story.

In securing the screen rights to "Stop That Man," Mr. Selznick is said to have captured for Owen Moore's forthcoming production one of the best of the many comedies that have come from the pen of George V. Hobart. The picture is now being filmed at the Selznick west coast studios under the direction of Frank G. Griffin.

Lewis Allen Browne, who came into prominence as a playwright a little over a year ago when his farce, "Please Get Married," achieved an instantaneous success on Broadway, is credited with the authorship of "Marooned Hearts," a Selznick special production, being made with Zena Keefe and Conway Tearle in the leading roles. George Archainbaud is directing.

Another Selznick production now in the making, "Wilderness Fear," is from the pen of Michael J. Phillips, a well-known short story writer. Burton George is said to be filming the production in the far north.

M. Selznick, it is further stated, has also acquired the screen rights to "Red Foam," the William H. Hamby story that appeared recently in a popular weekly magazine; and "Love Among the Chickens," by Pelham Greenville Wodehouse.

Madsen Managers Palads-Theatre

A letter thanking Moving Picture World for its article of January 10, 1920, on the Palads-Theatre, Copenhagen, Denmark, has been received from Sophus Madsen, manager of the theatre. He points out that while the article credited him with being owner of the theatre, it did not name him as the actual manager of it, and desires that this be made clear.

Stafford Returns from Cuba

J. Benson Stafford has recently returned from Cuba, where he went in quest of material for "Pearl of the Antilles," a motion picture story. Also he has completed a morality screen play entitled "Ambition." He is now working on a fairy story.

Carl Laemmle Sees New Popularity for Costume and Period Pictures with Plot

THE opinion that in the near future moving patrons will demand costume and period pictures just as much as many now turn away from them is the prediction made by Carl Laemmle, president of Universal.

"It has come to my attention," said Mr. Laemmle, "that many people have knocked 'The Virgin of Stamboul' and have declared it could not succeed because it is, as they say, a costume picture. When I look at the reports concerning the spreading popularity of this picture I have to laugh at the croakers who sought to run it down.

"However, 'The Virgin of Stamboul' is not a period picture. It is not even a costume picture in the real sense of the word, although characters wear strange garbs entirely at variance to European and American standards of dress. As a matter of fact, Miss Priscilla Dean and the other characters wear exactly the same clothes that are being worn today in Constantinople and Asia Minor, in which this picis laid.

For Present Period Costumes.

"My idea of a costume period picture which will not interest moving picture fans of the present, is one dealing with some period at least fifty years removed from the present generation and in which the problems faced by the characters are relics of the past and not comprehensible in the present day.

"Certain conditions which might have been considered a calamity a century ago might be of trifling importance today. Social as well as moral standards change with the different generations and things which might have proved engrossing fifty years ago are only mildly interesting today.

I have always contended that a big story, no matter where its scenes are laid, or in what period, will be a success. Certain elemental emotions, such as love, hate, revenge, pride of race, struggle for power and the like, are not changed by time or place. A story containing these ingredients in the combination will fascinate."

Young Buffalo Series Listed for Early Release by Pathe

OWING to the demand of exhibitors for two-reel western pictures, Pathe has decided to list its series of "Young Buffalo" productions, just completed, for early release. Five pictures are included in the list. "Tex of the Timberlands," first of the miniature dramas which dramatically and picturesquely depicts life in the great Northwest, has been listed for release on July 11.

Subsequent issues in this series will be "His Pal's Gal," on July 18; "The Law of the Border," on July 25; "The Hobo of Pizen City," on August 1; "The Hold-up Man," on August 3.

Five Pictures a "Serial."

While each two-reeler stands out as an independent production, complete in story, the character of Young Buffalo has been so woven in each picture as to virtually make the five pictures a "serial."

Contracts already received by the short subjects department of Pathe on these pictures insure their success.

"Come, 'Sherry,' Don't Leave Us Now. Think How Much Dolly Loves You. Please Say That You'll Stay."
Three "shots" taken from the new Pathe release, "Sherry," with Pat O'Malley. Guess her pleading must have made an impression because he is still with us at the end of the play.

Ida May Park and Joseph De Grasse Are Retained for Second Callaghan Feature

PROOF of the success of an important departure in modern production is contained in the announcement that Ida May Park and Joseph De Grasse, joint directors of Bessie Love in "The Midlanders," have been retained by Andrew J. Callaghan, head of the producing organization of that name, for the second offering of the star. Negotiations to this end were completed by wire from New York City where Mr. Callaghan is engaged in the purchase of future big vehicles for Miss Love. The second picture has not yet been named.

In the adaptation to the screen of Charles Tenney Jackson's novel, "The Midlanders," Mr .Callaghan created considerable interest by the announcement that Bessie Love was to have the benefits of the combined direction of a man and woman. There was much discussion as to the value of having both the male and female points of view for ultimate success in a well rounded production. The contract just closed by Mr. Callaghan with Miss Park and Mr. De Grasse reflects the successful culmination of this novel experiment.

Bessie Love Film Completed.

Reports from the Bessie Love studios in Los Angeles disclose the fact that "The Midlanders" is rapidly nearing completion. Considerable time was spent in location work in order to make the most of the stirring dramatic action transpiring in the Mississippi Valley. Following the advices of the producers, Directors Park and De Grasse are taking all the necessary time to make the interiors as distinctive as the outdoor scenes.

Mr. Callaghan, who arrived in New York City last week, is closing negotiations for the rights to several big vehicles for Miss Love. He has definitely decided against the use of original scenarios and will maintain its high standard in story vehicles as well as direction and production. He will remain in the metropolis until he has acquired sufficient big plays and novels.

Theme of "Daughter Pays" Is Revealed by Myron Selznick

IN commenting on the value of the recent purchase of "The Daughter Pays," the novel by Mrs. Baillie Reynolds, as a screen production, Myron Selznick enthused in his statement that he considers it one of the best purchases of the year. "Mrs. Reynolds' story," said Mr. Selznick, "created a sensation when it was first published in England a few years ago. Within a very short time the plot had plunged the British reading public and literary press into a discussion that extended for a period of several months.

Many Dramatic Situations.

"In telling her story, Mrs. Reynolds has evolved a series of situations not only highly dramatic but which present problems of unique interest. The author begins her narrative by presenting a new angle to the question of whether a woman dare risk her future happiness by marrying for money. With this first thread of the tale there is interwoven a second question. How great a sacrifice should a mother demand of her daughter in the name of filial piety? Despite the fact that these problems supply the foundation of Mrs. Reynolds' novel, she has erected a superstructure of fiction that is sheer entertainment, leaving the solution entirely with her readers."

When the story was published in America it is said to have precipitated almost immediately a repetition of the discussion created on the other side of the Atlantic.

R. Cecil Smith is adapting the novel for the screen and, according to Mr. Selznick, the problems will be transferred to the screen solely as entertainment, leaving the solution in the hands of the public.

William Farnum Begins on Third Production for Fox

SINCE his recent return to the Pacific Coast, William Farnum has completed two features for William Fox, and his third is now in course of production in Hollywood.

"The Orphan," which was the first of the trio, is an adaptation of Clarence E. Mulford's novel of the same name. This has already been released.

The second film of the trio, "The Joyous Troublemakers," written by Jackson Gregory and adapted by Charles Kenyon, has been completed and is now in process of titling and trimming. According to the release schedule from Fox this will reach the first run theatres in June.

With the casting of the third feature "The Scuttlers," for this star William Fox has given Mr. Farnum a strong cast with a new leading woman so far as Fox films are concerned.

Jackie Saunders, who has a following of her own, has been selected to play the leading female role opposite.

Among the other principals chosen to support the star are Herschel Mayall Arthur Millet, Harry Spindler, Manuel Ojeda, Erico Ruiz, "Kewpie" Morgan, Claire Delorez and Al Fremont.

J. Gordon Edwards will direct the adaptation of this Clyde C. Westover novel. The scenario of the play is the work of Paul H. Sloane of the Fox staff in New York.

New Orleans School Shows Its Pupils Educational Pictures

NEW ORLEANS kids like to go to school as much as to the movies—because the schools are rapidly becoming movie houses! The Samuel J. Peters school is the first of the New Orleans schools to start the "Silver screen educational feature"—and every day, between 11:30 and 12, the children assemble in a big hall for the showing of travelogues, weeklies and other educational features.

Quite a novel feature has been inaugurated for the payment of this feature, which is not yet provided for in the educational fund. The boys of the schools have volunteered to salvage newspapers and magazines to pay for the equipment and running expenses, and the first week's effort assures the success of this method.

The principal of the school will give lectures with every showing of a picture, and thus the features will be made as educational as possible. Schools all over the city are making plans to follow the lead of the Samuel J. Peters school.

Universal Comedians Do Five-Reeler

Edgar Franklin's hilarious story, "Everything But the Truth," has been put into screen form by Eddie Lyons and Lee Moran, Universal's twin fun-makers and will be released on May 31. It is a five-reel comedy. This will be the first appearance of Lyons and Moran on the screen in any but the one reel comedies. In this they are supported by Anne Cornwall, Katherine Lewis, Willis Marks, Elizabeth Witts, and Nelson McDowell.

New Rainbow Ready May 31.

Universal also is releasing a new Rainbow Comedy on May 31 called "An Artist's Muddle." It is in two reels and features Harry Mann and Lillian Byron.

The Universal serials for the week are the seventeenth episode of "Elmo the Fearless," featuring Elmo Lincoln, and the sixth episode of "The Moon Riders," featuring Art Accord and Mildred Moore.

Ain't She Fickle, Huh? Ain't She? Leaves Her True Lover, Goes Into the Next Room, Where She Finishes the Episode.
Ethel Clayton seen here in Paramount's "A Lady in Love." You will undoubtedly say she has a different gown in scene 3. Well, you know they have to suit their sweetheart's fancy.

Capitol Books "Courage of Marge O' Doone"; Picture to Open the Pantages in Los Angeles

WHEN Albert E. Smith, president of Vitagraph, arrived in New York City late last week, he was greeted with the information that the James Oliver Curwood story, "The Courage of Marge O'Doone," made into a special production by his brother, David Smith, had been booked at the Capitol Theatre, New York, for a week's engagement commencing May 30.

"The Courage of Marge O'Doone" has been one of Mr. Smith's pet productions. Its story was selected by Mr. Smith as having unusual picture possibilities, and James Oliver Curwood, the author, a close personal friend of Mr. Smith classified it as one of his "very best books." In selecting David Smith, to take Curwood's pages and turn them into moving film, Mr. Smith was guided by his brother's unusual success in directing pictures which wild animals were shown in their native haunts.

To Open the Pantages Theatre.

The news of "The Courage of Marge O'Doone" booking in the Capitol crowned a series of announcements of big bookings of this picture all over the United States and Canada. As Mr. Smith was half-way across the continent on his return journey from Vitagraph's West Coast studios, at Hollywood, he received a wire from John M. Quinn, general manager of Vitagraph, that the film was to open several new picture theatres, one of which is the new two-million-dollar Pantage's Theatre in Los Angeles.

From all corners of the United States and Canada, bookings on this Vitagraph special have been coming in at a rate that constituted a record in Vitagraph annals. In the early instances, they were the result of information and descriptions of the spectacular production without screen examination—the result of the sensational record of the book from which the story was adapted and the exploitation put behind the pictures by Vitagraph.

During the past ten days, however, bookings have twice tripled, Vitagraph announces, as the prints of the film have been almost constantly running in Vitagraph's exchanges across the country, and the bookings have been made on a mammoth scale.

Demand for Press Sheet Exhausts Supply.

Everywhere the conviction seems to be growing that the production is destined to become one of the greatest popular successes screened, and inquiries and requests for advertising matter received at Vitagraph's executive offices indicate that elaborate preparations are being made weeks before the film is scheduled to be shown.

A large, two-color combination press sheet and plan book put out by Vitagraph several weeks ago with the idea that there would be a large and special demand for this special, will have to be re-run, and already a special re-run of lobby display has been ordered. That exhibitors have intention of "circusing" this special production is evidenced by the demand for the 4-sheets. Thousands of these stands were posted a number of weeks ago all over the United States and Canada.

Exhibitors Using Color Plates.

Many representative exhibitors have asked for and received electros of the color plates used in Vitagraph's trade paper advertising. Some are using these plates just as they are, to print special folders for circularizing their patrons, others are using the pictorial part only, and are mortising in new type copy, which in their opinion will hold a deeper and more specal appeal to the following outside the trade. Many are planning co-operative exploitation stunts with the book stores of their respective communities.

Exhibitors in certain key centers which have newspapers circulating through a large drawing territory are planning a newspaper review for their patrons before the picture is given a public showing in their theatres—a parallel, more or less, to the advance showings in the industry for trade paper reviewers before a film is booked by an exhibitor.

After having seen the film themselves, they wager the success of their booking on what they believe every newspaper critic will say. They have expressed themselves as confident that this will mean much favorable word-of-mouth advertising before the film is run, and that after the picture is shown, business will take care of itself.

An effort is under way to have this picture reviewed by the same critics who reviewed the book, and Vitagraph exchange managers and representative exhibitors are accordingly getting in touch with as many of these reviewers as practicable.

One of the greatest volumes of early bookings on the production is reported to be coming from the Northwest territory served by Vitagraph's Seattle exchange and its newly established branch office in Portland, Ore. The pre-public showings in this region have resulted in many glowing reviews.

The Northwest reception of the film is not regarded by Vitagraph as having any sectional significance, however, for an exchange in an entirely different part of the country—Dallas—is making a record on this film, and within the four-day period previous to last Monday its manager has sent in contracts for eleven of the largest cities in Texas—Dallas, Houston, Fort Worth, El Paso, San Antonio, Waco, Austin, Abilene, Temple, Wichita Falls and Dennison.

Big Detroit Bookings.

Detroit, too, has been busy, and on last Saturday Vitagraph's general manager received a wire telling of bookings in Flint, Saginaw, Kalamazoo, Battle Creek and Lansing, in addition to Detroit itself. Within an hour and a half wires were received telling of contracts closed in such widely separated points as Providence, Sioux Falls, Saginaw, Holyoke, Springfield, Mass., and Butler, Pa.

Last Saturday's Chicago wire showed the following towns closed: Marion, Ind.; Rockford, Ill.; Elgin, Ill.; Galesburg, Ill.; Beloit, Wis.; Green Bay, Wis.; Pekin, Ill.; Blue Island, Ill.; and Elgin, Ill. During a fifteen-minute period on Monday morning (of this week) wires received announced contracts for the Strand Theatre, in Fargo, N. D., the People's Theatre, Superior, Wis.; the Laughlin Theatre, Long Beach, Cal., and the Strand Theatre, Milwaukee, Wis.

Is Given Fifty-seven Day Booking.

The Los Angeles booking is only one instance of a booking of this film in a Pantages house; it has also been scheduled for runs in Pantages theatres in Spokane and Tacoma, Washington, and also the Pantages Theatre in Salt Lake City, at what is reported to be the highest price ever paid for a special in that place.

Other circuits have indicated that here is a film they will go the limit on, and it has been already given a fifty-seven-day booking in the Proctor Theatres in New York City and state and adjacent territory and for sixteen days in Poli theatres in New Haven, Hartford, Bridgeport, Waterbury and other cities.

Sets Vitagraph's Canadian Record.

W. F. Barrett, Vitagraph's division manager for Canada, has announced that a record had already been set for a Vitagraph film in Canada. The story, it will be recalled, is scened in the Canadian Northwest.

Vitagraph officials, up to this week, had been looking for the picture to break all Vitagraph records. Monday morning's communications from their branch offices, however, have brought forth the claim that Vitagraph booking records are already broken.

Christie Girls Lining Up for the Fashion Critics.
View of the 1920 Easter Fashion Revue presented at Venice. These were designed by the costume designers of the Christie studios and made a big hit with the thousands of onlookers.

Harry Garson Presents
Clara Kimball YOUNG
in her Artistic Masterpiece
"For The Soul of Rafael"
Marah Ellis Ryan's Magnificent Fiction Success Presented in a Wondrous Motion Picture
Distributed by
EQUITY PICTURES CORPORATION
H.K. Somborn J.J. Schnitzer
AEOLIAN HALL ··· NEW YORK
H O H
RANDALL

BEAUTIFUL Beyond Words

NOTHING that we can say in words can adequately describe the magnificence of Clara Kimball Young in "FOR THE SOUL OF RAFAEL."

Among the well informed, it is not the custom to eulogize accomplishments in Art.

True art is in itself an expression of achievement. Be it fine sculpture, superb painting or distinguished motion picture the hallmarks of the genius may be easily seen.

Thus, in presenting Clara Kimball Young in "FOR THE SOUL OF RAFAEL" Equity feels a justifiable pride in giving to the world a production in which the combined genius of Author, Star and Director stand out strikingly as an accomplishment in the advanced art of the photoplay.

At Grauman's beautiful Rialto Theatre in Los Angeles, where this production had its premiere, it scored a brilliant success, precisely as it will wherever shown throughout the world.

To enable exploitation in keeping with the high character of the picture an unique campaign book has been prepared. It should be in the hands of every theatre in the land. If you do not receive a copy of this brochure, a request on your own stationery will bring one by return post, from the Equity Franchise Holder nearest you.

Playing engagements now being arranged. An inquiry directed to the Equity Franchise Holder in your territory will bring you full information.

EQUITY PICTURES CORPORATION

H. K. Sombom, President — J. J. Scanlon, Secretary

AEOLIAN HALL ... NEW YORK

Famous Players-Lasky Releases "Sea Wolf" and "Dark Mirror"

THE Famous Players-Lasky Corporation released on May 16 two distinctly dramatic and likewise unusual Paramount-Artcraft pictures, one being George Melford's special production, "The Sea Wolf," and the other a Thomas H. Ince production, "The Dark Mirror," starring Dorothy Dalton.

Mr. Melford's production of the sea story which made Jack London famous is declared by Famous Players-Lasky to be one of the most sensational photoplays released in many months. Will M. Ritchey wrote the scenario of this, the first of the series to be known as George Melford Productions. Paul Perry was the cameraman.

The central figure in the story is "Wolf" Larsen, brutal captain of "The Ghost," a whaling schooner. Noah Beery portrays "Wolf." Tom Forman plays the part of Humphrey Van Weyden and Mabel Julienne Scott is the girl, Maud Brewster. Raymond Hatton as Mugridge, the cook; Walter Long as Black Harris, the mate; James Gordon as "Death" Larsen, and Fred Huntley as Johnson, a sailor, give fine character delineations.

Eugenie Magnus Ingleton scenarized and Charles Giblyn directed "The Dark Mirror," in which Dorothy Dalton appears under the Thomas H. Ince banner. The picture is taken, of course, from Louis Joseph Vance's popular novel of the same name. The story involves New York's "upper ten," and also the worst haunts of the underworld.

Newspaper Co-operation Aid "Bringing Up Father" Series

THE co-operation received by theatre managers from newspapers using George McManus' "Bringing Up Father" comics, which are now being issued by Pathe in two-reel form, has resulted in their being booked by many more prominent film houses. Shea's Hippodrome, Buffalo; the Butterfly, Milwaukee; Mall and Alhambra theatres, Cleveland; Sun, Omaha; Miller's, Los Angeles; Waldorf, Lynn; Rialto, Lawrence, and the Family, Davenport, are among the biggest theatres which have just listed the "Bringing Up Father" series among their coming comedy attractions.

Other well-known theatres billing the series, which features Johnny Ray as Jiggs, are Rialto, Fort Dodge; Tootle, St. Joseph, Mo.; Royal, Atchinson; Luna, Kankakee; Empress, Wichita Falls; Crown, Mobile; Electric, Joplin; Colonial, Stockton; Strand, Council Bluffs; Lona, Sedalia.

McManus Cartoons Well Known.

Theatre exploitation managers have been extremely successful in obtaining co-operation from newspapers that are using the McManus cartoons. In a number of cities this co-operation has extended to the point where the newspapers directly link up their cartoons with theatres exhibiting the life portrayals of the celebrated Jiggs family by carrying banners over the drawings calling attention to the fact that the McManus creations can now be seen in films, and where they can be seen.

"Whispers" Scheduled for May 17.

"Whispers," a Selznick picture, starring Elaine Hammerstein, and released on May 17 by the Select Pictures Corporation, is announced as containing a splendid array of supporting talent, beautiful outdoor shots and impressive interior sets. It is also said to give Miss Hammerstein ample opportunity to reveal her versatility. The story, by Marcus V. Connolly, was picturized by George Proctor and directed by William P. S. Earle.

Matt Moore plays the leading male role in support of Miss Hammerstein. Other players include Phillips Tead, Charles Girard, Templar Saxe, Ida Darling, Warren Cook, Bernard Randall, Maude Hill, Dorothy Worth and George Stevens.

Stanley Extends Bookings on "Edgars."

With almost all of their first-run theatres on Market street, Philadelphia, playing the "Edgar" series of comedies being issued by Goldwyn, the Stanley Company of America contracted for thirty additional days on these humorous two-reel subjects for subsequent presentation in the remaining theatres under their control.

Although no attempt has been made to release the pictures outside of Philadelphia as yet, it is certain from the number of inquiries from exhibitors that all sales records for these comedies will be shattered.

Bert Lytell's Brother Plays Lead in New Metro Production

WILFRED LYTELL, younger brother of Bert Lytell, has been engaged by Metro to play the Hon. Nigel Villiers, lieutenant in the Coldstream Guards, in the all-star production of Cecil Raleigh's Drury Lane melodrama, "The Marriages of Mayfair," adapted by Julia Burnham and produced under the person supervision of Maxwell Karger, director general.

Mr. Lytell, coming from an old theatrical family, was brought up in the atmosphere of the stage and made his first appearance in his brother's stock company at Albany. On the stage he played in "Capt. Kidd, Jr.," for Cohan and Harris; with Robert Edeson in "His Brother's Keeper" and with Barney Bernard in "Business Before Pleasure." On the screen he has played leading roles in "Our Mrs. McChesney," with Ethel Barrymore; "The Harvest Moon" and the serial, "Trailed by Three."

Wilfred Lytell expects to be joined in New York shortly by his brother, Bert, who is coming on from Metro's West Coast studios in Hollywood, where he is just finishing the production of his newest picture, "The Price of Redemption," from I. A. R. Wylie's novel, "The Temple of Dawn." It will be the first meeting of the brothers in more than two years, Bert having been working steadily in California and Wilfred having stayed all the time in the East.

Broening at Chestertown.

At a meeting which was held in the Chestertown, Md., Lyceum, through the courtesy of the management, April 23, under the auspices of the Loyal Order of Moose, Mayor William F. Broening, of Baltimre, was one of the principal speakers.

Jews Celebrating Liberation of Palestine Shown in the Latest Selznick News Reel

AUDIENCES throughout the country, especially Jewish people, will be eager to see the parade of 40,000 Jews marching through New York City in honor of the liberation of their native land, Palestine, as contained in the latest Selznick news reel No. 13-A, released through Select.

Selznick News also shows over 200 aged persons taken by the American Red Cross to the old folks' home of the Daughters of Jacob; the Resolute, test cup defender, candidate for trials that will select American entrant for America's Cup race, scooping over the waters at Bristol; troops in Frankfort marching into the German city to enforce the terms of the treaty, following the disturbance caused by the attempted revolution; famous Uncle Joe Cannon, Congressman from Illinois, in his eighty-fourth anniversary, is shown as a guest at a luncheon. There are many other interesting subjects on the reel.

"House of Toys" Is Drama of Domestic Life.

One way a photoplay is judged good or bad is by the story it tells and the manner of the telling. "The House of Toys," produced by the American Film Company, places graphically before the spectator in six acts the vital, throbbing scenes which are enacted under every third roof to the east and west and the north and south of us—a drama of the most intimate appeal because most of us are, or have been, in the throes of its unfolding.

It is the problem of the husband and wife living within their small income and keeping mutual love and faith alive while trying to make both ends meet. Seena Owen, in the role of Shirley Lord, a romantic and thoughtless girl, interprets the feeling and character of the wife who fails as a helpmeet. Helen Jerome Eddy is "the other woman" in the case, whose good offices help to bring forth the spark of genius in the disappointed husband. Pell Trenton, the leading man, and George Hernandez, in an important character part, interpret their roles well.

Giving Much Attention to Night Scenes in "Number 17"

FOR four weeks George A. Beranger has been directing the William Fox screen version of Louis Tracy's novel "Number 17" in which George Walsh is being starred. For three of the four weeks Mr. Beranger has been laboring day and night with his star and supporting company, while with his photographer, Charles Gilson, he has been staging a series of night scenes.

The story is a dramatic one and deals with many phases of human character. It carries the star and principals through a network of plausible adventures among the lights and shadows of city life, and brings them safely to a finale which cannot fail to win favor with all screen lovers.

The locale of the picture contains shots of Chinatown, with hundreds of yellow men thronging the narrow, thoroughfares. For these scenes the Walsh company went into the heart of the Chinese quarter in New York and photographed the real people there.

The cast, engaged to support George Walsh includes Mildred Reardon as leading woman, Charles Mussette, Lillian Beck, Louis R. Wolheim, Harold Thomas, Charles Slattery, Jack Newton, Spencer Charters and Lillian Griffin.

This is the second picture George Beranger has made for Fox, and it is also the second of the Louis Tracy stories to reach the screen through this organization; the first being "Wings of the Morning," in which William Farnum was featured.

Gives Title of Latest Kaufman Weekly.

Lewis J. Selznick announces that the fourth Herbert Kaufman editorial now being released is "Society Bad Men," and will be released on May 30.

Latest reports from the Selznick offices indicate that exhibitors are eagerly booking Herbert Kaufman releases.

Florence Court in Metro Picture.

Florence Court, who has been engaged to play the role of Lily de Mario in the picturization of the Drury Lane melodrama, "The Marriages of Mayfair," at Metro's New York studios in West Sixty-first street, is known as "the most photographed girl in the world." That's because, besides appearing in pictures, she has been photographed for advertisements of various sorts and her face is familiar everywhere these advertisements are shown.

"The Marriages of Mayfair," by Cecil Raleigh, is one of the great action plays that made Drury Lane, London, famous as the home of melodrama. It was adapted to the screen by Julia Burnham and is directed by George W. Terwilliger.

Complete Filming of "The Blue Moon."

The filming of "The Blue Moon" under the direction of George L. Cox has just been completed at the Santa Barbara studios of the American Film Company. Pell Trenton takes the role of the Pearl Hunter; Elinor Field is the Wild Rose; Harry S. Northrup is the man with the fancy vest; James Gordon is the river boss; Margaret McWade is the iron gray woman; Herbert Standing is the wild man; Sidney Franklin is Louie Solomon—which completes the characters and the cast.

"Treat 'Em Kind" Is Latest Capitol.

A new twist to an old idea in picture photography is responsible for an extremely humorous situation in the latest Capitol comedy, in which Neal Burns is starred. The picture, "Treat 'Em Kind," is being distributed through the Goldwyn exchanges. The old trick is nothing more than a ceiling walking stunt by the hero, who is pretending to be a legitimate patient in the alcoholic ward of a small town's hospital. Lucille Rubey plays opposite Neal Burns and Mark Goldaine is the director.

"Virgin" Film Is Opening Attraction.

New Yorkers living near Fordham Road and Valentine avenue in the Bronx flocked on the evening of Wednesday, May 12, to the opening of a big new theatre at that street intersection. The popularity which this theatre received was ample confirmation of the belief of its builders that a new and modern theatre was needed in that vicinity.

The first picture shown at the new Valentine was "The Virgin of Stamboul" the oriental picture starring Priscilla Dean.

Pathe's "Bound and Gagged" Is Acclaimed by Exhibitors

"BOUND AND GAGGED," the ten episode Pathe serial which was the running mate of "The Black Secret" and inaugurated the two-at-a-time serial policy, is still holding its own as one of Pathe's best serial sellers. Upon completion of the picture at the Star Theatre, Skamokawa, Wash.; Odeon Theatre, Chandler, Okla., and the Lyric, Easley, S. C., the managers of those houses sent letters to Pathe, in which the picture was complimented as the most completely satisfactory serial they had run to date.

H. G. Stettmund, Jr., manager of the Odeon Theatre in Chandler, wrote that "Bound and Gagged," in his opinion, "filled a long felt want on account of being 'different.'" While C. S. King, owner and manager of the Star in Skamokawa, stated that "whenever it is thrown on the screen the audience nearly brings down the house with applause." And Phelps Sasseen, of the Lyric in Easley, reports that "it certainly was a great drawing card for me."

All three of these managers inform Pathe that George B. Seitz and Marguerite Courtot, the stars, have built up such popularity among the patrons of their houses that the next serial in which they appear is assured of bookings there.

Madge Kennedy Plays Dual Role in Her Latest Goldwyn

FOR the first time since her connection with the screen, Madge Kennedy is to be seen in dual roles in a photoplay. With the aid of double exposure, the star has portrayed two diverse parts in her latest photoplay for Goldwyn, "The Girl with the Jazz Heart," taken from a story by Robert Shannon and picturized under the direction of Lawrence Windom.

Goldwyn officials regard the experiment with Miss Kennedy as a marked success. Mr. Windom has succeeded, it is said, in presenting Miss Kennedy to herself, in having her at a restaurant dining with herself, and in other ingenious situations, without straining the credulity of the beholder. In one part Miss Kennedy is seen as a daughter of the Mennonites, a stern-faced religious sect, and in the other as a typical New York "hello" girl. In this latter role the star dons a blonde wig, thus setting another new precedent for herself on the screen.

"Grab the Ghost" Is Title of New Rolin.

"Grab the Ghost" has been selected as an appropriate title for the new Rolin comedy which Pathe will release May 30. It portrays the difficulties of a bride and bridegroom when they try to take their honeymoon in a "haunted" house. "Snub" Pollard is the featured comedian, and Marie Mosquini is the bride. Eddie Boland appears as a jealous suitor and "Sunshine Sambo" does his share in the laugh line, helping to make it one of the funniest one-reel comedies of the year.

Another Pathe Serial Nearing Completion.

Rapid progress is reported from the studio on the filming of the fifteen episode serial in which Juanita Hansen is to be starred by Pathe. Scenes for the eleventh episode have been filmed at Huntington, Long Island.

When the company, which included Director Bertram Millhauser, Juanita Hansen, Warner Oland and other principals of the cast, boarded the train for New York they were cheered by local merchants.

Announces Release of Post Capitol Comedies.

The Goldwyn Distributing Corporation announces the release of the two latest Buddy Post Capitol comedies for May 30 and June 13, respectively. The earlier release is called "Oh, Girls!" and will be followed by "Mum's the Word." In both of these comedies the portly Buddy Post is surrounded by hosts of pretty girls, who keep him moving briskly through two reels of comic situations.

"Little Cafe" Good Summer Show.

"The Little Cafe," scheduled for release by Pathe on June 6, is an ideal production for entertainment in the warm months. It is one of the livest, lightest comedies of the year, full of the sparkling activity of the great French comedian, Max Linder, and replete with Paris summer scenes.

Kinogram Shows How Farmers Dealt Big Blow to Living Costs

OLD MAN H. C. L. being dealt a crushing blow by the farmers of St. Louis, who establish a curb market where their wares can be handled at figures within reason, is but one of the interesting news features contained in the latest Kinogram No. 39-A, released by Republic.

Other news items of importance include winners of an essay contest setting forth the advantages of military training receiving awards in Washington; a riot of volunteer anglers on the wharf at Boston assembled to cut down the rising cost of fish; children of Vallejo, Cal., trudging in a parade to induce their parents to vote for funds to enlarge schools; students at famous Pennsylvania college, Bryn Mawr, putting on an elaborate spring outdoor pageant; big dredges on the Susquehanna River near Harrisburg dredging thousands of tons of waste coal from a stream, and many other interesting items.

New "King Spruce" Bookings Include Tom Moore's Strand

REPORTS from all Hodkinson branches the past week further emphasize the widespread exhibitor interest in "King Spruce," the Dial Film Company's picturization of Holman Day's novel of the Maine forests. Tom Moore, the Washington, D. C., showman, has contracted for a week's presentation of "King Spruce" early in June and the Signal Amusement Company has booked Mitchell Lewis' new starring vehicle for immediate simultaneous showings at its first run houses in Chattanooga and Knoxville.

On June 16 "King Spruce" opened a week's engagement at Rowland and Clark's Savoy Theatre, Pittsburg, to be followed by three and four-day engagements at various other houses in the Rowland and Clark chain. Last week the Hodkinson release equalled the attendance mark for a four-day run at the Virginia Theatre, Wheeling, W. Va.

Further proof of its power is seen in the array of stage and screen artists supporting Mitchell Lewis, the roster including Mignon Anderson, Melbourne MacDowell, Arthur Millette, Betty Wales, Joe Ray, James O'Neill and Frederic Herzog.

Hodkinson Names Pictures That Will Go Big During Hot Months

THE W. W. Hodkinson organization will stick with the exhibitor through the summer season, supplying to him the quality of pictures which will enable him to defy the effects of the hot spells. "Sex" will be one of the big assets in every exhibitor's summer campaign. The drawing powers of "Sex" have successfully defied the wet and the cold and may be trusted to overcome the handicap of heat. Then there is Benjamin B. Hampton's "Riders of the Dawn," which has created quite a bit of gossip on Broadway by the manner in which it sustained a high average of attendance during its recent engagement at the Strand, in spite of adverse weather conditions.

Another Louise Glaum picture is in the making, called "Love Madness." This production measures up to the standard set by star and producer in "Sex."

The Bosworth picture which is called "Bucko McAllister" and also produced by J. Parker Read, Jr., shows Bosworth in one of these character parts in the portrayal of which he stands unrivaled in the screen world.

Goldwyn Picture Has Unusual and Strong Pictorial Effects

SUBTLE contrasts in character, delicate changes in mood and the portrayal in pictorial form of tenuous ideas, which have been thought could be conveyed only through the medium of words handled with the utmost dexterity, are now gradually finding expression on the motion picture screen. Granting adequate directorial understanding, the additonal effects that can now be obtained are due to expert handling of the camera and unusual finesse in cutting and editing.

An effect achieved in the new Will Rogers picture, "Jes' Call Me Jim," produced by the Goldwyn company, may be cited. Part of the story pictorializes the struggle of a temporarily mentally aberrated man to win his way back to consciousness and a clear understanding of his surroundings.

In photographing the scenes that tell this part of the story, the young son of the sick man is seen kneeling amid the trees of a California redwood forest, praying for the recovery of his father. His figure is clearly lined, but the atmosphere above him enshrouds the thick tree trunks in a haze through which the strong sunlight streams in cylindrical columns. All these shafts of dust-laden sunlight focus from above on the kneeling figure of the little man of faith. This setting is cut into the scene showing the sick man in his struggles.

But instead of presenting a sharp picture, a soft focus lens was used, and the tossing of the man on his bed is seen as through a screen. In this way, the idea of the man's struggle from darkness to light is shown in a pictorial way. And, as his mind gradually clears, so does the picture. In the end, he is presented in sharp outline, his brain cleared of all fog.

Telepathy Is Theme of Cinemas Next.

"His Brother's Keeper," American Cinema Corporation's newest production, filmed from an original script by N. Brewster Morse under the direction of Wilfrid North, has the vital, productive and timely theme of telepathy as its central motive.

It is, briefly, the conflict between good and evil thought, told in dramatic and elaborate story fabric.

Build Eskimo Settlement for Mayer Film.

The largest Eskimo settlement south of the Arctic Circle was recently built by the Louis B. Mayer Studio in Los Angeles, for the filming of "The Trail's End," an Edwin Carewe-directed picture adapted from the James Oliver Curwood novel, "Isobel."

Joe Maleto, who has spent a quarter of a century the other side of the Arctic Circle, superintended the building of the village.

Mr. Carewe is nearing the end of the filming of this story of love and loneliness. The cast is a notable one and contains House Peters and Jane Novak, as well as Edwin J. Peil and Tom Wilson.

Lynn House Showing Nazimova Hangs Out S. R. O. Sign Early

A NEW record for attendance was established recently at the Olympia Theatre in Lynn, Mass., when the latest Nazimova production, "The Heart of a Child," played to capacity houses on the first day of its showing. Booked for a three-day run the picture drew record crowds on the afternoon and evening of the opening day, so that the S. R. O. sign had to be hung out to all late-comers.

Lynn is a manufacturing city of more than 100,000 population. The interest aroused by the showing of the Nazimova picture was remarkable, according to the following letter to the Metro home offices from Francis P. O'Neill, publicity director of the Olympia Theatre.

"Just a line to give you an idea on how your great picture, 'The Heart of a Child,' starring that great actress, Nazimova, went over in Lynn at the opening day, Monday. As press agent of the Olympia Theatre, I always study the feature pictures very closely. I think the acting of Nazimova in this masterly picture was immense.

"As a result of the success of the picture at the afternoon's performance, the theatre packed them in at the evening's performance. The Olympia has a seating capacity of 3,200 and to fill them up, with the S. R. O. sign hung out early, is certainly a remarkable stunt. The picture was the talk of the city Monday."

Preparing Paper for Kosmik Serial.

May Yohe, formerly Lady Francis Hope, has written a novel, "The Story of My Life," which will be published in conjunction with the release of "The Hope Diamond Mystery" serial now being produced by Kosmik Films, Inc. The connecting up with the book store window angle will be readily perceived. Special stills of May Yohe for one sheets, three sheets and six sheets and twenty sheet blocks are being prepared. And then a "double track" by the Hearst newspapers throughout the country carrying the novelization of the Yohe story simultaneously with the release of the serial. May Yohe has consented to make personal appearances at theatres with the presentation of the serial.

July Is Designated a Paramount Month with Special New York Sales Campaign

WHEN torrid summer weather begins to exert a depressing influence upon the show business, the New York exchange of Famous Players-Lasky Corporation will have a remedy ready, according to Manager H. H. Buxbaum, who has proclaimed July to be Paramount month for his territory. Mr. Buxbaum's theory is that the usual falling off of business at the theatres during the summer months can be counteracted if exhibitors will make the period a special occasion for showing the best pictures which producers will have to offer.

"The idea that summer is a good time to work off poor films on the public, with indifferent patronage as the excuse, is entirely outworn. Our experience last year, when live-wire exhibitors responded to the appeal to play first-class pictures at this time, and make a good profit during these months in doing so, was convincing," he stated.

During July, Famous Players' Lasky Corporation's New York Exchange will conduct an intensive sales campaign to bring Paramount Artcraft pictures to every house in New York City and the eastern and southern part of the state covered by the exchange as well as eastern New Jersey. One of the prime objects will be to give exhibitors a chance to make up for skipped bookings and to play specially big productions that they were obliged to pass up earlier in the season because the pictures had been previously booked by another house.

Among some of the big specials which will be available for exhibitors during Paramount month, Mr. Buxbaum declared, are Cecil B. DeMille's "Male and Female," "Everywoman," "The Copperhead," George Fitzmaurice's "On with the Dance," "Treasure Island," John Barrymore in "Dr. Jekyll and Mr. Hyde," George Melford's "The Sea Wolf" and Cecil B. DeMille's "Why Change Your Wife."

"My one suggestion to aggressive exhibitors," Mr. Buxbaum said, "is to keep their theatres clean and wholesome, to have them cooled with air fans, to serve refreshing lemonade and to advertise these facts. It's a lot more cheerful to sit in a cozy, comfortable theatre watching a good picture than to stroll around the hot dusty streets in the middle of the afternoon."

His Lonely Harem.

Harry Pollard resting in his "Trotting Thru Turkey" for Pathe.

Earnings of Eastman Company for 1919 Show Increase of $4,274,219 Over 1918

INDICATIVE of the growth of the raw stock and manufacturing end of the motion picture industry, the earnings of the Eastman Kodak Company of New Jersey and its subsidiary companies, including Kodak, Limited, of England, were the greatest in the history of the concern last year, according to a report compiled by the directors for the benefit of the stockholders. The net earnings of the combined companies for 1919, after deducting war excess profits and income taxes of $6,089,692.99, totaled $18,326,188.31, as compared with the net earnings of $14,051,969.17 in 1918.

The balance sheet shows a surplus for the twelve months of $10,137,136.31 after charging off liberal amounts for depreciation and paying four quarterly dividends of 1½ per cent. on the preferred stock, and for quarterly dividends of 2½ per cent. and extra dividends amounting to 30 per cent. on the common stock.

Assets Reach $88,718,112.

Assets of the company include the huge sum of $88,718,112.58. No value is placed on the patents and good will of any of the companies, although it is recognized that these are worth probably greatly in excess of the real property of the companies.

While the earnings of the company on various lines of goods are not disclosed, it has been known for years that by far the greatest profits are made on motion picture film. With cameras and other accessories for picture-making included, the profits of the company are said to be due in a major way to the rapid expansion of the motion picture industry.

Goldwyn Founds Sales Promotion Branch to Meet Demand for Its Early Releases

BECAUSE managers of the smaller theatres have awakened to the fact that the first and second year's Goldwyn product is not too high class to be appreciated by their audiences, there has arisen a strong demand for the circulation of these pictures in communities not heretofore visited. To meet this demand, a sales promotion department has been formed as a part of the sales organization. The promotion department will devote its energies to the marketing of the early Goldwyn pictures and will prepare up-to-date advertising and exploitation campaigns to back them. New prints will be issued.

In some respects the first and second year Goldwyn pictures have a greater box office value today than at the time of their issue. An instance of this is found in Will Rogers' first picture, "Laughing Bill Hyde." At the time of its release Rogers was practically unknown to film fans, whereas today he is recognized as one of the most successful of screen comedians.

Although Mae Marsh has not been appearing on the screen lately, there can be no question about the loyalty of the following which she attracted during her career with Goldwyn in productions such as "Polly of The Circus," "Sunshine Alley," "The Cinderella Man" and "The Beloved Traitor," all numbered among the first year releases. Mabel Normand is represented by "Dodging a Million," "The Floor Below," "Joan of Plattsburg," "The Venus Model" and "Back to the Woods." Madge Kennedy is starred in "Baby Mine," "Nearly Married," "Our Little Wife," "The Danger Game," "The Fair Pretender," "The Service Star" and "Friend Husband."

Among special productions that will stand comparison with pictures being turned out today are Maxine Elliott in "Fighting Odds," Jane Cowl in "The Spreading Dawn," Rex Beach's "The Auction Block" and Mary Garden in "The Splendid Sinner" and "Thais."

Stronger still are the second year's releases which include pictures starring Tom Moore, Pauline Frederick and Geraldine Farrar. There are three Rex Beach productions, "Too Fat to Fight," "The Brand" and "The Crimson Gardenia," half a dozen Mabel Normand pictures and the same number in which Madge Kennedy is starred.

Exhibitors who have been playing to capacity with recent Mabel Normand productions, such as "Jinx" and "Pinto," will recognize the value of the comedienne's films, among them, "Sis Hopkins," "The Pest," "When Doctors Disagree" and "Upstairs." Then the second year releases include some of the most powerful of the Geraldine Farrar pictures, "The Turn of the Wheel," "The Hell Cat," "Shadows" and "The Stronger Vow."

Saturday Openings for Week Stands Will Become Popular Is Belief of Marshall Neilan

SATURDAY openings for the exhibitors running pictures in week-stand localities will become popular among exhibitors, according to Marshall Neilan, who has discussed the matter with some of the most prominent exhibitors. Such exhibitors as the Saenger Amusement Company in the South and Jensen-Von Herberg organization on the West Coast have adopted the policy of opening their shows on Saturday with notable financial results.

"I do not wish to be quoted on anything that would indicate that I am telling exhibitors how to run their business," said Mr. Neilan. "I am a producer and do not pretend to be able to give advice in connection with the exhibiting branch of the business.

"At the same time, I have often wondered why the policy of opening week-stand motion picture shows on Sunday has remained such a universal practice throughout the country. In discussing this matter with a number of prominent exhibitors I am convinced that the time is not far distant when the Sunday opening will cease to be such a fixed policy, especially in the larger cities."

In discussing the matter of Saturday openings, William A. Gueringer, assistant general manager of the Saenger Amusement Company, said: "We have found it a good stroke of business to open our week-stand houses on Saturday. There is no doubt that in many cases, a Saturday opening, similar to ours, would be impossible. At the same time, there is likewise no doubt that many Sunday openings are the result of a practice which has become universal among American exhibitors. There is no question in my mind that sooner or later many exhibitors will experiment on the Saturday opening and find it results in bigger business for the week."

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers, It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Jenny Be Good
(Mary Miles Minter—Realart)

M. P. W.—The dramatic qualities of the picture are weak—condensing of the story interest would have added punch to the drama and livened up the interest generally.

N.—A pleasing picture with many good points.

T. R.—A narrative of a simple country maiden, told in sketchy fashion with no crescendos.

W.—Very episodic and poorly subtitled production.

The Shadow of Rosalie Byrnes
(Elaine Hammerstein—Selznick)

M. P. W.—What it lacks in beautiful photography is made up by intense dramatic action and appealing sentiment.

N.—Ought to prove a good average program picture.

T. R. Fine dual character play.

W.—Good picture made from well handled dual role story.

Mrs. Temple's Telegram
(Bryant Washburn—Paramount-Artcraft)

M. P. W.—For good clean wholesome comedy you can't beat "Mrs. Temple's Telegram."

N.—Bryant Washburn is fairly successful in adapted farce.

T. R.—The picture is for laughing purposes only and is crammed with humorous situations and amusing titles.

W.—Good production and efforts of players get this over in good style,

E. H.—One of the best things Mr. Washburn has done in months and should equal if not surpass in popularity his famous "Skinner" series.

The Dancin' Fool
(Wallace Reid—Paramount-Artcraft)

M. P. W.—Serves its purpose to present a good-natured and manly-looking star dancing along a path of roses to delightful results the rest of us have to struggle for and almost never get.

N.—Some interesting moments in this frail Wallace Reid picture.

T. R.—Rich in bright comedy, clean sentiment and amusing farcical situations.

W.—Should get safely by with Wally's admirers.

E. H.—Exhibitors ought to "cash in" on The Dancin' Fool without any trouble.

Simple Souls
(Blanche Sweet—Pathe)

M. P. W.—Is a pleasant romance that will appeal of every one who has not tired of the happy ending and the honeymoon trail.

N.—Pleasing picture which should entertain. ?

T. R.—A delightful romance, delicately shaded with humor, is the essence of the picture.

W.—Unusually delightful picture; high class and distinctive.

E. H.—Differs radically from other recent productions in which Blanche Sweet has been starred and will be considered by many her best work.

The Fortune Teller
(Marjorie Rambeau—Robertson-Cole)

M. P. W.—Should prove a fine entertainment anywhere.

N.—Story of mother-love theme is nearly swamped with incident.

T. R.—Provides seven reels of excellent melodramatic entertainment and can be listed as a sterling program attraction.

W.—Unusual and generally well constructed.

The Family Honor
(King W. Vidor—First National)

M. P. W.—The production is a safe bet for the average theatre. Its appeal is wholesome.

N.—Conventional photoplay smacks of the theatre.

W.—Given a good presentation this will make profound impression.

The Deep Purple
(Miriam Cooper—Realart)

M. P. W.—Is well produced and has much general appeal.

N.—Fine adaptation of famous melodrama.

T. R.—In its stage form the play won instant success and the film version gives every promise of duplicating the hit made by the "legitimate" attraction.

W.—Fan audiences especially should like it.

The Devil's Claim
(Sessue Hayakawa—Haworth)

M. P. W.—Features Sessue Hayakawa and proves fairly entertaining.

N.—Sudden thrills and the mystic and supernatural element injected may carry the picture across.

T. R.—The love romance of Indora and the flirtatious writer is prettily developed and borders on tragedy, which, however, culminates in a "happy ending."

W.—Maintains interest fairly well.

E. H.—Though the plot is improbable it has been given a plausible turn and includes many dramatic incidents.

The Yellow Typhoon
(Anita Stewart—First National)

M. P. W.—A climactic melodrama, replete with intrigue and quick action.

N.—Anita Stewart's portrayal compensates for theatrical story.

T. R.—Should prove an excellent drawing card. It is straight melodrama of the purely sensational type.

W.—Fair entertainment.

E. H.—Contains an excellent double characterization by the star, some fine locations and sets finely photographed, a complex plot and considerable action.

Comments on Short Subjects

THIEVES' CLOTHES (Western), May 22.—A two-reel subject, written by Arthur Henry Gooden and directed by Mack V. Wright. Hoot Gibson has the role of a young ranchman who sets fire to his trousers with a cigarette. In the morning the hotel attendant furnishes him with a pair borrowed from a cattle rustler. A note in one of the pockets gets the hero into trouble, but he clears himself and wins the girl of his choice. This has a clever plot and contains humor as well as entertaining melodrama.

RANSOM (Western), May 15.—A two-reel subject, written by Harvey Gates and directed by Mack V. Wright. Hoot Gibson and Virginia Faire play the leads. The story is good in action and unfolds a typical western plot. Leonard Clapham heads what is known as the "Black Hound" band of desperadoes. They abduct a candidate for governor and demand a heavy ransom for him, but the hero and the girl lead a successful rescue party. There is the usual love story.

THE GINGHAM GIRL (Paramount).—A sprightly Mack Sennett creation, running well up to his high average for two-reel comics. Louise Fazenda is cast as a country girl who is sent to visit her Aunt Maggie in the city. She arrives, carrying a pet duck, and breaks into a fashionable reception. The duck takes a swim in the punch-bowl and there is a general shattering of the rules of etiquette, with laughable results. Aunt Maggie hates her niece until she learns that the girl has inherited a million dollars, when her hatred turns to love. This has a good comic swing and introduces just enough plot to hold the situations together nicely.

FATHER'S CLOSE SHAVE (Pathe).—A new two-rel comic, directed by Reggie Morris, featuring Johnny Ray. He plays the Irish character, Jiggs, made famous in the "Bringing Up Father" cartoons of George McManus. This subject, like its predecessor, shows great care in settings and characterization. The action swings along at a better comedy gait, and there are some strong humorous moments. The subject promises well for the series, although there is a little conscious posing at times. The Palm Beach scenes are decidedly attractive and these alone will do much to carry the number. Margaret Fitzroy is in the supporting cast.

MERELY A MAID (Rolin-Pathe).—A one-reel comic subject, featuring Beatrice La Plante, who plays the role of maid to a naughty society girl. The latter's lover takes a liking to the maid and a riot follows during a dance. After a free-for-all mixup among the guests, the maid flees, or rather is carried away, by her admirer in an automobile. This is conventional in plot, but will appeal to those who like knockabout situations and plenty of "jazzy" action.

MY SALOMY LIONS (Century), May 26.—A two-reel comic, directed by Fred C. Fishback. Billy Engel, Merta Sterling and others appear. Merta is cast as "Fatemma" in the harem scenes, a part well suited to her robust figure. This pictures the adventures of a tourist and his wife, who are made prisoners in Turkey. Loose lions furnish much of the entertainment, and a bed full of babies is another amusing feature. The subject as a whole measures well up to the average and has some new business that will appeal.

NOTHING BUT GIRLS (Fox).—A laughable Mutt and Jeff subject, in which Mutt goes to a girls' gymnasium to see his lady fair. Jeff, not to be outdonefi disguises himself as an old gentleman and follows. Some interesting mix-ups occur.

PRIVATE DETECTIVES (Fox).—Mutt and Jeff run strong in this animated subject. They attend the Brainless & Ruthless school of sleuths and learn some weird methods of detecting criminals. Mutt becomes so efficient that he receives a bribe of $5,000 to stay off a black hand case.

FRESH FROM THE CITY (Paramount-Sennett).—This is an amusing farce in which the daughter of a restaurant keeper is wooed by a city guy. The lifting of the mortgage and the introduction of a cabaret places the restaurant on a paying basis. Not satisfied with what he has got, the old man gets up a scheme to sell some land on the strength of an oil deposit and proceeds to pour kerosene into a pool. The trick is later turned on himself when the other party fakes a gusher, and the old man buys back at a price that ruins him. Some very funny side play has been injected into this comedy.

SHOULD DUMMIES WED? (Sunshine).—An entertaining slapstick comedy, containing a lot of funny by-play with dummies and a coat of mail, safe robbing, the wanton breaking of goods in the pawnbroker's shop and the final funny stunt in which the hero substitutes for a dummy and takes to the trail when he sees a procession of bathing girls.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

THE other night I occupied a seat in a Broadway theatre and witnessed a stage play that is now in the second year of its run. The theatre was filled with an audience that gave every indication of being thoroughly entertained by the performance. When first produced the piece was slated by practically every newspaper critic in New York. According to their verdict the sooner it was carted off to the storehouse the better for the public and the purse of the manager. But the public is in the habit of doing its own thinking. Having read the reviews over its coffee and rolls the next morning after the opening, and noted the name of the star and the unusual nature of the plot, it concluded to take a chance on the show, and it has kept on taking a chance, six nights and two matinees a week, straight through one season and well into another.

The critics were right when they accused the play of being a piece of tailor made fustian, in which the characters neither speak nor act like human beings. It is mostly bunk, with this saving qualification: it is entertaining bunk, made so by the cleverness of the men who put it together and the skill of the actors who put it over the footlights.

It is not difficult to account for the entertaining qualities in the play itself: The subject matter is without offense, there are many incidents that are intended to appeal to the finer feelings of an audience and there is a deal of comedy material scattered through the play. And there is no question about the way the audiences enjoy the performance. It was fashioned by two theatrical tailors, but they were journeymen who knew their business. Only men of the theatre who understood the particular portion of the public they were catering to and knew how to construct a play that would meet the taste of said portion could have turned the trick. Nothing has been left to chance; not one twist or turn of plot or dialogue is in the nature of an experiment. Just so long as the public continues to evince a healthful interest in this grade of theatrical merchandise, it will be offered for sale. A man buys the hat and the coat that suits his fancy, and he cannot see why he should not buy his entertainment in the same way. Neither do the successful producers of this class of entertainment know any good reason why they should not supply the demand.

It is common knowledge that the same conditions exist in the moving picture industry. Much of the adverse criticism that is aimed against the product of the screen comes no nearer to estimating correctly the taste of the public. In the campaign for better pictures that is steadily gaining headway it will be interesting to learn how much weight the advocates of nothing but the intellectual drama will exert in the matter. Pictures that receive either lukewarm praise or downright condemnation from all sorts of critics are continually and perversely piling up large returns. Are the men and women who willingly pay in their money at the box office when these pictures are shown, to be rebuked for not preferring pictures of a higher grade?

WEITZEL.

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"No. 99"

Hodkinson Presents J. Warren Kerrigan in a Live Story of High Suspense.

Reviewed by Louis Reeves Harrison.

NO 99" shows clearly how intensely interesting one good situation can be made by using motion-picture methods instead of those of the novel, or the stage play, unadjusted to meet screen conditions. The Hodkinson product excites curiosity as to the outcome from the opening picture and holds it throughout nearly all of the swiftly flying scenes. There is only one line of action and no deviation from it. All that is of importance occurs in one place, and the time occupied is that of a week's end at a country house. Live stuff! The situation, that of the convict and the lady, has been used before, but this time it is given zip by fine constructive methods, every moment one of suspense until the leading characters begin to smile toward the end of a serious complication and belittle it by doing so. But for that smirking reassurance toward the conclusion, "No. 99" would be a corker straight through. As it is, interest is held so tight for more than four reels that they pass with the seeming rapidity of two.

J. Warren Kerrigan when in action, not while gazing soulfully at the camera, is a very capable actor of the manly type. His work is generally good, but the fine grouping of other splendid types, especially Fritzi Brunette as the lady and Emmett King, R. D. McLean and Charles Arling, is largely responsible for tense story interest. The entire company works as a harmonious unit, to the credit of their intelligence and that of the directing spirit. With clean and clear workmanship in all departments, the picture can be safely valued as a fine entertainment.

Cast.

Arthur Penryn.....J. Warren Kerrigan
Cynthia Vivian.....Fritzi Brunette
Compton Vivian.....Emmett King
Joe Brandt.....Charles Arline
Mrs. Vivian.....Kathleen Kerrigan
Stephen Schuyler.....John Steppling
Renee Etherington.....Lila Leslie
Judge Ellicott.....R. D. McLean

Story by Wyndham Martin.
Directed by Ernest C. Warde.
Length, Five Reels.

The Story.

"Convict 99," Arthur Penryn, escapes from prison and flees in a stolen auto during a winter night until pursuit becomes close. He drives into the snow-covered grounds of a country place and accidentally into a lake, the car sinking out of sight through the ice. He swims ashore and finds his way into the house where a week-end party is gathered. Into the chamber of Cynthia Vivian he steals, a curtain wrapped about his convict suit and, when discovered by the young lady, pleads for a chance to go free and demonstrate his innocence of the crime for which he was unjustly convicted.

Her sympathies once alive, she assists him with an absent brother's clothes until he appears among the guests as young Valentine, an eccentric chum of her brother's. Among the guests he finds the man who had him framed and discovers a clue leading straight to freedom. But the guests are thrown into a state of excitement by the appearance of prison guards, who have traced the car to the Vivian house. Penryn faces them boldly and escapes suspicion for the moment, only to be recognized by one of the guests later on.

He has hardly found his way out of one peril before another threatens. The unexpected appearance of the man he is impersonating makes it necessary for Penryn to kidnap the intoxicated youth and lock him up in the garage, where he is put to bed with the convict's suit at his side. Then comes Cynthia's brother, only to be steered away. Together, Penryn and Cynthia work in harmony until evidence is secured against a real criminal, when they discover that their romantic adventures have brought about a tender feeling whose end will be one of lasting happiness for both.

Program and Exploitation Catchlines: His Number Was 99—He Escaped From Prison and the First Place of Shelter Was at A Week-end House Party—He Claimed to the Hostess That He Was Innocent—Was He? See J. Warren Kerrigan in This Drama of Suspense.

See J. Warren Kerrigan in the Role of An Escaped Convict—He Was "Framed" and Immediately After His Escape From the Prison He Meets Up With the Man Who "Framed" Him—See How He Is Freed.

A Lively Story With An Abundance of Suspense—A New Role for J. Warren Kerrigan.

Exploitation Angles: Bang away on Kerrigan and then work on the story angle with a statement of the foundation of the story, stopping when you have gained interest as to what happens. You can use a street man in convict dress with a large 99 painted front and back and you can get much out of the numbers used as teasers in the paper, chalked on the sidewalk or other conspicuous places or with tags with simply the number on tied to autos and doorknobs.

"Forbidden Trails"

New Five-Reel Fox Release Features Buck Jones In Exciting Western Melodrama.

Reviewed by Robert C. McElravy.

A CONSISTENT Western story of good dramatic structure, punctuated at intervals by big melodramatic incidents, is found in this new Fox release, "Forbidden Trails," which features Buck Jones. The offering if anything gives a better idea of Buck's readiness in the saddle or on foot than did "The Last Straw," in which he previously appeared. He is an acquisition to the band of Western heroes to be reckoned with.

A train robbery, always an interesting event when well pictured, occurs early in this story. It is staged in a novel way and with more convincing realism than usual. The band of train robbers has stationed one man to each passenger coach

less than a super-brute, ruthless to those in his power, and his tragic end is welcomed with relief. The experience of a woman and a real man cast accidentally into his power teaches her the folly of her longing for the attentions of a cave man.

Noah Beery, as "The Sea Wolf," is superb in his beastial exhibitions of physical power as a dominating force. Well matched are James Gordon as "Death" Larsen, Raymond Hatton as Mugridge, and all the other male characters aboard the "Hell Ship." Tom Forman and Mabel Julienne Scott act their parts with dignity and intelligence, but the greatest impress of the play lies in scenic effects and direction of the highest order. It is an impressive offering and, as presented at the Rivoli, it will hold almost any audience spellbound to the end.

Cast.

The Sea Wolf.....Noah Beery
Maud Zrewster.....Mabel Julienne Scott
Humphrey Van Weyden.....Tom Forman
Thomas Mugridge.....Raymond Hatton
George Leach.....Eddie Sutherland
Black Harris.....Walter Long
"Death" Larsen.....James Gordon
Johnson.....Fred Huntley

Scenario by W. M. Ritchey.
Directed by George Melford.
Length, 6,797 Feet.

The Story.

"The Sea Wolf" is sailing for a sealing cruise with a motly crew when he picks up young Van Weyden and his fiance, Maud Brewster, from the sea. They implore him to send them ashore, but he is short-handed and impressed with the girl. He puts Van at work as a cabin boy under a degenerate cook, and the young fellow is degraded in every way before a sweetheart who has professed an admiration for men of great physical strength. She gets an example of it in "The Sea Wolf." In single encounters he easily disposes of an antagonist, and that means nearly every member of his brutalized crew. When they all mutiny and attempt to kill him. He emerges from the mass of would-be murderers, bloody and triumphant, master of the situation by physical strength and courage alone.

Even when thrown overboard, "The Sea Wolf" manages to catch the log and return, but he loses his mate and Van is promoted as about the only man he can trust. Van uses his new position to escape with Maud and one sailor in a small boat well provisioned.

After storm, privations and the tragic loss of the member of the crew who accompanied them, the young people land on an island and manage to exist until a wreck drifts in. It is that of the "Hell Ship," the Sea Wolf aboard and blind. All alone he has managed to survive, and he is to be dreaded in spite of his affliction. When death at last claims him, he makes one more vindictive effort, then yields. The young people sail on the wreck until they are picked up by a cruiser, the girl thoroughly cured of her false ideal, happy to be with a real man, who can be counted on for her security and happiness.

Program and Exploitation Catchlines: Stand Back—I'm Boss o' This Ship—Might's Right! Stand Back! Wolf Was His Name and He Was a Burly Brute of the Sea—See Him in "The Sea Wolf," One of the Most Thrilling Sea Stories.

"The Sea Wolf"—See the Big Liner Smash Through the Crowded Ferry Boat—The Mutiny on the "Ghost" and the Mad Battle of Sailors—The Duel in the Ship's Cabin with the Prize a Girl—All in This Stirring Story of the Perils and Passions at Sea.

His Was the Great Creed of Violence—Theirs Was the Creed of Love—He Had the Might and He Said Right Hell! Might Is Right Here—Which Won in the End?

Exploitation Angles: Don't permit your patrons to confuse this with the Bosworth version of the story, made some years ago. If the latter played your house or town be careful to establish this. Play up Beery, who has won his stellar spurs by good work, and connect with London through bookstore hook-ups and in your newspaper work, but always use some such line as "The 1920 Version" and underline the date.

Lines of "Romance."
Doris Keane seen here in "Romance," an United Artists' production, with Director Chet Withey.

"The Great Shadow"

Tyrone Power in a Labor Strike Story Released by Republic.

Reviewed by M. A. Malaney.

THE GREAT SHADOW" is Bolshevism. This picture is one showing the conflict of capital and labor since the war ended, as it has been fostered secretly by alien Bolshevists.

There is a great lack of heart interest. The love affair between a secret service man and the daughter of a shipyard owner is but a minor incident. As a solution of labor troubles, a plan for an armistice between capital and labor for one year is offered.

The picture is excellent as propaganda against industrial unrest and the forces of Bolshevism. It will please audiences made up of those who depend for their bread and butter on work. It lacks something in entertainment value, but the melodramatic climaxes and spectacular scenes will make up for this.

The cast is high calibre. Tyrone Power is starred. He is the honest labor leader, always looking out for the good of his men. Donald Hall is the capitalist who is in sympathy with the reasonable demands of his men, but who is opposed by other members of the company. Dorothy Bernard is his daughter. All of the players handle themselves in a way that is conspicuous.

Cast.

Jim McDonald.....Tyrone Power
Donald Alexander.....Donald Hall
Elsie Alexander.....Dorothy Bernard
Bob Sherwood.....John Rutherford
Klimoff.....Louis Sterne
Greek Leader.....E. Emerson
Frank Shea.....E. Hornbostell

Directed by Harry Knowles.
Length about 5,800 feet.

The Story.

A great shipbuilding plant is striving to ward off anarchistic propaganda, which is being forced into the union by Klimoff, leader of a band of Russian Reds. Jim McDonald, foreman, is also the head of the union. The Reds want to plunge the country into a general strike.

Contrasted with the happiness in the home of McDonald, who is a widower with a little daughter, is the gathering of the Bolshevists, planning to wreck the government and society, by poisoning the mind of organized labor. The steady growth of their propaganda sweeps away the protests of McDonald and the strike is called. Its results are immediately apparent. McDonald's daughter is knocked down and killed by a team of runaway horses, abandoned by their striking driver. Incendiarism and sabotage follow.

The daughter of the shipbuilder, Alexander is kidnapped by the Red plotters, but is rescued by her sweetheart, Bob Sherwood, a secret service agent, who helps to capture the agitators. One of the Reds calls a meeting of the strikers, seizes the American flag and threatens to trample it. McDonald knocks him down, and sways the meeting away from the Red. Finally public spirit is so wrought up that an armistice between capital and labor providing no strikes for twelve months is arranged. The strikers see they have been tools of the Bolshevists and peace again reigns.

Program and Exploitation Catchlines: He Was a Shadow Chaser. A Great Shadow Hung Over His Country and He Chased It Away.

Ever Hear of a Shadow Chaser. There Are a lot of Them in Your Town.

He Shadowed the Great Shadow and Helped to Remove It From the Nation.

What Will Eliminate Labor Troubles. "The Great Shadow" Provides the Answer.

Exploitation Angles: There are two ways to exploit this picture and make a success of it. One is to make a mystery of it. Talk about "The Great Shadow," but let them guess what it is. Say as much as you can about the story, but don't give it away. They will find out when they see it that "The Great Shadow" is a topic on everybody's mind.

The other and better way is to enlist the cooperation of labor union leaders. The picture surely will appeal to them as it presents to the public the inside facts about what these leaders have to contend with every day—the silent forces of Bolshevism that are creating unrest in the ranks of the unions.

"The Path She Chose"

Anne Cornwall Is Especially Attractive in Story of Girl's Successful Fight on the Straight Path.

Reviewed by Margaret I. MacDonald.

THE Universal Film Manufacturing Company's adaptation of "The Path She Chose," a story by Ida M. Tarbell, is not only entertaining in character, but it is also morally correct. It is well made and suited to any audience, child or adult. The star, Anne Cornwall, has an intelligent conception of the part she plays and is exceptionally well cast in the role of a young woman reared in a home of unsound principles who struck out for herself, with faith in her own ability to make her way in a respectable manner among respectable people. There is a wealth of human interest in the picture and its dramatic situations are well taken care of. There is a pleasing lack of the unclean and a decided tendency toward the acclaim of wholesome sentiments and right living. The picture has also its comedy moments and is an all around good box office attraction.

Cast.

Virginia .....Anne Cornwall
Father .....J. Farrell McDonald
Sister .....Claire Anderson
Marie .....Dagmar Godowsky
Tess .....Kathleen O'Connor
Parker .....Edward Coxen

Story by Ida M. Tarbell.
Scenario by Doris Schroeder.
Direction by Philip Rosen.
Length, Five Reels.

The Story.

The story of "The Pathe She Chose" has for its heroine a young girl whose early life has been associated with criminals. One day when her sister, also young and pretty, decides to leave home to tread the primrose path, she resolves to go the other road. Stealing away, she walks all day, and finally seeks lodging in a respectable boarding house. After several days she lands a job and through her sincerity and efficiency becomes manager of her department.

When her youthful employer has fallen in love with her, and the romance is at its most rapid stage of development, her brother, a ne'er-do-well, discovers her through her sister, who she has found doing duty among

the scrubwomen, and of whom she has assumed the guardianship. The lies which he tells her employer almost are a success, when the brother reveals his real personality as they are about to leave the building. He is knocked down and soundly thrashed by his sister's fiance, and once again the girl finds herself on steady ground on the path of right living which she chose.

Program and Exploitation Catchlines:

She Broke Away from the Criminal Haunts and Was Making Good Headway When Her Ill-Tempered Brother Appeared and Made Her an Undesirable in Her Employer's Eyes—But Her Good Name Was Saved—See How in "The Path She Chose."

Anne Cornwell in an Appealing Story Which Shows How a Girl Can Make a Good Name for Herself and Keep It if She Tries Hard Enough.

Story of an Honest Girl Who Won Success After Going Through Many Trying Episodes.

Exploitation Angles: Play this up as a human interest picture with a strong cast. Make your drive on all classes of patrons. It should be possible to get some presswork for Miss Tarbell, whose life of Lincoln and history of the Standard Oil Company are enduring literature. She is not so well known as a fiction writer, but you can sell her personality if you work it right.

"A Lady in Love"

Paramount Presents Ethel Clayton in a Pleasing Light Comedy by Harriet Ford and Caroline Duer.

Reviewed by Louis Reeves Harrison.

A LADY IN LOVE" is a lady with whom love is a modern obsession. She is so powerfully influenced by it that the man does not count particularly. The main thing is to get a man for the sake of love. On this account she takes the first supposedly available one that comes along and gets herself into all sorts of difficulties through not looking up his standing in some matrimonial Bradstreet or Dun. When the right one comes along she is on pins and needles to hold him, while keeping him at arm's length and extricating herself from entanglements with the first one. Such is the theme, and it is not only thoroughly feminine, but as thoroughly enjoyable. It is a woman's play destined to please women and intelligent men. The cave man of masculine bluff and mush might not like it because the hero is simply a plain common-sense fellow who does not attempt to carry the lady off her feet.

Ethel Clayton is delightful as the lady in love. This is especially true in scenes where she keeps the man she wants perpetually guessing, attracting skilfully, with due regard for the danger of arousing the brute. She permits us to observe the practical workings of an intelligent girl's campaign for a husband. She uses all the little "ways" employed by women to entrap and make fools of the men, whether for marriage or not. She is admirably supported by a live cast. The scenario by Alice Eyton and direction by Walter Edwards are without flaw. Taken altogether, "A Lady in Love," as presented at the Rialto, is a bang-up light comedy, suited to any audience not absolutely primitive.

Cast.

Barbara .....Ethel Clayton
Brent .....Harrison Ford
Burton Sedgewick.....Boyd Irwin
George Sedgewick.....Ernest Joy
Clara Sedgewick.....Elsa Lorimer
Gilbert Rhodes.....C. H. Geldart
Anna .....Ernee Goodleigh
Mrs. Sedgewick.....Frances Raymond
Story by Harriet Ford and Caroline Duer.
Directed by Walter Edwards.
Scenario by Alice Eyton.
Length, Five Reels.

The Story.

"A Lady in Love" is Barbara when she elopes from a convent with Burton Sedgewick, degenerate brother of her guardian. She discovers before the marriage is consummated that he has a wife and little child. He disappears. She takes the wife and child to her guardian and explains things. Even if the first marriage was of doubtful legality, the child makes it of greater importance. Guardian George Sedgwick advises immediate divorce proceedings. Barbara carelessly allows matters to stand until she meets Brent, the man she wants, when he enters her room in search of a burglar. She conceals from him during the courtship that she is in a tangled situation and goes on a second visit to her guardian, this time insisting on a divorce. He sends for his lawyer, who turns out to be Brent. From that moment Barbara is on tenterhooks to keep Brent enslaved and at a distance until she can get rid of her supposed husband.

The riddle is solved through a foolish escapade of the guardian's wife. The latter goes to keep an appointment with a scoundrel in his apartment, but Barbara is before here to save the situation, and does so. At the apartment, somewhat intoxicated, is Burton, the man she married. Through his carelessness she gets possession of evidence showing that his marriage with the mother of his child is legal. Brent has followed her without loss of faith. Indeed, he has suspected the complication and aids in solving it at the end. Barbara is still a lady in love, but this time it is with a man worth while, and, at last, she is free to make that love endure in marriage.

Program and Exploitation Catchlines: She Was a Girl That Lost Her Heart When She Was Under the Impression She Had Found the Greatest Thing in the World—But Then She Discovered the Man She Had Eloped with Was Another Woman's Husband—A Genuine Love Story with Ethel Clayton.

Her Girlish Infatuation Led Her Into Marriage with a Man Who Led a Double Life—What Happened When She Made the Discovery?—See "A Lady in Love."

This Might Be Leap Year, But Ethel Clayton Leaped Too Quickly—Yes, Much Too Soon—She Was in Love with Love and Was in Such a Hurry That She Married a Married Man—See "A Lady in Love."

Exploitation Angles: Play up Miss Clayton and go on to tear things loose on the story. Tell the girls the here is their chance to take a post graduate course in love making. Tell the men they can here get the lowdown on how they were—or maye be—caught. Invite married men to a post-mortem and bachelors for an awful warning.

"Empty Arms"

Gail Kane Plays Role of Woman Who Tried to Avoid Duties of Motherhood in Photoplay Libraries, Inc., Production.

Reviewed by Margaret I. MacDonald.

A SUCCESSFUL selling campaign of the motherhood film, "Empty Arms," which is being handled by the Photoplay Libraries, Inc., has been waged for the past few months. From the excellent results obtained by the salesmen of the film, it is judged that it is one of the most satisfactory of the state rights pictures.

Gail Kane plays the feminine lead and does excellent work in a difficult role. The production is of a sensational nature and will appeal to a certain class of audience. The picture is cleverly constructed and is played by a competent cast, all of whom are well able to portray the characters allotted to them.

Cast.

Diane Summers.....Gail Kane
Bruce Gordon.....Thurston Hall
Philip Darnton.....J. Herbert Frank
Frances Kingsley.....Irene Blackwell
Randolph Hayes.....Warren Chandler
Gregory Summers.....Howard Truesdell
Story by Willard King Bradley.
Direction by Frank Reicher.
A Park-Whiteside Production.
Length, Five Reels.

The Story.

The story of "Empty Arms" has for its principal feminine character Diane Summers, who hesitates to give her promise of marriage to her lover, Bruce Gordon, because she is unwilling to become a mother. The reading of literature on the subject of motherhood, and the fact that her mother and a dear friend have both died under such circumstances, has imbedded a fear in her mind which she is unable to overcome. Finally, after much persuasion on the part of her lover, she agrees to marry him on a basis of friendship, the carrying out of which agreement is the cause of unhappiness.

After several months Gordon goes to his ranch in the West, and while he is away his wife is called to visit a friend who has lived with and posed as the wife of Philip Darnton, a libertine. This woman has become a mother and has been cast off by Darnton. Later a visit to a mysterious room on the upper floor of her home by Diane, the key of which has been given her by her husband on his departure, reveals a fully equipped nursery, which has been prepared by Gordon previous to their marriage. Under the influence of what she has seen, both in the humble home of the happy though unprotected mother and in the empty nursery in her own home, she starts on a journey to her husband's ranch.

The train on which she is riding is wrecked and she is taken to the home of Philip Darnton, where the appearance of her husband on the scene saves her from assault by Darnton. The scene then shifts three or four years hence to a scene in the nursery where two children are being cared for by Diane.

Program and Exploitation Catchlines:

Sensational Story of a Woman Who Tried to Avoid Motherhood.

Gail Kane in a Dramatic Production Dealing with Motherhood.

See "Empty Arms," with Gail Kane—An Inspiring Story of Motherhood.

Exploitation Angles: Play up Miss Kane and advertise it frankly for what it is—a propaganda for motherhood. Keep the ultra-righteous away and the rest of your patrons will probably find the story to their liking. Avoid sensational advertising and work chiefly through newspapers or throwaways and posters.

"The Desert Scorpion"

Empire State Film Story of Cattlemen and Sheepherders in Conflict, Featuring Edmund F. Cobb.

Reviewed by Louis Reeves Harrison.

THE Desert Scorpion" is the story of a man who is driven by injustice to become a holdup expert of the plains. In a general way it is along the familiar lines of the old cowboy stories of the dime-novel type which appeared during the days of one-reel productions. There is much riding of horsemen over dusty roads, a cattle stampede, the falsely accused hero, some rescues and some burning shacks. The star is not remarkable, and his support inadequate. There is little psychology, the characters being moved about amid settings all-to-obviously put up with small regard for the illusion of reality. The story itself is not a bad one—the handling and typing is largely at fault. Only a fair state-right proposition.

Cast.

The Sheepherder.....Edmund F. Cobb
The Cattle King.....Claire Hatton
The Daughter.....Vida Johnson
The Sheriff.....Otis Thayer
Director, Otis Thayer.
Length, Five Reels.

The Story.

The Sheepherder has no intention of becoming a "Desert Scorpion" when he and his followers settle on land claimed by the cattlemen. They are warned to move on and, failing to do so, a feud is started which results in the ruthless burning of the sheepherder's home. There is an honest sheriff, and he knows all this is the work of the cattlemen, but he is prejudiced against the sheepherder, who is falsely accused of ruining the sheriff's daughter. The sheepherder has been in love with the cattle king's daughter, but, when she turns against him and decides to marry a villainous "Easterner," the sheepherder decides to set his face against law and order and against cattlemen in particular. He robs the cattle king's bank of

eighteen thousand dollars to reimburse the sheepherders for their losses.

When the cattle king's daughter is about to wed the villainous easterner, the sheepherder holds up the express wagon carrying her bridal bouquet. This he takes to the sheriff's daughter, who has sought refuge in his cabin. The unfortunate girl is about to become a mother. The sheepherder rides to where the wedding of the cattle king's daughter is about to take place and holds up the assembled guests. He steals away the bride and carries her off to nurse the sick girl. They are traced, and there and then all is revealed.

It is the villainous easterner who ruined the girl. The sheepherder is cleared, even of robbing the bank—it was just repayment for homes burned and property restored. The cattle king's daughter now turns to the sheepherder, and the minister is recalled to perform a service between them.

Program and Exploitation Catchlines: Gripping Story of the Conflict Between Cattlemen and Sheepherders.

The Sheepherders Settled on Land Claimed by the Cattlemen—They Are Told to Move and When They Refuse a Feud Is Started—This Causes Many Outbreaks Which Furnishes Thrill After Thrill.

See the Spectacular Riding—The Cattle Stampede—Many Thrilling Rescues and the Burning of the Shacks in "The Desert Scorpion"—The Story of the Feud Between the Sheepherders and the Cattlemen.

Exploitation Angles: There seem to be no good points of contact on this story. It will please the many who like this type, but if overboomed it will disappoint. It is best to go lightly.

"Romance"

One of the Most Successful and Inspiring Love Stories That Has Ever Been Presented on the Screen.

A COMPLETE review of "Romance," which is being released by the United Artists Corporation, and which stars Doris Keane, will be found on page 1195 of this issue. The story appears below.

Cast.

Rita Cavallini.....Doris Keane
Tom Armstrong.....Basil Sydney
Cornelias Van Tuyl.....Norman Trevor
Susan Van Tuyl.....Betty Ross Clarke
Miss Armstrong.....Amelia Summerville
Mr. Livingstone.....A. J. Herbert
Vanucci .....Gilda Varesi
Beppo .....John Davidson

In Prologue.

Bishop Armstrong.....Basil Sydney
Suzette Armstrong.....June Ellen Terry
Harry Armstrong.....Arthur Rankin
Marion Ward.....Vangie Valentine

Adapted from Play by Edward Sheldon.
Directed by Chet Withey.
Length, Seven Reels.

The Story.

In the beginning of the story a young man of today, who has made up his mind to marry an actress, comes to ask the consent of his uncle, who is the Bishop of New York. When the old man endeavors to dissuade him from his purpose, the youth accuses him of having forgotten what it is to be young and eagerly in love. Thereupon the Bishop leans back in his armchair by the fire and tells the story of his own love, over forty years before for the famous opera singer, Cavallini. At the conclusion of this recital of the old romance, the young man insists that he is more than ever determined to marry the woman he has chosen; and the Bishop awakened to sympathy by his own pathetic recollection, finally consents and gives the youth his blessings.

It is at a soiree in the lower Fifth avenue mansion of a wealthy merchant that the young rector first lays eyes upon La Cavallini. He falls in love with her at once and she rallies him for his guilelessness; but during the course of a very short period that follows she learns to love this innocent young man, with a love that she had never felt before. Therefore when he asks her to marry him, she cannot help confessing to him that her past life has been unchaste. He believes so deeply in her inherent purity that he is willing to forgive the errors of youth; and he is still urging her eagerly to be his wife when he discovers that she has recently been the mistress of the wealthy merchant. The merchant has been his best friend and this blow breaks the heart of the young rector. Then, late at night, he goes to her apartment with the purpose of saving her soul.

But, although he knows it not, her soul has already risen high above his reach, on the wings of the great love that he has taught her. He exhorts her to repent and then, amazed by the terrible and thrilling nearness of her, he breaks down and takes her into his arms. He implores her to surrender herself to his passion, but she loves him like an angel mothering a child, and sends him away from her forever.

Program and Exploitation Catchlines: The Most Beautiful Love Story Ever Told—An Excellent Adaptation of Edward Sheldon's Famous Stage Play with Emotional Doris Keane as the Star.

What Is Love? What Do You Think Love Really Is?—See Beautiful Doris Keane in "Romance" and Get a Better Understanding of What Love Is.

No Matter How Old You Are, There Is Still a Spark of Romance Burning in Your Breast—Intense Love Drama with a Most Appealing Theme—That's "Romance" with Doris Keane as the Star.

Story of a Young Rector Who Falls Madly in Love with Cavalinni An Opera Singer—His Mad Infatuation Spurs Him On—Around This Is Built One of the Most Beautiful Love Stories of All Time—See Doris Keane as Cavallini, the Beautiful, Dashing Singer.

Exploitation Angles: Possibly there are some who do not recall the success of the stage play, but it was one of the outstanding hits of the written drama and you should be able to hook up with past popularity, particularly as you can announce the original star. There is a cast of favorites, who should be mentioned in your advertising, and an effort should be made to reach all who have seen the stage play. Don't try circus methods. Just advertise largely and with dignity.

"TheCourage of MargeO'Doone"

Albert E. Smith Presents Vitagraph Production Telling Powerful Northwest Story.

Reviewed by Robert C. McElravy.

A BEAUTIFUL story, located in the snow-clad regions of the great Northwest, which piles one real thrill upon another, is found in "The Courage of Marge O'Doone." The subject is a screen adaptation of a story by James Oliver Curwood and has been directed in forcible style by David Smith. It makes on the whole a worthy companion to "The River's End," a story by the same author.

The snow settings give a fine atmosphere to the narrative and quickly carry the spectator out of his everyday surroundings. Dog teams and sledges are in evidence all through the piece. One of the effective points of the production is the manner in which it makes use of animals, large and small, as a consistent feature of the plot, with the inevitable appeal to the spectator. The heroine's full-grown, pet bear is something of a novelty, and there is altogether a genuine wildness about the events occurring in the final reels. A weird and uncanny effect has been achieved, without in any sense being depressing. Instead, the action stirs the blood mightily at certain big melodramatic moments. The bear fight is a strong feature.

Pauline Starke does something quite unusual in her portrayal of Marge, conveying a full sense of her mountain shyness, underlying which is a native fierceness and a complete ability to look out for herself. David Raine, as portrayed by Niles Welch, is a sympathetic and likable hero. The characters of Michael O'Doone and his wife are in excellent hands and there are two most hateable villains.

As a whole "The Courage of Marge O'Doone" is an outdoor subject of first rank, carrying an appealing story and abundantly supplied with suspenseful melodramatic moments.

Cast.

Marge O'Doone.....Pauline Starke
David Raine.....Niles Welch
Michael O'Doone.....George Stanley
Brokaw .....Jack Curtis
Hauck .....William Dyer
Tavish .....Boris Karloff
Margaret O'Doone.....Billie Bennett
Mukoki .....James O'Neill
Tarra, the grizzly bear; Baree, the outlaw dog.

Story by James Oliver Curwood.
Scenario by H. H. Bradbury.
Directed by David Smith.
Length, 6,500 Feet.

The Story.

Michael O'Doone and his wife and daughter, Marge, live in a cabin in the great Northwest. One day, when the earth is clothed in a heavy fall of snow, Michael is called to the home of a friendly Indian to help care for a sick member of the tribe. On the trip Michael meets with a bad slide down the side of a cliff and is laid up for some time thereafter.

During the absence of her husband Mrs. O'Doone and her infant daughter are carried away by Buck Tavish, a trapper who has long admired Michael's wife. Mrs. O'Doone has temporarily lost her reason in her anxiety over her husband's prolonged absence. She recovers her mental forces after reaching Tavish's cabin and flees in search of Michael, leaving the child behind. All three become separated for a long period of years.

The hero, David Raine, finds a photograph of a girl left on the train by a woman passenger. He is on his way into the Northwest. He takes the photograph and determines to find the girl, following an inscription on the back giving certain instructions. She is some 1,500 miles further north. He journeys part way in company with a man known as Father Roland, an individual who is not a priest, but who spends his days in helping others, owing to some great suffering of his own.

David eventually finds the girl, whose name is Marge O'Doone. He brings her back to Father Roland's cabin, after a series of extraordinary adventures. Father Roland turns out to be Michael O'Doone, the girl's father, and to complete the happy reunion the mother appears at the cabin after her long search.

Program and Exploitation Catchlines: She Fled from One Man Into the Arms of Another—Did He Take Her Back to the Old Degrading Haunts and Make Her Fight All Over Again for Her Freedom? See "The Courage of Marge O'Doone" for This Compelling Story of the North.

What Would You Think of Brutes That Would Start Two Grizzly Bears Fighting in Order to Frighten a Young Girl and Thereby Place Her in Their Power?—Does the Girl Remain Under Their Spell? This Is Answered in "The Courage of Marge O'Doone," from the Story

A Ferocious Dog and a Trained Bear Save the Lives of a Youth and a Fair Maiden—A Ferocious Battle of Grizzlies—Beautiful Snow Scenes of the Far North and Many Other Attractions in "The Courage of Marge O'Doone"—From the Gripping Story by James Oliver Curwood.

Exploitation Angles: Play up the leads and hook up with the other Curwood successes. This is your best bet. Supplementing the press book stunts, have cards printed on one side "Sakewawin," using bold type. On the other give the definition and an advertisement for the play. Used ten days in advance, these will work very effectively.

"The Flapper"

Selznick Presents Olive Thomas in a Bright Comedy of Romantic Girlhood.

Reviewed by Louis Reeves Harrison.

LIGHT as a snowflake in theme and treatment, "The Flapper" is exceptionally bright in character-revealing subtitles which will bring quick laughter among spectators blessed with the saving grace of our people a sense of humor. "The Flapper" is no old, creaking vehicle for a star to ride in—it is a genuine screen comedy able to stand on its own merits. It humor is delicately of the kind that establishes our common humanity, revealing those little human weaknesses we sympa-

thetically recognize as having been our own once upon a time.

Able direction adds considerably to the general charm, though there is apparently too much use of unnecessary scenes, but they contribute satisfactorily to the atmosphere of reality and counterbalance some extravagance of action. Miss Thomas gives a highly intelligent interpretation of her role as a "flapper," a youngster trying to appear mature and experienced. In full appreciation of its meaning, she plays the part as if she loved it. Her enthusiasm and pleasing personality are big factors. Elaborate ensembles handsomely staged complete the sum of values, until "The Flapper" must be ranked very high as an amusing entertainment.

Cast.

Ginger King.....Olive Thomas
Senator King.....Warren Cook
Bill Forbes.....Theo. Westman
Hortense .....Katherine Johnston
Tom Morgan.....Arthur Houseman

Story by Francis Marion.
Directed by Alan Crosland.
Length, Five Reels.

The Story.

"The Flapper" is Ginger King, small-town girl of sixteen, who detests its narrow environment and rebels against the restrictions of a fashionable school. She longs for romantic adventure and gets it on a runaway sleigh-ride with a boy she kows at a neighboring military school. His horse bolts and she is tossed into a snowdrift. She is picked up later by interesting Richard Channing. To impress him that she is no mere chit, she makes a date to meet him at a country club dance. She keeps it in an improvised toilet and by hiring a man to draw her there on a sled. She is discovered and brought back ignominiously, after an appetizing taste of "life."

There is no holding Ginger after this experience. During her vacation, on her way home, she encounters two crooks who have cleaned boarding school and other places of jewelry and fine raiment. They recognize Ginger in a moment of peril and decide to pass the stolen goods over to her for safekeeping until they can make a clean getaway, arranging to recover the stolen property later on.

Once in possession of the mysterious suitcases containing the loot, Ginger's curiosity is too much for her. She opens them and finds a great treasure, besides a package of letters written by the male crook to the girl. She has an idea. She addresses the letters to herself to give an impression. This she follows up by appearing in the home town rigged as a vamp, openly declaring that she is no longer an innocent girl, but a woman with a dark past. Only when her pretense is taken seriously and the thieves caught does she come to her senses and once more return to her natural character, a sweet little ingenue, now completely cured of her romanticism.

Program and Exploitation Catchlines:

Sprightly Comedy-Drama of Romantic Girlhood, with Olive Thomas as the Star.

She Was Just a Flapper, but Wanted to Appear Matured and Act Experienced—See Olive Thomas in This Humorous Drama—"The Flapper."

She Appeared in Her Home Town All Dolled Up as a Reg'lar Vamp—See What Brings Olive Thomas Back to Her Senses and Makes Her the Pretty Little Ingenue She Was Before.

Exploitation Angles: Work hard for the star and sell the story through her appeal, quoting from the situations to suggest the ample opportunities she is afforded for the sort of work in which she is at her best. In some sections you may have to define the title, though its meaning is pretty generally known now.

"The Bottom of the World"

Sir Ernest Shackleton's Wonderful Antarctic Picture Is Now Released in Two Parts by Robertson-Cole.

By Edward Weitzel.

ONE of the most marvelous dramas ever shown on the screen is the Sir Ernest Shackleton travel picture, "The Bottom of the World." The search of the fearless explorer for the South Pole reveals a conflict between the strength and endurance of man and the forces of nature that will appeal to the imagination of every kind of audience. But the most dramatic figure of all is the staunch ship in which the explorers set out for the Antarctic Sea. You see her sail proudly out of the harbor, saluted by all the craft at anchor and looking fit to defy any fate. The views among the ice fields are all of astounding beauty, and the life of the explorers after the ship is stopped by the ice pack is full of interest.

The first note of alarm is sounded when the boat's rudder is damaged by the pressure of the ice, and the drama begins to gather force when the crew abandons the ship. The efforts of the commander and his men to save their vessel is watched with deep interest, but the sympathy of the beholder is drawn in a greater degree to the doomed craft, when it is seen that there is no saving her from the grasp of her relentless enemy. Slowly but surely an unseen power drags her down until, crushed and beaten, her masts and upper rigging already a wreck, she disappears beneath the ice field. The tragedy of the "Endurance" is a marvelous spectacle.

The struggle for existence made by the crew over the ice and the courageous trip of 800 miles in an open boat undertaken by Shackleton and a few of his men to the nearest settlement for help, while the rest of the sailors set up tents on the ice field, is another of the thrilling incidents. This thrill is repeated when the rescued men sail safely into the whaling station that marks the farthest south human habitation on the globe. The picture is in two parts.

Goldwyn-Bray Pictograph

Attractively Staged Subjects Include "Springtime in Zooland Nursery," "A Friend in Need" and a Brief Sketch of Work of Arthur Powell Davis.

Reviewed by Margaret I. MacDonald.

THE Goldwyn-Bray Pictograph B-7040 presents as its opening subject some of the babies which the stork brought to the Zoo this spring. Among them are the baby buffalo, a four-weeks-old kangaroo cradled in its mother's vest pocket, a twelve-day-old camel, a baby bear, one of the youngest members of the deer family and a baby chimpanzee.

One of the Traveler's Aid series shows the work of the "Big Sister" division, who look out for inexperienced girls entering the city from the outside.

The third subject points to the engineering skill of Arthur Powell Davis, who is now director-in-chief of the United States Reclamation Service and president of the American Society of Civil Engineers. In his study he is seen planning one of the greatest engineering feats ever attempted, that of subjugating the Snake River of Idaho and the Colorado River. Roosevelt Dame in Arizona, Elephant Butte Dam in New Mexico and Arrowrock Dam in Idaho are shown in the picture, together with reclaimed lands of the desert on which fine crops are being grown.

The Jerry on the Job cartoon is called "The Mysterious Vamp" and is one of the most amusing of the series.

"Frivolous Wives"

Society Shams Treated in Familiar Style in Picture Presented by Fidelity Company.

Reviewed by Mary Kelly.

THERE is not enough that is essentially new or vital in the story of "Frivolous Wives" or in its treatment, to classify the picture as extraordinary. The plot is a purely conventional one, unrelieved by original touches. But if for no other reason than because of its title the production will attract attention. Such an expose of human insincerity and superficiality is always popular screen entertainment with some fans, but which is brought about to suit the selfish interests of outsiders, is the culmination of a series of disconnected incidents.

The subject is treated in a dilatory and sometimes ambiguous style, and the whole suffers from incompetent directing. Attractive settings have been selected, and among the out-of-door scenes, one on the beach is particularly pleasing.

The cast is comprised of some of the less-known players who, for the most part, accomplish good results with mediocre roles. Vera Sisson and Kathleen Kirkham, as contrasting feminine types, are effective. Rodolpho di Valentini's amateurishness detracts somewhat from his performance as the scheming count.

The Cast.

Mary Macmillan.....Vera Sisson
Mrs. Macmillan.....Kathleen Kirkham
John Macmillan.....Edward Jobson
Douglas.....Frank Newberg
Count Roberto di San Fraccini,
Rodolfo di Valentini

Scenario by Hayden Talbot.
Length, Six reels.

The Story.

Mrs. John MacMillan, unknown to her husband and step-daughter, Mary, is engaged in an absorbing flirtation with a nobleman, several years her junior, Count Roberto di San Fraccini. While Mary and her sweetheart Douglas, an ambitious young engineer, are happily whiling away the time until Douglas can have secured enough to warrant them marrying, Mrs. Macmillan and the Count contrive a selfish scheme.

The older woman has overheard an unknown man threaten her husband with exposure for his connection with a murder, unless he agrees to pay his blackmailer a huge sum of money. She lets the Count in on the secret and the Count decides to get the money for himself. The most simple way they decide is for him to make love to Mary, marry her, and secure a large dowry.

He begins paying Mary marked attentions, but she does not love him. He finally proposes, and explains that she will save her father from life imprisonment if she will consent to the marriage. She forces herself to make the sacrifice for her father's sake. Douglas is broken-hearted. Mary's and Roberto's relationship is that of marriage in name only, as neither of them is in love. Roberto continues his affair with Mrs. Macmillan, and during a motor ride their car meets with an accident, and she is killed. Roberto leaves hurriedly as he is afraid of consequences. Through Douglas' untiring efforts, Mary's father's name has been cleared of guilt and her marriage with Roberto is annulled by the church.

Program and Exploitation Catchlines: "Frivolous Wives"—See How Unscrupulous Flirtations and Feminine Trickery Work Havoc in Modern Society.

Her Father's Liberty Was at Stake. Should She Save Him by Consenting to a Loveless Marriage? "Frivolous Wives" Reveals This Girl's Decision.

"Frivolous Wives" Deals with a Type of Woman Who Lived Without Love—She Wanted to Be Amused—So She Ruined Another Woman's Life—Nearly.

Exploitation Angles: Sell this on the title, making your appeal to frivolous wives, the husbands of the same and wives who would learn how to be frivolous. Make your advertising a series of jazz readers and bear down hard on the title in each.

PETTICOATS AND PANTS (Christie).—This comedy, featuring Bobby Vernon, shows a marked improvement in the quality of Christie comedies. It is elaborately staged and teems with clean fun. A young man who has been sent to the country to cure him of his frivolous ways meets a couple of girls from the Follies, who are on a vacation. It happens that at the barn dance where they meet he comes dressed as a rube. The girls scheme to lure him to town and give their companions a laugh. When he appears in the city he creates a general disturbance, with much funny action and some original stunts.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 43; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels), Vol. 44; P-858; C-R, P-1105.
The Trouble Makers.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror.
3 Gold Coins.

FOX ENTERTAINMENTS.

The Square Shooter (Buck Jones).
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1540.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 456.
Leave It to Me (William Russell). Vol. 44; P-729.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-597.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh), Vol. 44; P-980; C-R, P-1105.
Love's Harvest (Shirley Mason).
Forbidden Trails (Buck Jones).
The Spirit of Good (Madlaine Traverse).
Forbidden Trails (Buck Jones).
Love's Harvest (Shirley Mason).
The Iron Heart (Madlaine Traverse).
White Lies (Gladys Brockwell).
The Twins of Suffering Creek (William Russell).
A World of Folly (Vivian Rich).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Should Dummies Wed?
Girls and Gunpowder.
Monkey Business.
Oh! What a Knight.
Mary's Little Lobster.
His Musical Sneeze.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff.
A Trip to Mars.
3 Raisens and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Food Industry.

FAMOUS PLAYERS-LASKY

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol 42; P-944; C-R, P-2172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft.; Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L—4822 Ft.; Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6488 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol. 43; P-1527; C-R; Vol. 44; P-134.
Huckleberry Finn (Super Special)—L-7,186 ft. Vol. 43; P-1290; Ex. 886; C-R Vol. 44; P-455.
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1839; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1838.
Jack Straw (Robert Warwick)—L-4,707 ft. Vol. 43; P-1837; C-R 455.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid—L-4330 Ft.; Vol. 43; P-2003; C-R-Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L—4823 Ft. Vol. 43; P-1837; C-R, P-723.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur). L—5,143 ft; Vol. 44; P-560; C-R, P-857.
Thou Art the Man (Robert Warwick). L-5003 ft. Vol. 44; P-459.
The Cost (Violet Heming). L—5,547 ft; Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett—Ince). Vol. 44; P-724.
Terror Island (Houdini), L-5, 813 Ft., Vol. 44; P-861; C-R, P-1105.
The Toll Gate (Super-Special—William S. Hart. L-5590 ft.; Val. 44; P-727; C-R, 857.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239; C-R, P-723; Ex. 1086.

May.

Why Why Change Your Wife? (Cecil B. DeMille Special)-L—7, 175 Ft. Vol 43; P-1678; Ex. 828, 1087.
Mrs. Temple's Telegram (Bryant Washburn). L—4,138 ft. Vol. 44; P-862.
The Sea Wolf (George Melford Special)-L—6,797 Ft.
The Dark Mirror (Dorothy Dalton)—L-5084 ft. Vol. 44; P-983.
The Dancin' Fool (Wallace Reid)—L-4124 ft. Vol. 44; P-982.
A Lady in Love (Ethel Clayton).

Comedies.

April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).
May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'er Go (Sennett).
May 30—Beating Cheaters (DeHaven).

Paramount-Burton Holmes Travel Pictures.
(One Reel.)

Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.

Paramount Magazine.
(One Reel.)

Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Mental Acrobatics.
April 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of Stage and Screen.
May 30—A Jungle Honeymoon.

GOLDWYN DISTRIBUTING

Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949.
The Palliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1842; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton), Vol 44; P-1107.

BRAY PICTOGRAPHS.
(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.
(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 43; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva); Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Helen Jerome Eddy).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton), Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 43; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-308; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan).

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

PATHE EXCHANGE, INC.

Releases for Week of March 28.

The Deadlier Sex (Blanche Sweet—Six Reels). Vol. 43; P-2174.
No. 14 of The Adventures of Ruth (The Fighting Chance).
No. 7 of Daredevil Jack (A Glow in the Dark).
The Dinner Hour (Harry Pollard—One Reel).
Pathe Review No. 44.
Topics of the Day No. 48.
Pathe News Nos. 26 and 27.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels)—Vol. 44; P-139; C-R-Vol. 44; P-299.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger), Vol. 44; P-1108.
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer—Robert Gordon—Six Reels). Vol. 44; P-300; C-R, P-723.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel)
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton—Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 3 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby—Allan Sears—Seven Reels). Vol. 44; P-600; C-R, P-979.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan). Vol. 44; P-727; C-R, P-857.
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News No. 36 and 37 (May 5—May 8).

Releases for Week of May 9.

The Miracle of Money (Margaret Seddon and Bess Gearheart Morrison), Vol. 44; P-860; C-R, P-1105.
No. 13 of Daredevil Jack (Baiting the Trap).
No. 6 of Trailed by Three (Wanted for Burglary).
Trotting Through Turkey (Harry Pollard—One Reel).
Pathe Review No. 50.
Topics of the Day No. 54.
Pathe News Nos. 38 and 39 (Shipped May 12, 15).

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance).
No. 7 of Trailed by Three (In the Pasha's Harem).
No. 2 of Bringing Up Father (Father's Close Shave—Two Reels).
Nearly a Maid (Harry Pollard—One Reel).
Pathe Review No. 51.
Topics of the Day No. 55.
Pathe News Nos. 40 and 41 (Shipped May 19 and 22).

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels).
No. 15 of Daredevil Jack (The Triple Chase).
No. 8 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger).
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels).
No. 9 of Trailed by Three (The Pasha's Revenge).
No. 2 of the Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News No. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

The Little Cafe (Max Linder).
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos. 46 and 47 (Shipped June 9 and 12).

ROBERTSON-COLE

The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118; C-R Vol. 44; P-456.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R; P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau), Vol. 44; P-1107.
The Notorious Mrs. Sands (Bessie Barriscale), Vol. 44; P-1108.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

February—Sheep O'Leavenworth.
Seas of Salesskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619, Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-681.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002).
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459; C-R, P-857.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis), Vol. 44; P-1108.
April—Nothing But Lies (Taylor Holmes—Six Reels).
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

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UNIVERSAL FILM MFG. CO.

Releases for Week of March 29.

Burnt Wings (Frank Mayo and Josephine Hill).
No. 8 of Elmo the Fearless (The Fatal Crossing).
No. 14 of The Lion Man (Desperate Deeds).
Butting in on Baby (Lyons-Moran—One Reel).
The Virgin of Stamboul (Priscilla Dean—Seven Reels). Vol. 44; P-140; Ex-571; P-1084; C-R, P-723.
Light Hearts and Leaking Pipes (Zip Monberg and Virginia Warwick—Two Reels).
Finger Prints (Robert Reeves—Western—Two Reels).
Hearst News No. 13.
International News No. 13.
New Screen Magazine No. 59.
Universal Current Events No. 13.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren). Vol. 43; P-1340.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran — One Reel).
International News No. 17 (Shipped April 12).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
The Texas Kid (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

Releases for Week of April 19.

Her Five-Foot Highness (Edith Roberts). Vol. 44; P-302; C-R, P-723.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons Moran—One Reel).
A Jassy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

Releases for Week of April 26.

Locked Lips (Tsuri Aoko). Vol. 44; P-601; CR, P-857.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Accord Serial—Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Ladie Fingers (Century Lions Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
International News No. 21 and 22 (Shipped April 27 and 30).
New Screen Magazine No. 63.

Releases for Week of May 3.

Bullet-Proof (Harry Carey). Vol. 44; P-728; C-R, P-857.
No. 13 of Elmo the Fearless (The Hand on the Latch).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons—Moran—One Reel).
Tiger Hand (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole—Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibson—Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4, 7).
New Screen Magazine No. 64.

Releases for Week of May 10.

No. 14 of Elmo the Fearless (The Avalanche).
No. 3 of The Moon Riders (The Red Rage of Jealousy).
Concrete Biscuits (Lyons-Moran—One Reel).
Ransom (Hoot Gibson—Western—Two Reels).
International News Nos. 25 and 26 (Shipped May 11 and 14).
New Screen Magazine No. 65.

Releases for Week of May 17.

The Girl in No. 29 (Frank Mayo).
No. 15 of Elmo the Fearless (The Burning Fuse).
No. 4 of The Moon Riders (Vultures of the Hills).
Too Many Burglars (Lyons-Moran—One Reel).
He Loved Like He Lied (William Irving and Consuela Henley—Two Reels).
New Screen Magazine No. 66.
International News No. 27 and 28 (Shipped May 18 and 21).

Releases for Week of May 24.

The Path She Chose (Ann Cornwall).
No. 16 of Elmo the Fearless (The House of Intrigue).
No. 5 of The Moonriders (The Death Trap).
Caught in the End (Lyons-Moran—One Reel).
The Tale of a Dog (Brownie-Century Dog—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 67.
International News No. 29 and 30 (Shipped May 25 and 28).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1340; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels).
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels).

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol.
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Raider (Harry T. Morey).
Clover's Rebellion (Anita Stewart).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Grocery Clerk (Two Reels).
The Fly Cop (Two Reels). Vol. 44; C-462.
School Days.

BIG V COMEDIES.
(Two Reels)

Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels)

The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald. L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078; Vol. 43; P-463.
The River's End (Marshall Neilan)—L—6534; Vol. 43; P-1523; Ex. 570, C-R, Vol. 44; P-723.
Vol. 43; P-1523; Ex. 570.
In Search of a Sinner (Constance Talmadge)-L—5458 Ft.; Vol. 43; P-2005; C-R, Vol. 44; P-134.
The Inferior Sex (Mildred Harris Chaplin)-L—5695 Ft.; Vol. 43; P-2175; Vol. 44, Ex. 949.
The Family Honor (King W. Vidor). Vol. 44; P-859.
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex. 828.
March 29—The Woman Who Gives (Norma Talmadge). Vol. 44; P-460; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin).
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, P-979.
April 18—The Love Expert (Constance Talmadge-John Emerson—Anita Loos Production), Vol. 44; P-860; C-R, P-1105.
April 25—Passion's Playground (Katherine MacDonald)—L-5968 Ft.; Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart), Vol. 44; P-1106.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1343; C-R-Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R Vol. 44; P-455.
The Woman God Sent (Special).
A Fool and His Money (Eugene O'Brien). Vol. 44; P-598; C-R. P-979.
The Shadow of Rosalie Byrnes (Elaine Hammerstein). Vol. 44; P-858.
May 3—The Man Who Lost Himself (William Faversham).
May 10—The Flapper (Olive Thomas).
May 17—Whispers (Elaine Hammerstein).
May 24—The Valley of Doubt (Special).
June 14—The Servant Question (William Collier).
June 7—The Desperate Hero (Owen Moore).
June 21—The Figurehead (Eugene O'Brien).
July 5—Stop That Man (Owen Moore).
July 12—The Point of View (Elaine Hammerstein).
July 19—Jennie (Olive Thomas).
August 2—Marooned Hearts (Zeena Keefe and Conway Tearle).

SELECT PICTURES.
Distributed by Select Exchanges.

She Loves & Lies (Norma Talmadge). Vol. 43; P-469.
Prizma Pictures (Nature Color Pictures).

NATIONAL PICTURES.
Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-458; C-R. P-979.
March—Blind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Kinograms (News Reel).
February—The One Way Trail (Edythe Sterling).
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
March—The Great Shadow.
An Adventuress (Julian Eltinge). Vol. 44; P-985.
March—Man's Plaything.
March—Children Not Wanted (Edith Day).
The Woman God Sent (Special). Vol. 44; P-726.
April—The Gift Supreme. Vol. 44; P-727.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774; Ex P-1085.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts). Ex. 339.

Star Productions.

Erstwhile Susan (Constance Binney). Vol. 42; P-354.
The Fear Market (Alice Brady). Vol. 43; P-465; C-R, Vol. 44; P-134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2173.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2176.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983.
The Law of the Yukon (Charles Miller Production—Six Reels).
Jenny Be Good (Mary Miles Minter). Vol 44; P-984.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P. 140.

UNITED ARTISTS.

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 28—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 527.
April 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 573; P-1084-1087.
May 23—Romance (Doris Keane—Seven Reels).

GAYETY COMEDIES.

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.
Kissed in a Harem (Billy Bletcher and Vera Reynolds).
The Fatal Wallop (George Ovey).
Beaned on the Boarder (Billy Bletcher and Vera Reynolds).

CHRISTIE FILM COMPANY.
(One Reel.)

Nearly Newlyweds.
Watch Your Step-Mother.
Mary's Nightmare.
The Captivating Captive. Vol. 44; C-729.
Are Bride's Happy? Vol. 44; C-729.
Her Perfect Husband. Vol. 44; C-729.
(Two Reels.)
Her Bridal Nightmare.
Petticoats and Pants.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters). Vol. 43; P-1342.
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362; Ex. 2122.
The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1590; C-R-Vol. 44; P-399.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

Uneasy Feet; Vol. 43; P-2176.

STATE RIGHT RELEASES

ALEXANDER FILM CORPORATION.

March 15—The Lone Hand (Roy Stewart). Vol. 43; P-2013; C-R, Vol. 44; P-723.

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
Broken Bubbles (Hank Mann—Two Reels). Vol. 43; P-1526.

FROHMAN AMUSEMENT COMPANY.

The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

March 23—Oh, Baby!
April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

Royal Ease.
Colossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R. P-597.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Dore).
The Place of Honeymoons (Emily Stevens and Montague Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis); Vol. 44; P-599.
Nobody's Child (Jose Collins—Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Six Reels).

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

Mustered Out.
Strike Breaker.
Happy Days.

Texas Guinan Comedies.
(Two Reels.)

A Moonshine Feud.
The White Squaw.
The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Cinderella Cinders.
Her Lucky Day.
Her Bargain Day.

Billy Franey Comedies.
(One Reel.)

The Dog Catcher.
The Paper Hanger.
The Water Plug.

Milburn Moranti Comedies.
(Two Reels.)

Jealousy.
Simp and Satan.
Wild, Wild West.

Napoleon & Sally Comedies.
(One Reel.)

The Deserter.
Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

TYRAD PICTURES, INC.,
729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month)
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

VICTOR KREMER.

Apr. 1—Reissue of Work (Chaplin—Two Reels).
Mar. 1—Reissue of Jitney Elopement (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 43; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35. Vol. 43; P-470.

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).

JACOB WILK,
1476 Broadway.

10 Alice Brady Reissues.
10 Robert Warwick Reissues.

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

The Prizes

FROM the few answers to the prize question now in hand, we are inclined to think a misapprehension exists as to just what is wanted. For the benefit of all and sundry we will reprint the questions.

From the various optical, electrical and mechanical standpoints, what improvements do you consider as most essential for the benefit of motion picture projection? Explain, in detail, exactly what benefit would result from the adoption of the idea you present.

What improvement in projection apparatus and projection methods do you believe will be accomplished during the next five years.

There, those are the questions, for the best answers to which we are offering half a thousand dollars, in three cash prizes of $350 first, $100 second and $50 third.

The board of award will be John Auerbach, the President of the American Projection Society or some other one designated by that body, and the editor. The time limit has been set at noon, June first, but this will possibly be somewhat extended, as it has been suggested that the time is too short. If an extension is decided upon due notice will be given.

For particulars in greater detail see page 270, April 10 issue.

Proposed New York Law

Due to the untiring efforts of brother Edgar Stewart, New York City, backed by a committee from Local 306, the following bill was introduced in the last legislature, though too late we believe, for action at that session.

We print the bill in full, from Assembly Bulletin No. 1865, to the end that New York men may know what is planned, and make constructive comment thereon if they so desire. Any proposals for change, addition or subtraction from the bill, either by unions or individuals, should be forwarded to the editor, be placed in the hands of brother Stewart.

The bill, as we understand it, applies only to cities of the first class.

The Bill.

AN ACT

To amend the general city law, in relation to licenses to operate moving picture apparatus.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. Section eighteen of chapter twenty-six of the laws of nineteen hundred and nine, entitled "An act in relation to cities, constituting chapter twenty-one of the consolidated laws," as added by chapter two hundred and fifty-two of the laws of nineteen hundred and eleven, and amended by chapter one hundred and eighty-four of the laws of nineteen hundred and sixteen, is hereby amended to read as follows:

Sec. 18. License to operate moving picture *projection* apparatus. It shall not be lawful for any person or persons, save as excepted in section eighteen-a of this article, to operate any moving picture *projection* apparatus and its connections *involving the use of a combustible film in or upon the premises of any public or private building or place of public assemblage,* in a city of the first-class unless such person or persons so operating such apparatus is duly licensed as hereinafter provided. Any person desiring to act as [such operator] *a motion picture projectionist* shall make application for a license to so act to the mayor or licensing authority designated by the mayor, unless the charter of said city so designates, which officer shall furnish to each applicant blank forms of application which the applicant shall fill out. *Such officer shall appoint a board of examiners, of not less than three examiners to determine the fitness of applicants for license. The board shall consist of one city employee, one moving picture projectionist who has had not less than five years' experience as such moving picture projectionist and one employer of moving picture projectionists. The board of examiners shall certify to the licensing authority the result of the examination of each applicant for license. The moving picture projectionist and the employer of moving picture projectionists members of the board of examiners shall serve without compensation.* Such officer shall *in conjunction with the board of examiners as herein provided* make rules and regulations governing the examination of applicants and the issuance of licenses and certificates. [A license shall not be granted to an applicant unless he shall have served as an apprentice under a licensed operator, for a period of not less than six months prior to the date of the application; the application must be made in writing, and contain a verified statement to that effect; it must be accompanied by the affidavit of the licensed operator to the same effect; before entering upon the period of apprenticeship the applicant must register his name and address with the officer issuing such license]. *Provided that each applicant for a license shall be examined by the board of examiners as herein provided as to his practical knowledge of moving picture projection apparatus; the electrical connections thereof; also the optical system and the various safety and fire prevention devices of a moving picture projecting apparatus. Each applicant shall give a practical demonstration of his ability to project moving pictures,* and if found competent as to his ability to operate moving picture *projection* apparatus and its connections shall receive within six days a license as herein provided. Such license may be revoked or suspended at any time by the officer issuing the same. Every license shall continue in force for one year from the date of issue unless sooner revoked or suspended. Every license, unless revoked or suspended as herein provided, may at the end of one year from the date of issue thereof be renewed by the officer issuing it in his discretion upon application and with or without further examination as he may direct. Every application for renewal of license must be made within the thirty days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, certifying that the person named therein is duly authorized to operate moving picture *projection* appratus and its connections. Such certificate shall be displayed in a conspicuous place in the room where the person to whom it is issued operates moving picture *projection* apparatus and its connections. No person shall be eligible to procure a license unless he shall be of full age. *Each application for a license must be accompanied by the affidavit of a licensed moving picture projectionist to the effect that the applicant has served as an assistant to such licensed moving picture projectionist for a period of not less than six months prior to the date of the application, except any person who has had full charge of moving picture projection apparatus and its connections may present his own affidavit stating that he has not less than six months' experience as a moving picture projectionist. The licensing authority may require that the affidavit be corroborated. Any person twenty-one years of age or more desiring to act as an assistant to the holder of a license shall register his name, age, address and place of employment as such assistant on a form furnished for the purpose by the licensing authority; the said licensing authority may issue a permit allowing such a person to assist a licensed moving picture projectionist in a booth or inclosure; but such assistant shall not himself operate a moving picture projection apparatus and its connections, except under the personal supervision of the holder of a license. The permit shall be for the term of one year from the date of issue thereof, unless sooner revoked or suspended, but may be renewed by the licensing authority in his discretion. It is further provided that no license shall be granted to an applicant unless he shall have served as an assistant to the holder of a license for not less than six months, or instead thereof shall have had not less than six months' experience as a moving picture projectionist prior to the date of application for license.* Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate moving picture *projection* apparatus and its connections, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars, or imprisonment not exceeding three months, or both, in the discretion of the court.

Sec. 2. This act shall take effect immediately.

Assembly, No. 1865.

The moving picture machine operator, or projectionist, of today is the manager of tomorrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

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You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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Duluth Local a Live Wire

Some weeks ago we made note of the fact that Duluth local union 509 was taking on a course of study, and we started running a series of questions on optics, for the benefit of their class in projection optics and for the benefit of such others as care to avail themselves of the opportunity for accumulating unto themselves additional knowledge on that highly important branch of projection lore. Brother Kitzman, chairman of the committee in charge of the optical class of the Duluth local now writes:

Let me say, brother Richardson, that our men appreciate your help; also we are well pleased to know that other locals will be able to take up the study at the same time. Inclosed find nine dollars, for which send six lens charts and two copies of Motion Picture Optics. Our men have all started in

the right way by getting lens charts, a handbook, etc.

I think brother Kitzman is in error as to the title of the books required. What he wants is probably "Optic Projection," an excellent work by Simon Henry and Henry Phelps Gage.

Yes, the Duluth men have started right. It is an astounding thing that there are still a large number of projectionists who do not own one single thing in the way of books bearing on their profession, or even so much as a lens chart.

They read nothing, study nothing and make no effort to advance in knowledge, though they are right there when there is a chance for more money. They want the coin all right, but make no effort to give efficient service in return for it.

Daytona, Florida

J. A. Rehkopf, projectionist New Daytona Theatre, Daytona, Florida, sends the following letter, which is also signed by W. K. Perkins, projectionist, Lyric Theatre, and Harold M. Pellet, projectionist, Chrystal Theatre, Daytona:

Friend Richardson: Met you once in the long ago. It was in the office of the American Film Service, Chicago, when that concern was quartered in the American Trust Building of that city.

Some considerable time ago, wasn't it?

This letter is to let you know that we of this little Florida city are interested in your efforts to improve projection nationally; also I wanted to say hello.

Things have changed some in the projection field since 1908, haven't they, but we still have the same trouble with incompetent men in charge of projection. I believe the unions were the cause of the keeping of incompetents in the business in the beginning. That was why I cut loose from the Chicago local some years ago. It admitted any old "crank twister," if he had the price, though I guess that has been stopped of late years.

Record Breaking Season.

We have just finished a record breaking tourist season here, and now have a chance to breathe easy for a while.

The New Daytona, where I work, closes next week until next winter season. The other two houses remain open the year round. They are all operated by the Chrystal Amusement Company, and as we have no competition everything comes our way.

We have no Chief Projectionist. Each man is entirely responsible for his own equipment, makes his own repairs, etc. We are not restricted when it comes to purchasing repair parts.

Use Alternating Current.

A C is the rule here, and we use Columbia Special A C carbons. Have had some trouble with them recently, and have sent samples to the factory, but have not yet had report as to the finding. Have never had a projection critic visit us, but we believe we know when things are as they should be and do our best to keep them that way.

Mr. Titus, president of the company, wants the best, and is willing to pay the price to get it. Our running time is two to five and seven to eleven daily, except Sundays, which we have free. Our salary is thirty-five dollars per, so take it up one side and down the other we are perhaps a bit better off than most projectionists in larger cities.

If you need a wee bit rest next winter take a run down to Florida and spend a little time in Daytona. We'll do the honors, and when you leave it will be with that "want to go back" feeling.

How Memory Jumps.

And right in the very last line he says: "As this letter is not for publication, you may heave it into the waste basket and I'll have something interesting later." Well, dang you, it's going to get itself publicationed anyhow. Chatty letters such as this ARE interesting, don't make any mistake about it either.

The American Film Exchange! Lord, man, how memory jumped the chasm of years, and we again looked upon Van Ronckle's little six by eight office, and his desk piled high with a jumble of letters, papers, checks, contracts and so forth. It was the standing joke of Chicago exchanges that when Van interviewed two customers at once he hung the cuspidor out of the window to make more room. And did he do a business? I'll tell the wide world he did. How he did in those cigar box quarters only Von Ronckle knows. It was the joke and the wonder of the business at that time. Wonder where Van Ronckle is now?

Unions Not to Blame.

You are in error in blaming the union for the retention of the incompetent, because as a matter of fact there were nothing but incompetents (myself included) then, and the union must forsooth take them in. But we will cheerfully admit that the Chicago local was pretty awful—so much so that we refused point blank to join it. We have been in labor unions ever since 1884, and the old Chicago local was the worst we ever knew of anywhere.

But of late years most unions have tightened the lines somewhat, though it is a very hard problem to handle. The union proceeds on the theory that the non-union projectionist is a menace, even though incompetent, but there is a perhaps equally grave danger in taking him in, and there you are.

We think the unions, as a whole, are trying to do the best they can with this problem. Unions are now chiefly at fault in not making some real effort to compel their members to educate themselves in their profession, and put themselves in position to do credit to the organization and justice to their employer, the public, the exchange, the producer and the artists whose art they must reproduce.

Your President is wise in understanding that the man who wants the best must be willing to pay a commensurate price. One does NOT get a high grade shoe for the price of a brogan. My compliments to Mr. Titus.

If I ever get down to Florida again I will try to visit your little city. Have been there once, many years ago. Seems to me I remember a street in Daytona where the branches of great trees form a complete arch, and from them depend long stringers of moss.

Carbon Capacity

Manuel Nosti, Tampa, Florida, writes:

In April 17 issue, Question No. 3 of the optical questions asks what is the economical limit of a projection carbon, and the answer is given as about five amperes below the point where needling or penciling begins.

My own answer to this would be as follows:

For A C 7/9 cored 80 amperes, ¾ cored 70 amperes, ⅝ cored 60 amperes and 9/16 cored 50 amperes.

For D C ¾ cored 55 amperes, ⅝ cored 40 to 45 amperes, ½ inch cored 20 amperes and 9/16 cored 25 amperes.

For solid lower, D C, ⅝ fifty amperes, ½ forty amperes, 9/16 forty to forty-five amperes and 7/16 twenty-five amperes.

I woud ask that you correct the foregoing if you find it to be wrong at any point, as I am not sure of it.

Those first ten questions seem simple, but if one attempts to trace them out to their finer points it will be necessary to do some digging, and that is precisely what I am doing. Only wish you would continue to ask ten questions every week, for it certainly will cause all men who have any real ambition to study, and that is what we all need.

Impossible to Check.

It would be impossible to check up the carbon capacity chart you present, because I think it will be found that different makes of carbon will vary considerably in carrying capacity; also the point has been raised recently that current from different generators acts differently on carbons. It will therefore, it seems to me, be up to the projectionist to select the carbons he proposes to use, and then ascertain for himself just what the amperage capacity of that particular carbon, on that particular current is, based on the proposition that the economical limit is about five amperes below the needling or penciling point.

My regards to the Tampa men. And bye the way, what ever happened to friend Barnhill, of Miami, and his charming better half. I have recollections of strenuous, though very pleasant hours of entertainment in those two of Florida's most beautiful cities, Miami and Tampa. My best regards to all the very cordial, wholesouled folks whom I met in those two gems of the sunny Southland.

The Old Argument

Recently B. Ludesher, Alpena, Michigan, wrote concerning wounded soldiers and schools for projectionists. I commented on same and sent him a carbon copy. Brother Ludesher is here again, with the following:

I did not mean that every soldier should be taught projection, but only such as are incapacitated for heavy manual labor. They, or some of them, might well be taught the trade—if it is a trade.

And now with regard to another matter. You will note I said "if it is a trade." Well, I want to write of that, and trust you will be able to understand my meaning, even though I do not make myself very clear.

Discharged.

After my discharge from the army I made quite a number of stops on my way home, seeking a position in every city, little or big, I came to. In one of them I introduced myself to a manager, who said he needed a GOOD man, with emphasis on the "good." The work was seven nights a week and three matinees. On matinee days it would be two to five and five to about eleven. He wanted a man who would be an all-around man. When I named thirty-five dollars a week he nearly fell off the box he was sitting on.

"Why, man," said he, "I can get all the men I want to do the same work for twenty dollars"! To prove his statement he took me to one of his houses, and told me to go up and see his projectionist, which I did.

A Good Picture.

Now, Rich, this chap was getting some considerable picture. It was really all that a man could expect. The projection room was clean. The man sat at his machine all the time I talked with him and kept a steady light all through the show. After the show I invited him out to eat, and during the conversation asked what he received as pay, to which he replied: "Twenty dollars a week."

Said he had learned projection while the other projectionist was away in the army, and that all the experience he had had was one year.

To my inquiry as to why he did not demand decent remuneration he replied to the effect that if he asked for more money he would promptly be told to get out. "The manager can get all the men he wants for twenty," was his summing up of the situation.

And there are many situations like that all over the country. On my way to the train next day the manager met me and asked if I would consider his proposition. He was promptly told there was nothing doing. I could make more than that husking pumpkins or digging the lowly sewer.

Arguments Rejected.

I laid before him several arguments, one of which was that by employing a cheap man at the end of a year he would lose the difference in wages in wear and tear on machinery alone.

He wanted to know how I could prove to him that it would be a good investment to pay me fifteen dollars more than the prevailing wage, to which I replied by offering to go to work, and unless I could convince him I was worth the increase he might keep the entire week's pay, but he got cold feet. Said he could save enough in a year by paying twenty to buy two new projectors, allow-

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ing for trading in the old ones, of course.

I hope I have made my meaning clear.

Why It Is So.

You have, friend Ludesher. I fully understand the situation. It is not a new one, and projectionists are in goodly measure themselves to blame that it exists. This, by reason of the fact that they have, taken as a whole, taken little pains to impress upon managers something of the importance of their position.

For instance, the manager goes up to the projection room and finds the projectionist ten feet away from his projectors, rubbering out of a window, while the motor and arc control run the show.

Does this tend to impress him with the importance of the projectionist? Does it not rather convey the idea that trimming the lamp, oiling 'round and threading is about all there is to projection—that the rest of it is done by the arc control and the motor?

Is the average projectionist able to impress the manager with the fact that he is possessed of much knowledge. Can he talk intelligently and convincingly on auditorium lighting as applied to projection results?

Can he tell the manager the actual keystone effect which will result from a given condition?

Can he name the relatively good and bad points of the two leading projectors, and do it intelligently?

Can he give the manager concrete reasons why a high grade condenser lens will give better results?

Can he talk intelligently on objective diameters, three-lens condenser advantages and disadvantages, three-lens objectives and their advantages and disadvantages, or on any other one of the hundreds of things vital to his profession.

A Trade or Profession.

Projection is a trade or a profession—whichever the individual makes it. Most of them make it a mere trade, and then do not half learn the trade. Can you deny it?

Probably the incongruity of a twenty-dollar-a-week man reproducing, and to some extent re-directing a hundred thousand dollar photoplay never entered the mind of the "manager" in question. Having secured a given production he has done his full duty. How it is interpreted on the screen matters not, so long as there is a good light, which latter may be had at the expense of as much as fifty per cent. unnecessary waste.

These matters are of little moment to him because he knows nothing of them. He has been trained to believe the projectionist is of slight importance, and the projectionist is himself largely to blame.

Bell and Howell Distributors

We are in receipt of the following letter from the Precision Machine Company:

We notice that in answering an inquiry from Poland, New York, regarding Bell and Howell and Powers' Inductors you said, in effect, that the Poland party would undoubtedly be better served by using the Power Inductor because of the fact that the factory where they are made would be located nearby, which fact would make for better service than could be given by the makers of the Bell and Howell.

Precision Company Distributors.

We would call your attention to the fact that this company is distributor for the Bell and Howell Inductor, and that as such distributor we have office and service stations in Albany, Buffalo and Auburn, New York. We feel that we are able to serve any user of the Bell and Howell or the Simplex products quite as efficiently from either of these points, or through our own factories, as they could possibly be served by any one else.

Please be assured that we call your attention to this matter only to the end that you may be advised of our facilities should occasion arise to answer another, similar query.

All right, gentlemen. Never having been advised, so far as I know, that you were distributors for the B. & H. Inductor, I answered Poland as seemed best from the information at hand. I will bear in mind the facts you have set forth and act accordingly in future. I am obliged to you for the information.

Camera Plans Wanted

W. J. Neville, Cincinnati, Ohio, says he is very anxious to build an up-to-date motion picture camera and wants to know where he can get plans and specifications for same.

Don't know, friend Neville. Late model, up-to-date cameras are, we think, rather well covered with pretty strong patents. You could get the "plans and specifications" in the patent office, I suppose, but whether one is permitted to make a patented article for his own use we are not sure. Anyhow that is about all the suggestion we could make in the matter.

Notching Pliers

The editor has had several inquiries for the film notching pliers described on page 203 of the handbook. This is a really excellent tool, and one which should be in every exchange. We would also commend it to projectionists and theatre managers. Why does not some one get hold of the plier who will advertise and push it. It's a good thing, shove it along.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.

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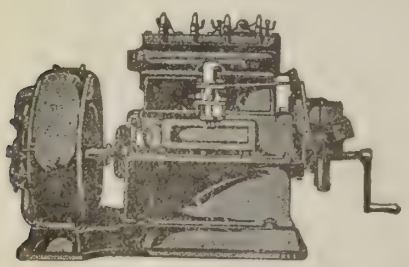

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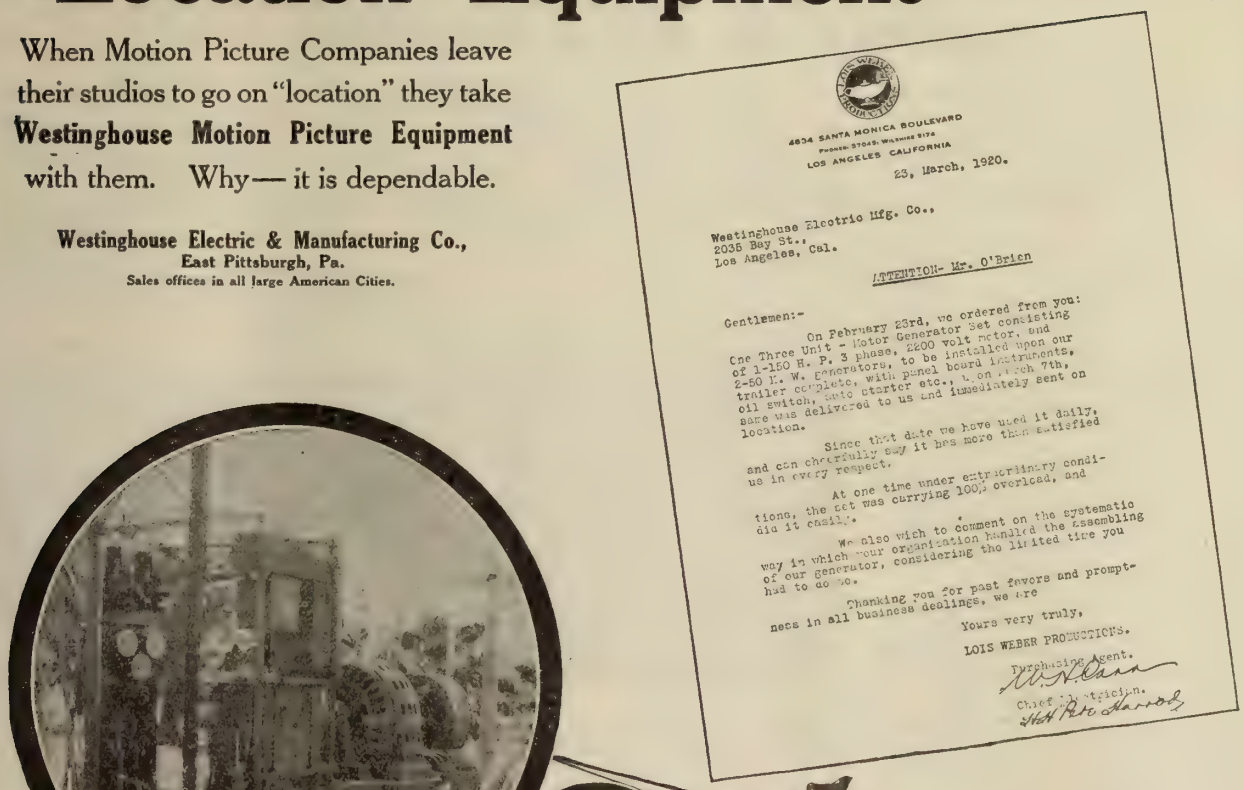
When Motion Picture Companies leave their studios to go on "location" they take **Westinghouse Motion Picture Equipment** with them. Why— it is dependable.

Westinghouse Electric & Manufacturing Co.,
East Pittsburgh, Pa.
Sales offices in all large American Cities.



4834 SANTA MONICA BOULEVARD
PHONES: STATE-WILSHIRE 5174
LOS ANGELES CALIFORNIA

23, March, 1920.

Westinghouse Electric Mfg. Co.,
2035 Bay St.,
Los Angeles, Cal.

ATTENTION- Mr. O'Brien

Gentlemen:-

On February 23rd, we ordered from you: One Three Unit - Motor Generator Set consisting of 1-150 H. P. 3 phase, 2200 volt motor, and 2-80 K. W. generators, to be installed upon our trailer complete, with panel board instruments, oil switch, auto starter etc., and on March 7th, same was delivered to us and immediately sent on location.

Since that date we have used it daily, and can cheerfully say it has more than satisfied us in every respect.

At one time under extraordinary conditions, the set was carrying 100% overload, and did it easily.

We also wish to comment on the systematic way in which your organization handled the assembling of our generator, considering the limited time you had to do so.

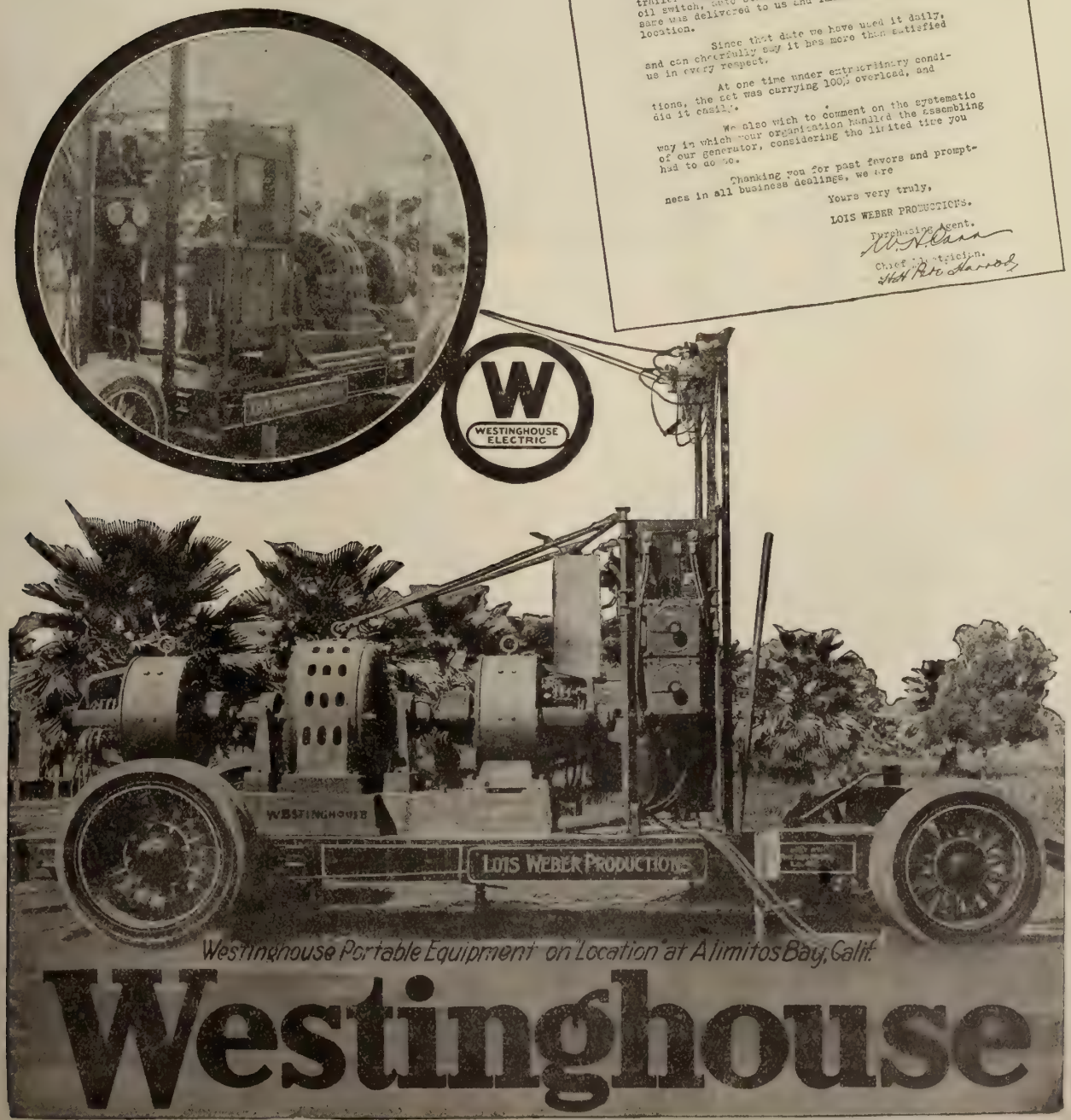
Thanking you for past favors and promptness in all business dealings, we are

Yours very truly,

LOIS WEBER PRODUCTIONS.

Production Agent.

Chief Electrician.



Westinghouse Portable Equipment on Location at Alimitos Bay, Calif.

Westinghouse

BETTER EQUIPMENT

CONDUCTED BY E.T.KEYSER

Help Out Your Ventilating System and Make the Theatre Look Cool and Airy

THE hot weather will soon be upon us with a rush and it is none too early to place one's order for seat covers.

Seat covers have many points to recommend them to the consideration of both exhibitor and patron. Many houses that are cozy and comfortable during the winter appear absolutely stuffy when warm weather arrives. This stuffiness may be instantly removed by the application of properly selected and newly laundried chair covers.

Every one knows how much cooler and pleasanter a living room appears with its plush or damask covered furniture wearing a summer mask of denim or crash, and the same cooling effect can be obtained in a picture theatre by the same means.

Moreover, there is a distinct air of cleanliness in newly laundried seat coverings that goes far to increase the comfort and happiness of the patrons.

A New Field for Decoration.

A new field for decoration has recently been opened up by the Dwyer Bros. & Company, manufacturers of the D B theatre chair covers, which are being placed in many of the larger houses in the United States and are now being purchased by such circuits as the Loew Enterprises, Rowland & Clark in Pittsburgh, Signal Amusement Co., Chattanooga, and many others of like size, who can readily see the economy in these covers and also the artistic value of same.

In the D B covers the highest ideals of comfort and beauty are realized. They are made from materials that have been selected from the finest and most durable weaves that the textile industries have to offer and are manufactured in the Dwyer Company's own factory by the most skilled workmen, pattern makers and designers.

The colors and designs will harmonize with any color scheme and will appeal to the most discriminating persons, and their cool, clean and inviting appearance creates new patrons.

Covers Easily Attached.

The covers are easily put on either veneer or upholstered chair backs or bottoms and do not require any special tools. They are made to special order only, cut and tailored to the design of the chair back. Exact measurements are taken of the purchaser's actual seat backs and patterns are cut at the factory with extreme precision, so that they will conform to the individual curves of chairs.

They are made in four different styles: Style A being the cover covering the entire chair back, both front and rear. Style B, covering the seat bottom. Style C, covering the entire front and one-quarter of the rear of chair back. Style D, covering the entire front and one-half of the rear chair back, as per the accompanying photographs.

In material, a wide range of choice is possible. The covering may be of a lemon finished herring-bone weave, which not only is of durable material, but in which the colors are fast and will not run.

The material is cold water shrunk before being made, and therefore keeps its shape in spite of repeated laundering.

The standard material now being furnished by the Dwyer Company may be obtained in plain tan bordered with a white tape, a tan and white wide stripe, each stripe one-half inch wide, one-quarter inch tan and white stripes, and brown, tan and white stripe.

Effects in Initials and Stripes.

The left hand cover has initial and stripes in orange; the center one has center stripe of light blue; the right hand cover has orange initial on dark blue stripe, but the camera was color blind.

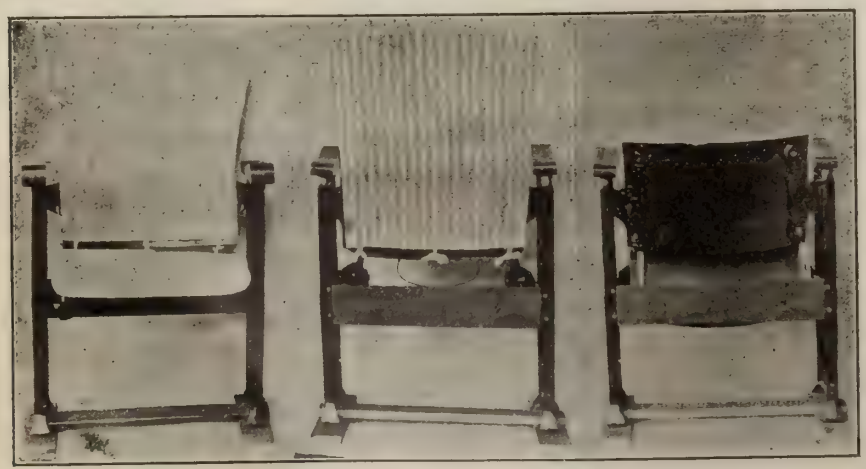
Special Fabrics Available.

In addition to these, the Dwyer Company have purchased a quantity of Palm Beach material in white, cream and brown, and a satin-finished damask in cream or white which it is prepared to furnish for covering material.

A very pleasing and distinct effect may be obtained by a combination of house initials with plain or striped material, and also by the use of figured stuff. These special effects can best be appreciated by referring to the photographs of actual covers illustrated herewith.

The Dwyer Company have published a folder on the subject of seat covers. It contains much valuable information and should be in the hands of every progressive exhibitor and house manager. It will be sent on request by the Dwyer Bros. & Company, 520 Broadway, Cincinnati, Ohio, if the Moving Picture World is mentioned when writing for same.

Samples will also be cheerfully submitted by the Dwyer Company to any theatre owner who is desirous of equipping his house with covers, no matter what size or design his chairs may be.



Patterns of Dwyer Seat Covers.

Left to right: Styles A and B, front view; style A, rear view, and style C, rear view. Style D not shown, covers half of seat back.

New House for Russellville, Ky.

A. Mitchell, proprietor of the Dixie Theatre of Russellville, Ky., has purchased the Farnsworth building on East Second street and will convert it into a 700-seat house, in which 500 seats will be on the lower floor.

The house will be equipped with a large stage so that road shows and vaudeville acts may be given. The equipment of the house will include two Simplex projecting machines, a Monsoon ventilating system, and a Rembush Gold Fibre screen.

After the new house has opened the Dixie will be used for pictures exclusively.

Simplex

750
Simplex
projectors
in use in
CHICAGO

THE PRECISION MACHINE CO. INC.
317-29 East 34th: St··· New York

POWER'S PROJECTORS IN THE CHRISTIE STUDIOS

Christie Film Company
(INCORPORATED)
OFFICE AND STUDIO, SUNSET AT GOWER ST.
LOS ANGELES, CALIFORNIA

AL E. CHRISTIE, PRES
C. H. CHRISTIE, TREAS. & GEN MGR
FRED L. PORTER, VICE PRES. & SECY.

Nicholas Power Company,
90 Gold Street,
New York, N.Y.

February 23, 1920.

Gentlemen:

The Power's #6B Cameragraph installed for us by your company about one year ago, has given us excellent satisfaction. We had the machine equipped for Mazda Lamps.

Our machine has been in constant use, and considering the fact that at least ten different persons handle the machine, our expense for lamps has been very small indeed. We have used six and ninehundred Watt lamps, and find both of them very satisfactory.

We use your machine exclusively.

A Practical Test of the Excelite Equipment

Yours very truly,

Fred. L. Porter

For CHRISTIE FILM COMPANY, INC.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.

Vol. 44 No 10 JUNE 5, 1920 Price 15 Cents

MOVING PICTURE WORLD

JESSE L. LASKY presents,
CECIL B. DeMILLE'S
PRODUCTION
"Old Wives for New"
By David Graham Phillips
Scenario by Jeanie Macpherson
A Paramount Artcraft Picture
The first of DeMille's record-breaking series that culminated in "Why Change Your Wife?" You can make just as much money with this as you did with the last.
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

FOUNDED BY J.P. CHALMERS IN 1907

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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Receipts and Posters

BEFORE an audience ever get to your box-office they look at your posters, which are more important to you than a show-window is to a merchant. As they study those posters they make up their minds whether to go into your theatre, or whether to stay out. The posters decide them!

The actual quality of the film shown is a minor matter. It is not what he is *going* to see but rather what he *is* seeing that counts. His mind is made up while he looks at the posters! The poster is the sample that you show him, the poster is your ticket salesman, and if it is a RITCHEY poster it is bound to sell the maximum number of tickets. It follows inevitably that a fine film without RITCHEY posters is not as profitable a proposition for you as an inferior film with RITCHEY posters. If you had RITCHEY posters all the time your annual receipts would be vastly increased. To obtain the profits you are justly entitled to you *must* have them. If you insist upon it you will get them. Not otherwise.

In this matter of posters the exhibitor's interest, and the interest of the RITCHEY LITHO. CORP. are identical. You need our product for your success, we need your support for ours. You pay for the finest posters that can be made, you are entitled to have them, we make them.

Voice your demand for RITCHEY posters!

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RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK PHONE, CHELSEA 8388

A big story of a man who was all 'sand' and a man who was all 'dirt!'

Out in the desert they matched brain and brawn to win a girl.

Who WON ?

MARGARET TEACHES DAN TELEGRAPHY.

THE CAPTURE OF THE TRAIN ROBBERS.

DAN LEARNS THAT HARD YOUNG HAS A PASSENGER ON THE TRAIN HELD UP BY THE BANDITS.

WILLIAM S. HART

"SAND!"

in

ADAPTED FOR THE SCREEN BY LAMBERT HILLYER
FROM THE STORY "DAN KURRIE'S INNING" BY RUSSELL A. BOGGS
DIRECTED BY LAMBERT HILLYER
PHOTOGRAPHED BY JOE AUGUST A.S.C.

A William S. Hart Production

A Paramount Artcraft Picture

A Paramount Artcraft Picture

WILLIAM S. HART in "Sand"

Adapted for the screen by
LAMBERT HILLYER
from the story
"DAN KURRIE'S INNING"
by Russell A. Boggs
Photographed by
JOE AUGUST A.S.C.

A William S. Hart Production

REMEMBER "THE TOLL GATE,"

THE first of the nine big productions made individually by William S. Hart for Paramount Artcraft?

This is even better.

FAMOUS PLAYERS-LASKY CORPORATION

It Roars With Action!

"IF you like pictures that fairly roar with action," says the N. Y. News, "see 'The Sea Wolf.'"

"It sets the heart atingle," says the Tribune. "It's admirably picturized in every detail. More than worth seeing."

And the people of New York felt that way too. So many of them wanted to see it that after a tremendous week at the Rivoli it was held over for another at the Rialto.

And it's a mighty money-maker anywhere

JESSE L. LASKY
presents

GEORGE MELFORD'S
production

"THE SEA WOLF"

By JACK LONDON

Scenario by WILL M. RITCHEY

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

A Paramount Artcraft Picture

BOOST AMERICANIZATION WEEK—MAY 29th TO JUNE 5th

J. PARKER READ JR. *presents*

LOUISE GLAUM

in

THE BOOKERS BULL'S EYE

You hit the plumb center of the money target every time you book "SEX." It's automatic, infallible, as certain as the law of gravitation.

THE PUBLIC VERDICT

Counts for more than reviews, forecasts prophecies and opinions.

"SEX"

has passed the FIRE-TEST-it has answered the great question of the BOX OFFICE.

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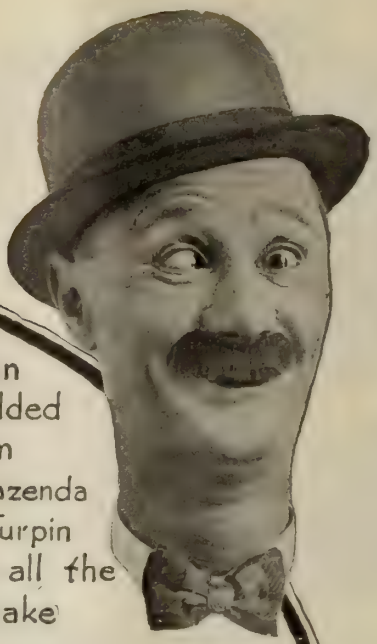
Directed by Fred Niblo



Countless little human touches like these, added to the thrills and fun provided by Louise Fazenda Marie Prevost, Ben Turpin James Finlayson and all the other clever folks make

MACK SENNETT'S

New Five Reel Comedy Masterpiece

"DOWN ON THE FARM"

A SENSATIONAL SUCCESS WHEREVER SHOWN

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams · General Manager

"The Greatest Love Story Ever Told"

Wins High Praise
from
Trade Critics

"One of the most successful and inspiring love stories that has been presented on the screen . . . . the screen play is no less absorbing than the stage play was and is free from that enemy of the good drama known as 'padding.'"—*Moving Picture World.*

"'Romance' is a picture of remarkable charm. It has been worth waiting for and unfolds on the screen a succession of maddening love scenes which positively thrill. It is the sort of thing to delight the discriminating and appeal to the masses."—*Exhibitors Trade Review.*

"There is no doubt about the drawing power of 'Romance,' particularly in metropolitan quarters. It will bring out people that seldom come to the picture houses. The older ones, many of whom saw the original play when presented something over six years ago, and those who are familiar with the tragic yet beautiful character of the romance presented, will turn out en masse to see the picture. It is an unusual love story carrying a deep appeal and should appeal especially to the better class of audience."—*Wid's Daily*

"The verdict is sure to be 'an artistic production' . . . . The picture will certainly appeal to those in search of romance or those who have lost it in the days when love was young."—*Motion Picture News.*

"'Romance' is a drama in every sense of the word—a credit to the motion picture art."—*Harrison's Reports.*

"'Romance' is eminently fitted for the screen. It has all the elements of appeal for screen fans."
—*New York Morning Telegraph*

"'Romance' is a romance in every sense of the word, replete with pathos, comedy and tragedy, a story that delicately points a moral."—*New York Dramatic Mirror.*

DORIS KEANE
in
EDWARD SHELDON'S
Celebrated Play
"ROMANCE"
Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
Hiram Abrams, *General Manager*

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TOM MOORE

In Eleven Screen Winners

Two Reel Re-issues

The biggest recommendation we have to make for these pictures is that practically the entire country has been sold, only a very few territories open.

These are some of the buyers:
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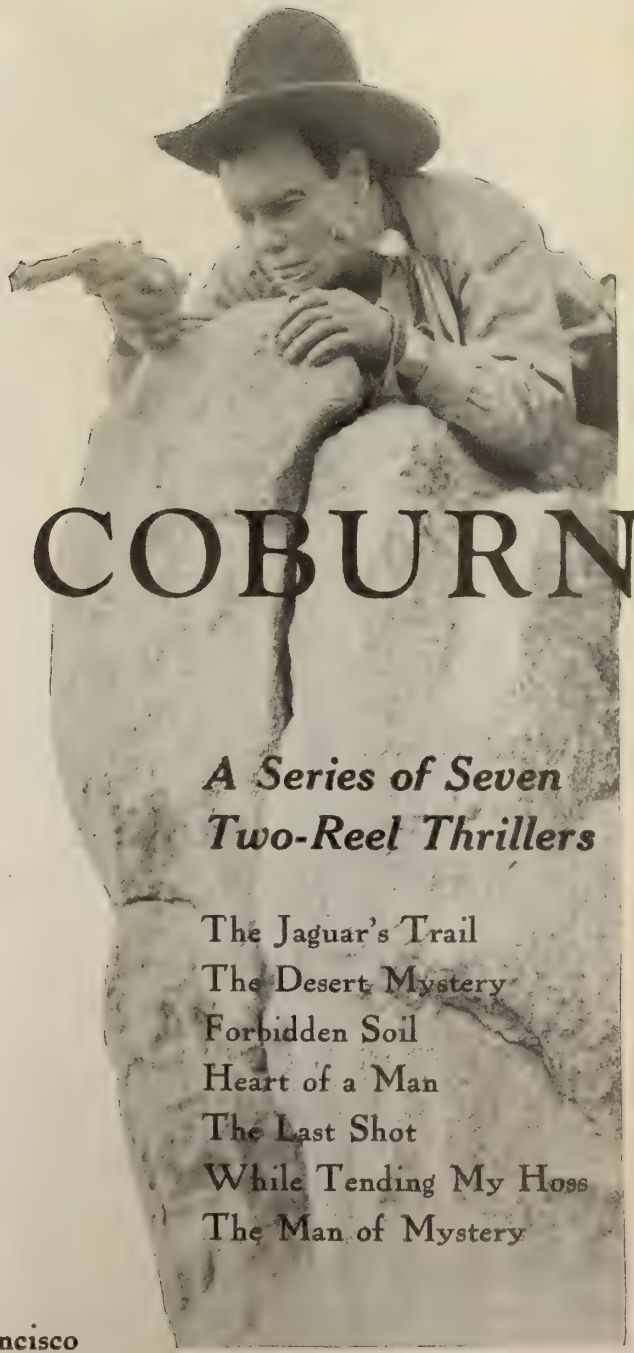
CLARK-CORNELIUS CORP.
117 West 46th Street New York City

State Right Buyers



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A Real Star in Hair-raising Western Dramas

A Series of Seven Two-Reel Thrillers

The Jaguar's Trail
The Desert Mystery
Forbidden Soil
Heart of a Man
The Last Shot
While Tending My Hoss
The Man of Mystery

Territory already sold:
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Arthur S. Hyman Attractions, Detroit
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BOBBY VERNON IS PUTTING THEM OVER IN CHRISTIE TWO REEL COMEDIES

The
New York Tribune
reviewed a melodramatic feature at the Rialto Theatre and then said:
"'Petticoats and Pants,' a Christie Comedy, is worth a dozen crook plays. It was a vastly amusing picture to the audience and deserved to be."
ERNEST G. KLEIN

Watch for next release
"KISS ME CAROLINE"
featuring
BOBBY VERNON
directed by
al Christie

And

Now

Stardom!

Another new star! Realart announces

BEBE DANIELS

who has established her claim to stellar honors by unusual work in great photoplay successes and whose featured appearance in *her own plays* is eagerly awaited by the millions who have seen her in the others.

Your audiences have enjoyed the artistry of Bebe Daniels in these screen sensations:

"MALE and FEMALE"
"EVERYWOMAN"
"THE DANCIN' FOOL"
"WHY CHANGE YOUR WIFE?"

Now they are going to have her "for herself alone," in especially selected vehicles, that show Miss Daniels supreme in the unique role of the

"GOOD LITTLE BAD GIRL"

"A bit of the mystic Orient slumbering within a lovely New World personality"

BEBE DANIELS

REALART PICTURES

Since we are bringing out not only a new star but a *new kind* of star, we have named her — the better to clinch her manner of star role—

"The Good Little Bad Girl"

BEBE DANIELS

"THE GOOD LITTLE BAD GIRL"

Will make her star-bow to your patrons in powerful adaptations which fit her wondrous artistry like a glove. These will be selected from the works of the most successful magazine, play and book writers. The first Miss Daniels' production is entitled

"YOU NEVER CAN TELL"

This is adapted from two complete Saturday Evening Post stories — "You Never Can Tell" and "Class", by Grace Lovell Bryan—two complete Post features done into *one* BEBE DANIELS scenario. This indicates forcibly the attention Realart is paying to the all-important story side.

See the nearest Realart exchange for full particulars, TO-DAY.

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

PRESS OF
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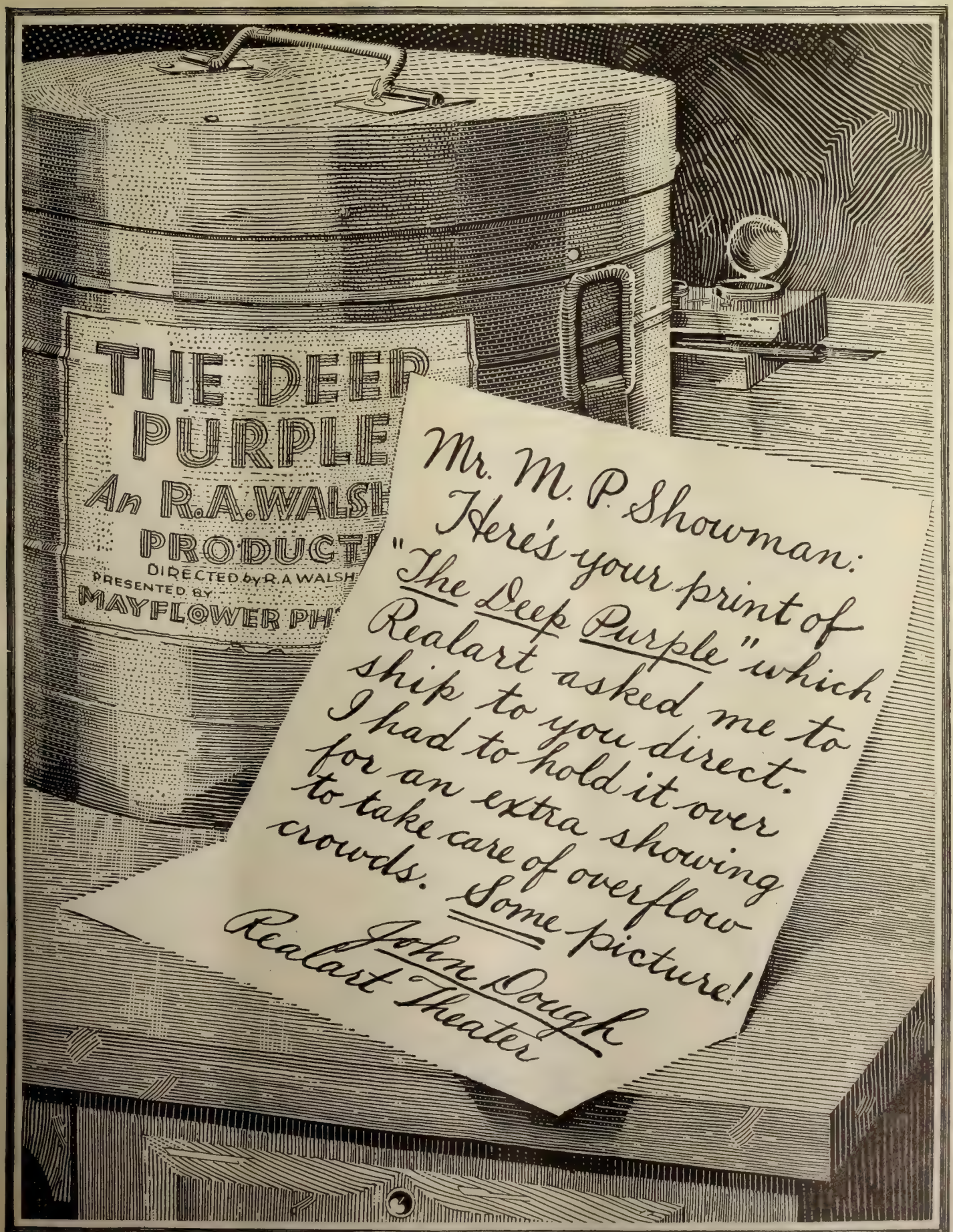
THE DEEP
PURPLE
An R.A.WALSH
PRODUCT
DIRECTED by R.A WALSH
PRESENTED BY
MAYFLOWER PH
Mr. M. P. Showman:
Here's your print of
"The Deep Purple" which
Realart asked me to
ship to you direct.
I had to hold it over
for an extra showing
to take care of overflow
crowds. Some picture!
John Dough
Realart Theater

In the Heart of the Film District

JOSEPH R. MILES

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Featuring

CHARLIE CHAPLIN

MARIE DRESSLER
MABEL NORMAND
MACK SWAIN
AND CHESTER CONKLIN

WITH
A NEW AND
EFFECTIVE
EXPLOITATION
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71 WEST 23rd ST.
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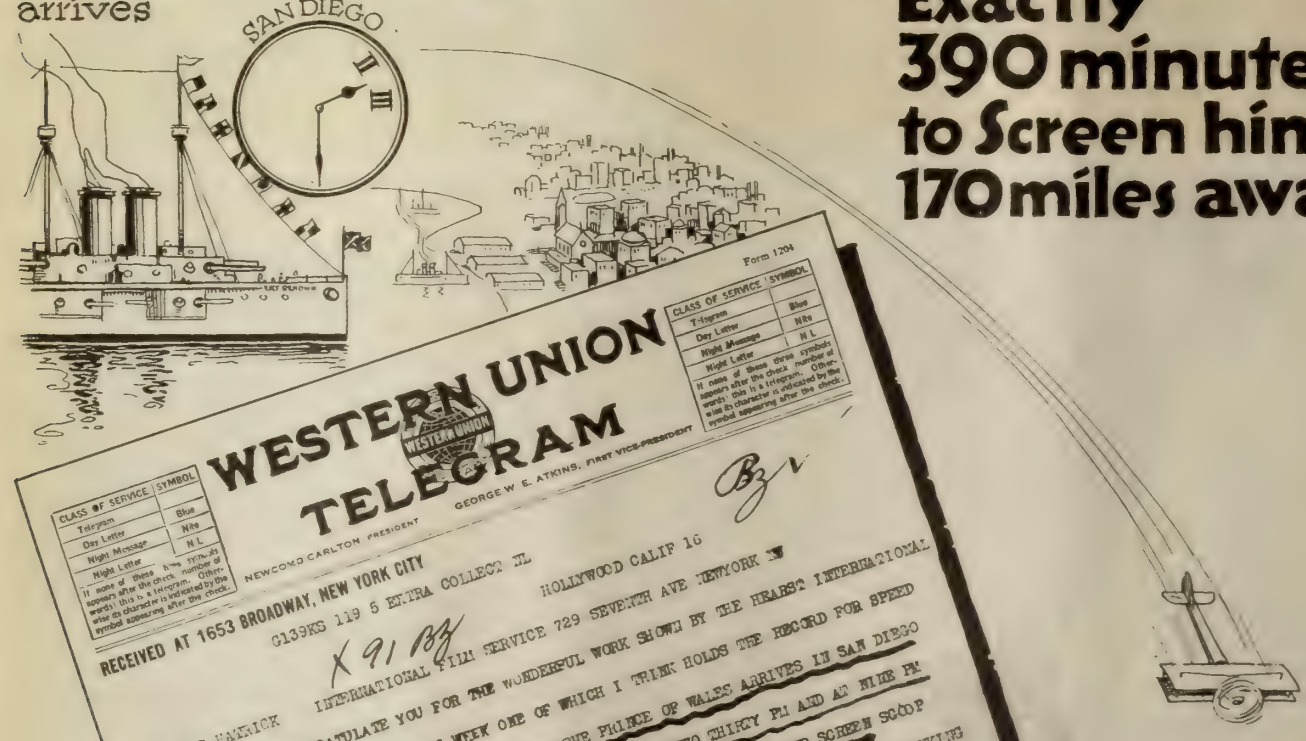
STATE RIGHTS NOW SELLING
SOME TERRITORY NOW AVAILABLE

Just 6½ Hours!

Exactly 390 minutes to Screen him 170 miles away

The Prince arrives



WESTERN UNION TELEGRAM

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

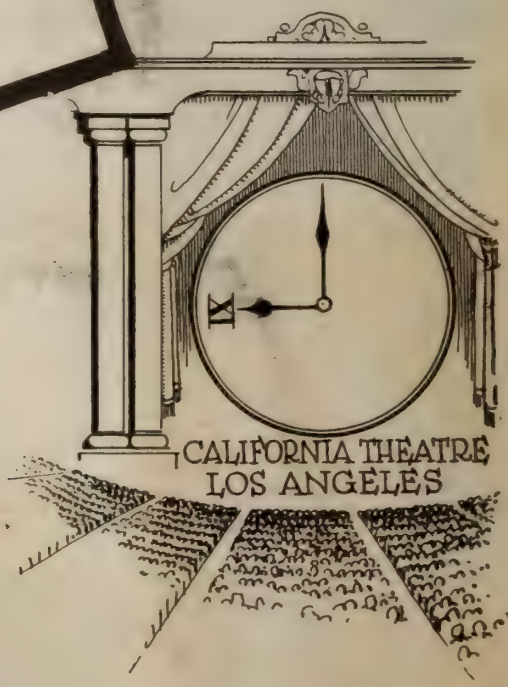
NEWCOMB CARLTON, PRESIDENT

RECEIVED AT 1653 BROADWAY, NEW YORK CITY

HOLLYWOOD CALIF 16

I WISH TO CONGRATULATE YOU FOR THE WONDERFUL WORK SHOWN BY THE HEARST INTERNATIONAL NEWS IN THE TWO SCOOPS THIS WEEK ONE OF WHICH I THINK HOLDS THE RECORD FOR SPEED DUE TO YOUR AEROPLANE DELIVERY SERVICE THE PRINCE OF WALES ARRIVES IN SAN DIEGO ONE HUNDRED AND SEVENTY MILES FROM LOS ANGELES AT TWO THIRTY PM AND AT FIVE PM JUST SIX HOURS AND THIRTY MINUTES LATER WE ARE SHOWING IT ON OUR SCREEN SCOOP AGAINST TWO COMPLETE IN THE WONDERFUL PICTURES OF THE GERMAN RAIDER MOEWE SINKING MERCHANT VESSELS DURING THE WAR WHICH IS A SIGHT NEVER TO BE FORGOTTEN JUST KEEP UP THIS GOOD WORK AND YOU WILL KEEP THEM A TRAILING

CALIFORNIA THEATRE P A MILLER GENERAL MANAGER.



The kind of Scoop that keeps all Competitors Trailing!

INTERNATIONAL NEWS

RELEASED THROUGH UNIVERSAL

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LYONS AND MORAN

IN "EVERYTHING BUT THE TRUTH"

A MODERN COMEDY DRAMA OF THE BETTER SORT

UNIVERSAL SPECIAL ATTRACTION

STORY BY EDGAR FRANKLIN

5 REELS

LYONS
AND
MORAN
"EVERYTHING
BUT THE
TRUTH"

YONS and MORAN—LYONS and MORAN—LYONS and MORAN LYONS and MORAN

The SENSATION of the YEAR
"The VIRGIN of STAMBOUL"
Carl Laemmle presents
PRISCILLA DEAN
IN THE $500000 UNIVERSAL-JEWEL PRODUCTION de LUXE
directed by Tod Browning
story by H.H. Van Loan

SELZNICK PICTURES

LEWIS J. SELZNICK
PRESENTS

WILLARD MACK'S

"The VALLEY of DOUBT"

Scenario by R. Cecil Smith

DIRECTED BY BURTON GEORGE

Distributed by Select

SELZNICK PICTURES

"The Valley of Doubt"

A story as strong as the rugged, snow-covered mountains where its red-blooded characters live, love, and hate.

Drunken fury against outraged decency in a struggle to the death. The prizes two in number—the love of an heiress whose heart knew no boundary of caste and the honor of a trusting wayward who had been betrayed by a human vulture.

A cast of established screen favorites who have won their way to country-wide popularity through sheer merit.

Distributed by SELECT

SELZNICK
PICTURES
LEWIS J. SELZNICK
Presents
OLIVE
THOMAS
in
"The
Flapper"
By FRANCES MARION
Direction
ALAN CROSLAND
The Humor of an Elf
The Abandon of a Child
The Graces of a Lady
Distributed by Select

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WILLIAM COLLIER

Will Bring Dollars to Your Box-Office

in

"THE Servant Question"

Directed by Dell Henderson

One of America's Favorite and Best Known Comedians, in a Role that Sparkles With Genuine Humor.

SELECT PICTURES CORPORATION

Lewis J. Selznick, President

Leon T. Osborne
presents

EDYTHE STERLING

in "THE GIRL WHO DARED"

By ALVIN J. SEITZ

Directed by CLIFF SMITH

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LEWIS J. SELZNICK, Advisory Director
729 SEVENTH AVE., NEW YORK

BRITON N. BUSCH, President
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Produced by
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130 WEST 46TH STREET, NEW YORK CITY

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EDMUND BREESE and CLAIRE WHITNEY
A COMMON LEVEL
Directed by Burton King

GOOD PAPER! GOOD PICTURE! GOOD PROFITS!

The real live wires are buying fast! Rifkin, Rosenfield, Lust, Golden and others have seen it, approved and bought it. They know a big proposition when they see it! It's **yours** for your territory if you work fast—use the wires or come in personally. We offer you the

BIGGEST SENSATION IN YEARS

At the moment when the market is flooded with poor pictures, when the theatre-going public is tiring of the same old story, when every live wire in the film business is looking for a new idea, a big sensation—at that moment—NOW

WE'VE GOT IT AND YOU CAN GET IT BUT GET IT NOW! PRICE GOES UP JUNE 5th

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HERBERT C. HOAGLAND, VICE-PRESIDENT AND GENERAL MANAGER

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Ora Carew
The Mountain Rose

STATE RIGHTS NOW SELLING!

Here is a five-reel feature that has already been booked for solid weeks' runs—and in some of America's finest theatres!

INDEPENDENT EXCHANGES

are finding "Love's Protegé" a 100% Entertainment-Satisfaction Picture as well as a **real** Money Maker.

Buy Your Territory Now

in

"Love's Protegé"

An Arrow Release

A picture that is refreshingly different and one that meets every Exhibitor-Public demand.

"Love's Protegé"

has a charming star, as beautiful as she is clever; wonderful scenery and unexcelled photography.

A STATE RIGHTS

Picture Without an Equal For Entertainment Value!

Distributed by
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ROMAINE

FIELDING

in "WOMAN'S MAN"

A story that trails across Arizona's desert into New York Society Circles With a Notable Cast of Players

ROMAINE FIELDING

A Star Who Is Well Known

"WOMAN'S MAN"

A subject that is ever popular and a story more interestingly told in this picture than ever before.

FACTS

A five-reel feature that should prove the biggest money-making State Rights picture released this year!

MORE FACTS

Already bought by several of the best judges of Independent pictures and the most successful Independent Exchangemen in the country.

THE BEST STATE RIGHTS PICTURE ON THE MARKET!

The fact that many of the leading exchangemen have bought "Woman's Man" after a screen examination—and are booking it for weeks' run in many large cities—in the best theatres, stamps "Woman's Man" as the best State Rights picture on the market!

Distributed by

Arrow Film Corporation

W. E. Shallenberger, President

220 W 42nd St., New York City

Frances Edmonde The International "Classic Girl"

**In her initial feature release, "Peggy Wise,"
for the Frances Edmonde Productions.**

There'll be a Franchise everywhere

FASTEST BOOKER OF THE YEAR!

Marshall Neilan's "Don't Ever Marry"

Now booked in first-run houses in the largest cities of the country. Rapidly spreading to smaller cities and neighborhood houses—

Watch What It Does at Your Nearest Key City

New York	Chicago	Milwaukee	Philadelphia
Atlanta	Des Moines	Minneapolis	Pittsburgh
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Buffalo	Indianapolis	New Orleans	St. Louis
Chicago	Kansas City	Brooklyn	Salt Lake City
Cleveland	Los Angeles	Omaha	Seattle
Dallas	Louisville	Oklahoma City	Washington

From the story by Edgar Franklin

Adapted to the screen by Marion Fairfax

MARSHALL NEILAN PRODUCTIONS

Photographed by Henry Cronjager and David Kesson

Lighting effects by Howard Ewing

Technical Director, Ben Carré

NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

There'll be a Franchise everywhere

FAST ACTION WITH

Anita Stewart as "The Yellow Typhoon," the woman who lived for excitement.

Louis B. Mayer

presents

Anita Stewart

in

"The Yellow Typhoon"

Taken from Harold MacGrath's story, which is one of the six best sellers of the day.

Directed by Edward José

Screen version by Monte M. Katterjohn

Keep Your Eye on the Crowds

There'll be a Franchise everywhere

THRILLS APLENTY!

Critics in East and West are Unanimous in Praising Both Star and Picture.

"As 'The Yellow Typhoon,' Anita Stewart is matchless."—*Chicago Tribune.*

"Highly entertaining. More melodramatic than the book."—*Chicago Post.*

"Anita Stewart's best opportunity for months. Her undeniable charm and beauty have a subtle appeal."—*New York Globe.*

"A swiftly moving melodrama."—*New York Sun and Herald.*

"A star of glittering appearance—a veritable cataclysm of emotion."—*New York Evening Sun.*

"Most dramatic action. Miss Stewart never disappoints."—*Chicago American.*

"One of the best pictures shown at the New York Strand for weeks."—*New York Tribune.*

"Exceptionally good, realistic and exciting."—*New York Telegram.*

"Miss Stewart leaves nothing to be desired."—*New York Post.*

"Anita Stewart is charming."—*New York World.*

"An excellent drawing card. Fast action with thrills aplenty."—*Exhibitor's Trade Review.*

"A good audience picture, portrayed in a splendid way."—*Wids.*

"Replete with intrigue and quick actions."—*Moving Picture World.*

"Anita Stewart in a striking role."—*New York Telegraph.*

"A tense drama punctured with action throughout."—*Motion Picture News.*

"A great star in a story of romance and adventure."—*Exhibitor's Herald.*

ASSOCIATED FIRST NATIONAL PICTURES

A BIG First National Special

Foreign Representative: David P. Howells, Inc.

729 Seventh Avenue, New York City

that Throng First Run Houses!

The Time To Get

A First National

FRANCHISE

is NOW

It's the greatest guarantee for your business future yet devised.

Ask the Nearest First National Exchange to explain how.

There'll be a Franchise everywhere

There'll be a Franchise everywhere

MACK SENNETT

FIVE REELS

MARRIED LIFE

Over

ASK
FIRST
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PICTURES
INC.
There'll be a Franchise everywhere

MOVING PICTURE WORLD

One Convention Yet Possible

EVERY day is bringing additional evidence that the idea of holding two conventions in Cleveland is repugnant to a great many exhibitors. We are referring, of course, to the gatherings representatives of the Theatre Owners and of the recent sessions in Chicago. Just at this writing word has come from Alfred S. Black, president of the old League, in which he gives notice that the convention originally slated for Chicago at the end of the month will be held in Cleveland simultaneous with the other or others. That definitely sets the stage for a real get-together—that is, it completes the preliminaries necessary to bringing within reach of each other the several organization factors.

One of the outstanding and upstanding bits of evidence of the determination of exhibitors to have peace even if they have to fight for it is the telegram received from President Steffes of the United Theatrical Protective League of the Northwest, in which it is declared that if there are to be two meetings or a split of any kind the thirty local delegates from that body will remain at home.

ANOTHER equally forceful "exhibit" is the telegram from Willard Patterson, the soft-spoken Southerner who defied precedent and practically unaided called a national convention, in which he declares that he favors one convention at Cleveland. Mr. Patterson says that personally he intends to bend every effort in the direction of one gathering.

The inclusion on a registration committee of a representative of every exhibitor body in the country may have influence in bringing all the exhibitors under the Winton's roof June 8. "The decision at Chicago was that the delegates should attend 'the' Cleveland convention, not 'a' Cleveland convention," said the Moving Picture World last week. This declaration is being affirmed now by men who were present at the Patterson gathering.

"Let us go to the Winton and sit in with the bunch, meet them fairly and squarely and give them a chance to do the same by us," was the suggestion by one man prominent in Chicago. "If there is an attempt to put over anything we believe to be seriously wrong there is no string on us—we can go elsewhere. But I believe we should start together and at least give the other fellows credit for being business men."

THE Committee of Seventeen appointed recently at Chicago will meet in New York June 3 or 4. At that time the question of a separate convention for the Chicago contingent will be taken up and settled. If Mr. Rembusch is right in calling an independent session his action will be affirmed by his associates. If there has been a misunderstanding or if there may have been taken action that upon examination under a brighter light proves to have been ill-advised it is a simple matter to restore the situation to just what it was at adjournment in Chicago April 27. The coming week may have important influence on exhibitor organization in the United States. It should be a period of give and take, of conciliation, of good-will.

Capitol Eliminates Opera

THE transformation of the Capitol Theatre into a straight motion picture house and the appointment of Mr. Rothapfel to direct the presentations at "the world's largest theatre" is a vindication of unadulterated screen entertainment. The mixture of musical comedy and vaudeville and opera with motion pictures has not met with enthusiastic public favor. The installation of the summer policy will go further to popularize the big house with New Yorkers and the throngs of strangers who congregate on Broadway. The low price at matinees will be 30 cents and the top price for the best chairs at night will be $1. With a seating capacity of over five thousand Mr. Rothapfel will have abundant opportunity of indulging in his favorite pastime and "Go get 'em!"

The World Stands on Its Record

ONE of our contemporaries, in explaining at length its version of a squabble with a former client, intimates that as other trade papers still are carrying the advertising of the company in question they cannot be printing honest reviews of its pictures and "perhaps they will care to explain why."

Just to make the record clear so far as the Moving Picture World is concerned it may be said no reviews are being omitted from its columns. As to the accuracy and honesty of the writers of these reviews and as to the faithfulness with which they interpret the viewpoint of the public the subscribers of the World are quite well able to judge for themselves.

New York Has Deposits Law

NEW YORK exhibitors again have achieved what in other states up to this time has proved to be the impossible. Governor Smith of the Empire State has signed the Cotillo bill, which provides that, beginning immediately, all deposit moneys not only shall be segregated, but that they shall bear interest. An accompanying measure nullifies any waiver of the provisions of the main bill.

As was to have been expected, the legislation was combated by the distributing organizations. As was not to have been expected the measure was ordered sent to the Governor for signature without a dissenting vote. All other considerations aside, the result shows what may be accomplished by organization—and work.

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Snappy News Secured from Sundry Sources

Cleveland Advertising Club Gets After Stock Syndicate

A CAMPAIGN to curb illegal sales of stock in concerns promoted in Cleveland, was started May 15 by the better business commission of the Cleveland Advertising Club, and the first victim was a motion picture company. Frank W. Packer, 51 years old, and Harriett E. Mills, 33, were taken into custody by city detectives aided by officials of the club, charged with selling stock of the Fidelity Picture Play Syndicate, after their license to dispose of stock in Ohio had been revoked by the state securities commissioner, April 22.

The Fidelity Picture Play Syndicate maintained offices at 1834 Prospect avenue. The officials swooped down on them and besides taking accused, seized the books of the concern, which showed that between 300 and 400 Clevelanders, mostly of the poorer classes, had bought stock at from $10 to $14 per share.

James L. Lind, attorney for the better business commission, announced that he personally would do all he can to have the accused convicted, and that other similar action will be taken against companies in Cleveland selling stock. The unusual point about the Fidelity Company is that it sold stock with hardly any advertising in the city.

Wants Harmony Between Showmen and Association

LOUIS J. SELZNICK addressed the Theatre Owners Chamber of Commerce at a luncheon held at the Hotel Astor, New York, on Tuesday, May 25. After complimenting the exhibitors on the brains and ability of the men chosen to represent them at the Cleveland convention, he said he hoped they would stand together and accomplish results.

He ventured to say he could not see how the different questions of the industry could be solved without the co-operation of all branches and he could not understand why the exhibitors and producers should not work in harmony with the National Association of the Motion Picture Industry upon all questions effecting the whole industry. He said he would take a stand for such a policy and fight for it at the Cleveland meeting of the National Association.

Federated Exchanges Hold Meet

The Federated Film Exchanges of America, Inc., in convention assembled at Hotel Astor, New York, week of May 24, elected the following officers: J. L. Freidman, Chicago, president; J. E. Pearce, New Orleans, vice president; D. Chatkin, San Francisco, secretary; Sam Grand, Boston, treasurer. These, together with A. G. White, New York; Harry Charnas, of Cleveland, and Ben Amsterdam, of Philadelphia, constitute the board of directors. Harry Charnas is chairman of the purchasing committee. The Federated Exchanges has been organized under the laws of Delaware. A full report of the convention will be published next week.

Among those who attended were J. I. Friedman, Celebrated Players, Chicago; D. Chatkin and Marion Kohn, San Francisco; J. J. Allen, Toronto; Mr. Kyler, Supreme Photoplays, Denver; Sam Werner, United Film Service, St. Louis; Al Kahn, Crescent Film Company, Kansas City; Ralph Wettstein, Midwest Distributing Company, Milwaukee, and J. E. Pearce, Pearce Films, New Orleans.

Theatre Manager Courted Law Suit with False Advertising

NEWSPAPER advertising published for a theatre in Los Angeles may result in a law suit against the management of the house by Cecil B. DeMille. The protested displays announced "Gloria Swanson, Cecil B. DeMille's Famous Star in 'You Can't Believe Everything'" as an attraction.

The advertisement further stated that the picture was "A New Triumph for Gloria Swanson." "Positively the First Time in Los Angeles" was another line in the copy. The facts of the case, as set forth in telegrams from Los Angeles, are these:

The management of the theatre complained of secured an old release featuring Gloria Swanson, titled "You Can't Believe Everything," and advertised Miss Swanson as Cecil B. DeMille's star. At Mr. DeMille's request Attorney James, representing the Famous Players-Lasky Corporation, threatened suit.

Advertisements, signed by Mr. De Mille were inserted in all the Los Angeles newspapers stating the facts. The result was that the advertisement was withdrawn.

Argus Takes Swanson Company

On June 1, 1920, the Swanson Theatre Equipment Company, with branches in Des Moines, Iowa, Omaha, Nebraska and Salt Lake City, Utah, and the home office in Denver, Colorado, will dispose of its entire interest in what is known as the Swanson Theatre Equipment Company, a Colorado corporation, to the Argus Enterprises, Inc., of Cleveland, Ohio.

Collection of Theatre Taxes Shows Increase of $2,000,000

AN increase of nearly two million dollars is shown in the admission taxes collected during March as compared with those of the same month in 1918, according to figures just made public by the Bureau of Internal Revenue. Collections from this source during the month aggregated $7,085,123.74, as compared with $5,186,875.33 during March of last year.

With the March collections the total admissions taxes derived during the first three-quarters of the present fiscal year amount to $54,489,499.82, an increase of 50 per cent. over the collections for the corresponding period of the last fiscal year, which totaled $35,026,947.99.

During the month of March, also, $21,906.49 was collected from the seating tax and $565,854.47 from moving picture films leased and licensed. Total collections from all sources during March were reported as $813,631,862.90, making the total for the first three-quarters $3,933,495,754.27.

Columbus Theatre Sale Has Quarter Million Overturn

BENJAMIN HEIDINGSFELD, Cincinnati attorney, acting for the Cincinnati & Columbus Amusement Company, has closed a deal for the purchase of the Colonial Theatre, Columbus, which at present is being operated as a moving picture theatre. The corporation, it is understood, is controlled by Mr. Heidingsfeld, I. Libson, of the Libson Amusement Company, and the Harris interests, of Pittsburgh.

The building is in the rear of the Deshler Hotel, on Broad street, and has a seating capacity of 2,000. Among the sellers were Rud K. Hynicka and August Kirkert, of Cincinnati, and Edward Hart, of Cincinnati and New York City.

They acquired the property some years ago from James Howell, who erected the theatre. It is understood that the deal involves approximately a quarter of a million dollars.

Calder Bill on Importations

Moving picture men who may inadvertently, in importing motion picture films from foreign countries, undervalue them would be materially benefited by the passage of the bill just introduced in Congress by Senator Calder of New York. The tariff act of 1913 imposes a penalty of 75 per cent. of the appraised value of an article when such article is brought into the United States under a declared value that is below actual value. Except where undervaluation is manifestly a clerical error, the law provides such an entry shall be held to be presumptively fraudulent.

The Calder bill would permit the importer in such cases to appeal to Secretary of the Treasury, who, in turn, would have authority to remit the penalty. It has the indorsement of the Treasury Department and the Tariff Commission. It has been referred to the Senate Finance Committee.

American Photoplayer to Move

The American Photoplayer Company will move shortly to its new quarters on the tenth floor of the Mecca Building, 1600 Broadway, where its eastern executive office and sales rooms will be located. As has been the firm's policy in the past, it will also have a large show room in which will be installed a number of photoplayers, as well as Robert Morton Orchestrelle organ.

Should Residential Neighborhoods Bar Theatres? That Is Question Agitating Syracuse Officials

JUST what is the physical relation of a neighborhood picture house to the physical aspects of a certain neighborhood is the question which is puzzling certain legislators in Syracuse, N. Y. Whether a picture theatre can be considered as violating the residential sanctity of a residential section is also involved.

James Kernan, sealer of weights and measures for Syracuse, decided to build a picture house in Seymour street. Inquiry at the bureau of buildings developed that there appeared to be no reason why the house might not be built. After a site for the house had been excavated, a sudden halt was called in the operations when it was discovered that there was an ordinance reserving that particular block for residential purposes.

It seems that in Syracuse, by city ordinance, many blocks in residential sections are closed to business enterprises. The ordinance for this particular block in Seymour street was passed when a coal yard sought to invade the block. Now it apparently bars the theatre, but Kernan is hopeful that the owners of property in the block will take the attitude that his theatre will be an asset to the block and will offer no hindrance to untangling the legal red tape.

Exhibitor Disagreement Over Meetings Reaches Crisis With Western Ultimatum

Minneapolis Body Won't Visit Cleveland Unless Agreements Are Reached

Willard C. Patterson and Sig Samuels Will Work for One Exhibitor Convention

DEVELOPMENTS in the controversy now agitating exhibitor ranks regarding a national convention in Cleveland on June 8 to 11 have come thick and fast the past week, and although the conflict seems to be raging as hotly as before, some men in the industry believe they detect indications that an agreement, or at least an armistice, may be in sight.

Here are the high lights of the past week:

The United Theatrical Protective League of the Northwest issues an ultimatum in which it is declared that its delegation of thirty will not leave for Cleveland "if there are two meetings or a split of any kind."

Willard C. Patterson deplores the disagreement and asks for one convention, and his telegram seems to indicate that misunderstandings may have caused the whole trouble. He will make every effort to formulate one convention.

Sounding a call for a mass meeting of the Independent Motion Picture Exhibitors of America in Cleveland, President Frank J. Rembusch says that its single purpose will be to keep producers out of the exhibiting field and that he hopes that "the two national bodies now existing and the newly proposed organization may blend into one association." He adds that he favors separate conventions, with a get-together on the final days.

At the request of the Cleveland convention committee, Temporary Chairman Sydney S. Cohen, of the Motion Picture Theatre Owners of America appoints an arrangements committee representing every film shipping zone.

President Alfred S. Black, of the Motion Picture Exhibitors of America announces his decision to call the convention of the old organization in Cleveland instead of in Chicago, believing that "it is better to have a thrashing out of many problems in one city at one time."

Mr. Cohen protests trade paper statements that there is "a split in exhibitors' ranks."

Cohen Names Arrangements Committee Representing Film Shipping Sections

ALMOST interesting development in the preparations for the great national exhibitors' convention at the Hotel Winton, Cleveland, June 8 to 11, is the action taken by the Cleveland convention committee in asking the temporary chairman of the Motion Picture Theatre Owners of America, Sydney S. Cohen, to appoint a committee of exhibitors representing every film shipping zone to take charge of the arrangements for the convention and the matter of registration.

The request to Chairman Cohen came about in this way. The Cleveland committee, consisting of Henry H. Lustig, chairman; W. J. Slimm, treasurer, and Samuel Bullock, secretary, regretted to read that exception had been taken by the promoter of the second convention to the committee's treatment of the sub-committee of the Chicago conference, consisting of Mr. Kress of Ohio, Mr. Farley of Alabama and Mr. Van Praag of Kansas.

Statement of Committee.

It is a matter of history that these three men visited Cleveland and, in the language of the Cleveland committee, expressed absolute satisfaction with the arrangements in hand and plans outlined. Not only Mr. Van Praag, but also his associates on the sub-committee, have duly and emphatically registered their appreciation of the courteous treatment they received at the hands of the Cleveland arrangement committee.

In connection with this matter, the Cleveland convention committee has issued a statement which completely covers the ground and which, no doubt, will be read with interest by the exhibitors who are interested in the coming convention at the Hotel Winton.

Here is the statement:

Cleveland regrets the necessity for issuing this statement, inasmuch as we are proceeding with the convention arrangements with only one thought in mind—harmony, as expressed in the trade papers, issue of May 22. Since then we regret to announce we have been informed that F. J. Rembusch has engaged the Cleveland Hotel assembly hall and reserved a block of rooms 'for a convention of motion picture exhibitors.'

This information is direct from the hotel management. Whatever Mr. Rembusch's object may be in thus ignoring our committee will be hard for Mr. Rembusch to explain, in view of his insistent demand for harmony and "no politics" at the Patterson meeting at Chicago, as reported by Mr. Bullock.

We sent a representative to that meeting, Sam Bullock, our executive secretary, with a message to deliver. We have evidence that he delivered that message on the floor on Tuesday, April 27, by consent of Mr. Patterson, to whom it was addressed. Part of that message follows:

"May we be pardoned for inquiring if it is your intention to initiate a new national exhibitor organization or merely to get an expression of sentiment from the assembled exhibitors and prepare to crystallize that sentiment into action at a convention later? If that is your intention we are with you heart and soul. If, however, some overzealous exhibitors, smarting under present and prospective abuses, should prematurely undertake to start a national organization with such little preparation, there could be only one result—failure, with producer influence in control. It has always been so in the past and our tentative national organization will have nothing to do with such a proposition."

Mr. Bullock gave further details and invited all present to come to Cleveland and help a national theatre owner organization. A motion followed that an investigating committee be appointed on the producers' attitude; said committee to report its findings to the Cleveland convention on June 8, 9 and 10. The meeting adjourned without any further authority being conferred upon anyone.

The committee of seventeen then met and a sub-committee of three, Mr. Kress of Ohio, Mr. Farley of Alabama and Mr. Van Praag of Kansas, was authorized to wait upon our Cleveland chairman to ascertain certain details. They visited Cleveland and expressed absolute satisfaction over the arrangements in hand and plans outlined, and all three made reservations at the Winton immediately.

That was real harmonious co-operation, but a discordant note appeared this week under date line of Cleveland, carrying the information that "the Hotel Cleveland will be the headquarters of the 'Chicago convention' contingent for the session beginning June 8." This is a literal quotation.

Was this necessary? If so, an intimation by the sub-committee would have met with instant response by our committee. Was it authorized by the committee of seventeen or by vote of the Patterson gathering prior to adjournment? Mr. Bullock says he stayed until that meeting broke up and every one had subscribed $1 for the woman stenographer as they passed out.

In conclusion, we are ready at all times, and are now, to engage halls or rooms for any exhibitor or exhibitor organization, but we never deemed it necessary to pre-empt such places for ulterior motives, and though we could interfere with Mr. Rembusch's arrangements, if necessary, at this time, we are satisfied to waive that prerogative, merely regretting the discourtesy tendered this committee, whatever the motive, by Mr. Rembusch.

With a welcome to all and malice toward none,

Fraternally yours,
H. H. LUSTIG, Chairman.
W. H. SLIMM, Treasurer.
SAM BULLOCK, Secretary.
Convention Committee on Arrangements.

Personnel of Committee.

In commenting on the action of the Cleveland arrangements committee, Temporary Chairman Cohen said that he would gladly comply with its request for the appointment of a committee on arrangements and registration. Mr. Cohen said he could not sufficiently commend the spirit of the position taken by the Cleveland arrangements committee. Pursuant to its request a committee on arrangements and registration has been appointed covering practically every one of the film shipping zones of the country. The names and addresses, organizations and offices of the appointees are as follows:

COMMITTEE ON REGISTRATION AND ARRANGEMENTS

Albany—George Roberts, president Tri-City Exhibitors' League.

Buffalo—Ira Mosher, president Buffalo Managers' Association.

Philadelphia—A. C. Fisher, president Philadelphia Exhibitors' League.

Pittsburg—J. E. Smith, president American Exhibitors' Association of Pennsylvania.

Cleveland—Henry Lustig, president Cleveland Motion Picture Exhibitors' Association.

Cincinnati—Dr. Alexander, secretary Miami Valley Exhibitors' League.

St. Louis—Joseph Mogler, president Motion Picture Exhibitors' League of St. Louis.
Chicago—Joseph Hopp, president Illinois Exhibitors' Alliance.
Kansas City—M. Van Praag, secretary Kansas State Exhibitors' Association.
Oklahoma City—Ralph Talbot, president Oklahoma Exhibitors' Association.
Omaha—J. E. Kirk, secretary Nebraska Motion Picture Theatre Owners' Association.
Denver—M. C. Gerhardt, secretary Colorado Motion Picture Theatre Owners' Association.
South Dakota—C. W. Gates, vice-president United Theatrical Protective League.
Milwaukee—Paul Langheinrich, secretary Motion Picture Exhibitors' Association of Wisconsin.
Minneapolis—W. A. Steffes, president United Theatrical Protective League.
Detroit—J. C. Ritter, president Michigan Exhibitors' Association.
Seattle—Dr. H. S. Clemmer, Spokane, Wash.
Los Angeles—Glenn Harper, secretary Theatre Owners' Association of Los Angeles.
Dallas—E. T. Peter, president Texas Exhibitor Circuit.
Atlanta—W. C. Patterson, president Southeastern Exhibitors' Association.
Charlotte, N. C.—H. B. Varner, secretary North Carolina Exhibitors' Association.
New Jersey—J. T. Collins, Rutherford, N. J.
New York—S. I. Berman, secretary Motion Picture Exhibitors' League, State of New York.

Disclaim Interest in Exposition.

The committee will convene at the Hotel Winton on June 7 for its first important business meeting.

The temporary officers of the Motion Picture Theatre Owners of America desire to make it very plain to the entire industry, and particularly the producers and supply men, that they have no connection with or interest in an exposition which, for some reason best known to the promoters of the enterprise, has been advertised for the same days as the convention at the Hotel Winton.

The temporary officials of the Motion Picture Theatre Owners of America declare that exhibitors do not want any financial assistance such as has heretofore been collected at every national convention in the guise of money for space, booths, etc. They say that the convention at the Hotel Winton will be a business convention pure and simple, and that if the exhibitors wish to do justice to only the most urgent problems now confronting them, they will have no time left and certainly no inclination to attend any so-called exposition.

A letter has been sent out by the temporary officials to every producer and supply firm, emphasizing the fact that the Motion Picture Theatre Owners of America have arranged no exposition and that any person who solicits space for such an exposition on the pretense of acting on behalf of or for the benefit of the organized exhibitors, has no authority from them to do so.

The following is the text of the report made to Chairman Rembusch of the Chicago conference called by W. C. Patterson on April 26, 1920, made by the sub-committee of three appointed on that occasion:

"That we heartily indorse and approve the arrangements that have been made for the convention called by the Motion Picture Theatre Owners of America at the Hotel Winton, June 8, 9 and 10."

H. W. KRESS, chairman, Piqua, O.
H. C. FARLEY, Montgomery, Ala.
M. VAN PRAAG, Kansas City.

"Union With Whom and What?" Query of Sydney S. Cohen, New York

Editor Moving Picture World:

IN justice to the organized exhibitors of those states which called their convention at Cleveland in advance of the Chicago conference, we desire to protest against the report in your publication speaking of a "split in exhibitors' ranks" and giving the impression that the exhibitors of the country are divided into factions.

Exhibitors in almost every state in the Union, all of them having a record for achievements and feeling the need of a national body, conferred and corresponded for months with a view to holding a national convention and forming a permanent national organization. The utmost harmony prevailed in all conferences and discussions, no matter where held. Exhibitors by the hundreds signified their intention of joining a national organzation. Though widely scattered over the biggest country in the world, there was a singular unanimity among these exhibitors.

Hits at Rembusch.

In the South, Willard C. Patterson, a prominent exhibitor of Atlanta, issued a call for a conference which was attended by many exhibitors. These exhibitors recognized the importance of the Cleveland convention called by the Motion Picture Theatre Owners of America, by instructing their committee to make its report to that convention.

Now weeks after the original dates have been set, one man, with no authority other than such as he may choose to confer on himself, calls a second meeting for the same time and the same place, at a different hotel. Does this justify printing columns about "dissensions in exhibitors' ranks?" Does it justify editorials urging union? Union with whom and with what? The exhibitors of the country must not stop short in their formation of a national body.

An independent and fearless trade press has nothing to fear from a strong united exhibitor organization on national lines. We exhibitors like independence not only in our own ranks, but in other branches as well, and we will line up solidly with every publication which is not entirely dominated by its advertisers.

SYDNEY S. COHEN,
Temporary Chairman, Motion Picture Theatre Owners of America.

Cites First National As Proving That Exhibitors Can and Will Hold Together

By J. D. WILLIAMS, General Manager First National.

ON to Cleveland! It is in every issue of the trade journals. Exhibitors met on a recent Southern trip were saying it. Producers and distributors are echoing it. Visiting theatre owners, in New York from many territories, talk enthusiastically about the next big chance to mold a national league of exhibitors, representative of every section, free from petty politics, nation broad in scope, and determined in its course of defense for individual interests.

Similar attempts in the past make it a big order to fill, and a great undertaking for the exhibitors whose unusual initiative and business acumen give it an impelling force. It is a purpose beset with dangers and difficulties, surrounded by countless pitfalls, but with possibilities of such magnitude if it succeeds that it is worthy of every ounce of support, encouragement and counsel that can come to it from anywhere.

It is doubtful if any group of independent exhibitors, or any individual theatre owners, passively or intensively interested in the outcome at Cleveland, realizes so keenly what tests of mutual confidence, of steadfast resistance to insidious, destructive influences, are certain to follow and attack the ambitions of the national league to be solidified at Cleveland as the exhibitors who, three years ago, joined hands in a national co-operative and defensive structure which was and is fundamentally identical to the composite unit soon to be erected.

Its Most Essential Features.

Their theatre interests were threatened then with dangers equally as great as the independent exhibitor menaces upon which the Cleveland assembly will unite and act. So they got together and organized First National Exhibitors' Circuit. This is neither a brief nor a plaudit for that co-operative body. Instead, I shall set forth the essential features which have made it succeed as a national unit of exhibitors, knowing that in such a recital of facts heretofore unheralded there are practical points of guidance for the exhibitors who will gather in Oho for a purpose that is similar in many respects.

Endured Much Ridicule.

First, the exhibitors who merged their respective desires for relief from oppressive conditions began with a definite, well established plan. They confined themselves to the big, important phases of the menacing conditions they confronted, and they applied themselves strictly to determining the best and quickest means for eliminating them.

When it became known that a number of exhibitors had formed a co-operative organization the majority opinion throughout the industry was one of scoffing and ridicule. "It won't last." The members were taunted individually. Professional tale bearers lost no opportunity to relate, every time they encountered a member alone, stories of alleged questionable methods and ulterior motives harbored by one or more of the other members.

Warns Against Malicious Gossip.

Similar experiences will befall the exhibitors selected to administer the affairs of a national league. The solution, for the future, as in the past, is the same. Pay no attention whatever to gossip, rumor or vague insinuations affecting the loyalty, integrity and sincerity of any league official. Stick together and resent such tactics as vehemently as you would attack them if they affected an intimate personal friend. Be prepared for gossip and malicious attacks.

Care, discretion and mature consideration should precede the selection of executives for a national league. To them is intrusted the problem of leadership, direction and progress. Once a majority vote has delegated authority of this kind, the only practical and safe policy is for every member to cast his allegiance 100 per cent. to the elected officials, without regard to previous inclinations. First National members have never wavered for an instant in thorough and encouraging support of the executives they have chosen. Every exhibitor in that co-operative group has been staunch and unshakable in personal allegiance.

On to Cleveland—but with individual exhibitor determination to hurdle all petty

differences, to allow nothing to halt action on the big, basic dangers which can be overcome only through organization, to grant office to the most capable, and then to be loyal to them as the choice of the majority—thus, every independent exhibitor will create, for himself and for his fellows, an asset beyond value.

Patterson Flouts Rumors That Chicago Postponement Was Diplomatic Strategy

RUMORS which have reached Willard C. Patterson, manager of Sig Samuel's Criterion Theatre at Atlanta, to the effect that the plan which he sought to consummate at his Chicago mass meeting for a concerted national opposition by independent exhibitors against producer operation of theatres, had fallen of its own weight, and that the postponement of definite action until the assembly in Cleveland on June 8 was a bit of diplomatic strategy to cover failure, are ridiculed by him in an outline of the platform he will recommend as the basis on which independent theatre owners can be merged into a national organization.

"An official evidence of sincerity and regard for the opinions of exhibitor absentees," Mr. Patterson declares, "manifest in the willingness of the theatre owners present in Chicago to accept the assurances of various league executives and promoters of the Cleveland meeting that the exhibitor representation there would be more adequate to the purpose, apparently have been perverted to serve ulterior motives from some quarter or other.

What Chicago Wanted.

"We were asked, in Chicago, to form the convention into a permanent organization, with a committee of seventeen which would gather facts in New York, and reconvene the new national unit, with its committee report, in Cleveland, so that out of the various exhibitor alliances which will attend there can be formed a substantial country-wide organization to meet national issues which concern the welfare of independent exhibitors.

"It was further proposed in Chicago, both by the theatre owners who responded to my call for the meeting and by representatives of the state leagues which will meet in Cleveland, that the Independent Motion Picture Exhibitors of America, with the members pledged at the Hotel Congress, would constitute an excellent beginning for a new national league.

Who Sponsored the Rumors?

"I do not know who sponsored the rumors, but in comparison to facts they are ridiculous. We are going into Cleveland as an organization, with our accomplishments in Chicago as proof of our determination to get somewhere as a national exhibitor council. We have no politics to play. There is no individual supporting the Independent Motion Picture Exhibitors of America who has any personal ambitions to gratify. There is no one seeking fame, glory or power through executive preference.

"What I want to see come out of the Cleveland meeting—and I am voicing the wish of the great majority of independent exhibitors who were in Chicago on April 26 and 27—is a working body of theatre owners solidly pledged to combat, through co-operation and collective action, the producer-exhibitor menace as the greatest danger confronting us as exhibitors, and prepared in every way to function quickly and efficiently on all other national conditions affecting its members.

Declares for Individual Voting.

"In deciding the question which will be brought before the exhibitors at Cleveland, every theatre owner present should vote on an individual basis, and not through unit expressions. Any form of organization which will permit state league control of a national league will not, in the long run, prove a practical defense body for independent exhibitors. Membership in a national league should be strictly individual, entirely apart from state, city or territorial league affiliations.

"Within their own boundaries state leagues are a wonderfully valuable and essential aid to exhibitor welfare in matters of state concern, but the moment a state league of sufficient size and strength in membership to influence a national league action through group or unit voting attempts to intrude itself as a unit, there will be a measure of domination unavoidable with such a course, and the result will not be progressive. There are countless problems of national significance which only a national league can solve."

"Bury the Hatchet"—Patterson

Atlanta, Ga., May 26, 1920.

George Blaisdell,
Moving Picture World:

Committee of seventeen appointed at Chicago meeting was instructed to make report to original Cleveland convention. I do not doubt the sincerity of Rembusch, but think he is making a mistake in calling a second convention unless he has positive information that the Chicago committe would not be recognized on the flood. Independent exhibitors need men of the executive ability of both Rembusch and Cohen. For the good of the cause they should get together.

There are too many problems, both factions will agree, to split now. Let's bury the hatchet and build up one big organization along lines of honesty of purpose. Personally, I have no political ambitions, but will put forth every effort to bring all factions together and help formulate ways and means to protect the independent exhibitor.

Regards.

W. C. PATTERSON.

Poetical Punch Given by Sam Bullock to "Organization Pulmotor" Program

INASMUCH as the necessity for real exhibitor organization is causing all exhibitors to turn their thoughts toward Cleveland, it behooves every independent exhibitor to study well what practical plan of organization he will decide to support with his vote at the convention, for it will be the first national gathering in many years where every bona-fide exhibitor will be his own free agent and as such treated absolutely "on the level," regardless of the size of his theatre or his (or her) investment.

We have proved by bitter experience that the various forces, both within and without the industry, have so far succeeded with their plans because of "class" distinction, self-asserted, within our own exhibitor ranks, though the fact remains that a compact organization of all "classes," from "first-runs" down to "commercials," will alone render the exhibitor immune from most of these attacks and impositions.

The dominant question, therefore, is not merely organization, but:

First, "What plan of organization shall we adopt?"

Second, "How shall it be financed?"

Third, "How shall its finances be safeguarded against grafters and organization wreckers?"

These three essentials have never yet been worked out at any national exhibitor convention heretofore held, but the Cleveland convention offers the opportunity, and the temper of those exhibitors who have expressed their intention to be present indicate that they will stand for no "monkey business" nor camouflaged propositions.

The writer, as chairman of resolutions committee, was primarily responsible for the adoption of the Delmonico resolution when the Chicago Convention consented to merge the Exhibitors' League with the producers—the N. A. M. P. I.—some years ago. It was not a merger. It was a "submerger" and we were submerged. However, organization pulmotors have been working steadily and Cleveland's Lake Erie ozone will quickly restore those not altogether "done for." Let us guard against being "Delmonicoed" again.

At Cleveland no select minority gathering of so-called big exhibitors should be permitted to flash a roll to finance an organization and then claim the paternal right to control it. Such spectacular stunts are "stale stuff" and embarrassing to the "80-per-center" when you must have with you or fail.

Incidentally, the Cleveland convention committee is arranging for the biggest exhibitor gathering ever held and no one is authorized to solicit or accept any financial

Rembusch Sounds Clarion Call for Mass Meeting of Independents in Cleveland

Editor Moving Picture World:

THE Independent Motion Picture Exhibitors of America was organized at Chicago on April 27 into a permanent national exhibitor body for the single purpose of insisting that producers get out of the theatre business. We are calling a nation-wide meeting of all exhibitors in America to hear the report of our directors at a Cleveland mass meeting opening on June 8 under our auspices and with our officers in charge.

The first order of business will be the report of the committee which had conferences with the producers, and we hope and request that every exhibitor in America be present. We have selected the Hotel Cleveland for our meeting place but will change the location if more suitable to all concerned.

Mr. Black may decide to call a meeting in Cleveland of the old National League for the same week. The more conventions the better because it means more exhibitors at Cleveland. I hope that the two national bodies now existing and the newly proposed organization may blend into one association, but if this is not possible, I wish we may agree to work together along the same lines.

FRANK J. REMBUSCH.

assistance or advertising display of any kind from any producer anywhere, but our services are at their disposal freely to procure hotel reservations or assembly halls at any hotel except the Hotel Winton, which is reserved exclusively for bona-fide independent exhibitors and the trade press.

The "lighter side" of the convention gathering will be well taken care of, of which more anon, except that Ringling Brothers are making a special detour to hit Cleveland on the lake front for the special benefit of the "hicks" from Broadway and the Chicago "Loop" district. And Carpentier, the French scrapper, goes on at League Park on the night of June 7 as an inducement to the "boys" to get here early.

The reservations are coming in
From all along the line,
From Alabam and the Golden Gate
The "boys" are marking time.
From the Texas plains to old Oshkosh
We can hear the rebels yell,
"The second week in June, b'gosh,
My show can guttahell!"

SAM BULLOCK,
Secretary Cleveland Motion Picture Exhibitors' Association.

Rembusch Favors Separate Conventions, with a Get-Together on the Final Day

ANSWERING various statements directed against myself, please publish these facts. There are three national conventions of exhibitors called for Cleveland, June 8, 9, 10, and 11, to wit: Theatre Owners' Association by Cohen, Independent Picture Exhibitors called together by Patterson and the old National League by Alfred Black. Cohen's organization does not agree with the two others regarding organization policies, therefore I have suggested that each organization be given one day and all go as one body to all three meetings, and on the last day of convention eliminate the three and all join together into one big permanent organization.

Independents want one day to report on their movement to force all producers out of theatre business. The old league after ten years of service is entitled to consideration. These propositions have been wired to Mr. Lustig, chairman of Cleveland Exhibitors, with request for a positive reply, but he gives only evasive answers. Therefore the presumption is they are playing politics.

Charges Advertising Scheme.

Lustig, Bullock, Van Praag and Cohen are leaders of Theatre Owners and expect to control all convention meetings in order to put over their movement, which, as per their contract, is a film advertising scheme that allows them to censor all pictures and control the industrial film business.

Last year they bolted the St. Louis National Convention and have belittled all organization activities except their own during the past year. I predict that they will bolt this year again. Last year they were voted down 200 to 7. They did not submit to a majority last year. Will they this year? They refused to meet the officers of the old organization at Utica for a conciliation.

May Not Attend.

These are simple cold facts, and while they have as much right to go into the film business as anyone else, it is my belief that we will never have a national organization worth while unless it is founded on broad principles without any moneymaking schemes. We have tried expositions, balls, insurance schemes, running trade journals, and this film advertising scheme will bring us grief and disaster same as heretofore.

There are so many angles to this industry and so many wheels in wheels that the right kind of national organization must be entirely free from any moneymaking schemes and supported entirely by cash dues sufficient to function on a big scale.

I have been so ill with tonsilitis that unless I improve rapidly I will not be able to be at Cleveland. My hope is that every exhibitor will go to Cleveland and fight for the right kind of national organization, because you won't get it in any other way. Stay with the meeting and abide with the majority.

Van Praag's attack on me is not unbiased. It is impossible to answer the great amount of mail coming in.

Cleveland exhibitors will have to secure hall large enough for thousands at this rate.

FRANK REMBUSCH.

"Get Together or We Stay Home" Say Thirty Northwest Delegates

THESE two messages, one to the Moving Picture World from the president of the United Theatrical Protective League of the Northwest, and the reply of Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners of America, to one of the same tenor, are self-explanatory:

Minneapolis, May 25.

Editor Moving Picture World:

AT a meeting of the United Theatrical Protective League of the Northwest held this morning it was unanimously decided that our delegation of thirty from this territory will not leave for Cleveland if there are two meetings or a split of any kind. We realize that a national meeting is very necessary at this time, but petty politics and all other factional fights must be eliminated. If only one meeting is held in Cleveland, we will be there thirty strong.

W. A. STEFFES, President.

W. A. Steffes, President United Theatrical Protective League of the Northwest, Minneapolis:

Convention at Hotel Winton in Cleveland, June 8 to 11, was called in response to decisions of men representing thirty-two states, including your own. Sub-committee of three appointed by chairman of Chicago conference which you attended, consisting of Messrs. Kress, Farley and Van Praag, has reported unanimously in favor of convention at Hotel Winton. We must keep faith with our sister states. Have designated you as member of committee on arrangements and registration, composed of representatives of every organized exhibitors body in the United States.

SYDNEY S. COHEN,
Temporary Chairman Motion Picture Theatre Owners of America.

"Associated" Will Meet in Cleveland During Convention

THE Associated Exhibitors, Inc., will be represented in Cleveland during convention week by an almost 100 per cent. representation of its exhibitor-members—a group of independent theatre men in which is mirrored the ideals behind the independent exhibitors of America.

That Associated intends to fight with and for independent exhibitors is indicated in the fact that it will hold not only a meeting of the board of directors, but also will have convened other members and officers from almost every point in the United States.

Virtually every franchise holder in Associated already has given assurance of attendance. Advices received in New York from F. C. Quimby, general manager of Associated, who recently arrived in Los Angeles, and who expects also to attend the convention, are to the effect that never before in the history of the industry have exhibitors been so aroused over the situation as they are at present. The consensus is that for any real progress to be made politics must be wiped out; each individual

(Continued on page 1336)

Massachusetts Censorship Bill Lives Despite Adverse Action of Committee

Roll Call Vote of 20 to 15 Rejects Recommendation of Senate Ways and Means Group That Measure "Ought Not to Pass"—Expect Only One More Contest—Bishop Lawrence and Judge Brackett Clash

Boston, May 27, 1920.

Censorship Bill passed to be engrossed by the Senate by a vote of 23 to 13. The increase of three votes for the bill over the third reading was caused by the shift of Senators Churchill of Plymouth, and Tarbell of Worcester, from the opposition, and by the affirmative vote of Senator Martin of Holyoke, who previously was absent before the final vote was taken. Senator Hardy of Huntington, moved that the bill be amended by providing it should become effective only in such cities and town as accept the act by a referendum. The motion was defeated, 22 to 14, after Senators Walsh, Carrick, Knox and McLane characterized it an attempt to defeat the bill.

EFFORTS to "kill" the moving picture censorship bill in Massachusetts failed in the Senate on Monday, May 24, when that body by a roll call vote of 20 to 15 voted against rejecting the measure. This action was taken despite the fact that the Senate Ways and Means Committee had recommended that the bill "ought not to pass."

A bitter debate in the Senate preceded the voting. Senators charged that among the lobbyists for the bill is a member of the Department of Public Safety, the board to be vested with censorship powers. Senators pleaded that there are plenty of laws covering the situation now; they urged self-government for cities, and they warned that in a few years true moral reformers will become tired of administering the censorship law and that it will then fall into the hands of "grafters."

Debate was opened by Senator Curran, of Boston, member of the Ways and Means Committee, who said the proposed law is unnecessary because laws are now on the statutes penalizing persons giving immoral or objectionable entertainments. He told of forty pictures shown in Boston characterized as immoral by the supporters of the present legislation. These same forty pictures, Senator Curran said, are on the screen in Pennsylvania, which has a censorship law.

Senator George H. Carrick, of Cambridge, said that censorship is desired by the Children's Mission, the Cambridge Neighborhood Club, the Methodist Church, Bishop Lawrence, President Lowell of Harvard, the Episcopal Church, the Women's Christian Temperance Union, various women's clubs, the suffrage clubs.

Senator Quinn, of Swampscott, opposed the bill. He declared that an agent of the Department of Public Safety, to which the censorship would be given, was lobbying against the bill in the Senate. "What kind of censorship could we expect from an organization of that kind?" he asked.

Any senator who would stand up and vote against the bill is "crazy," declared Senator John Jackson Walsh, of Boston. He said that there are men in the picture business who would exhibit in public nude women for a price. He argued there should be no protection in the law for the moral scavenger.

"To listen to some of the arguments here one would think that a representative form of government had gone by," said Senator Hardy, of Huntington, chairman of the Ways and Means Committee. "This bill is designed to place a conservator over the people; to create an office to be filled by one man who will tell all the people of this state what they shall see and hear and read and think. I protest against it as an unwarranted centralization of authority which takes away from cities and towns their right to govern themselves as they see fit."

"This bill," said Senator Griswold, of Greenfield, "provides that there shall be a censorship board, but the bill is so drawn that the censor may reject a film, although it does not say he shall. This bill sets up a principle opposed to the bill of rights."

Senator Hardy, of Fitchburg, member of the Ways and Means Committee, declared: "I don't want any person to tell me or my family what we may see in the moving pictures. Censorship resolves into a matter of difference of opinion. I hope we will not make any more laws that will take power away from cities and towns. There is altogether too much centralization legislation going around."

On the standing vote on the question of rejecting the bill, the vote was 14 Yes, 18 No. On the roll call the vote was 15 Yes, 20 No.

BISHOP WILLIAM LAWRENCE of the Episcopal diocese of Massachusetts entered the battle in that state over a motion picture censorship bill by appearing before the Senate Ways and Means Committee at a public hearing in the State House, Boston, May 19. Arguing in favor of the measure, the Bishop scathingly attacked the so-called "sex films."

Judge J. Albert Brackett, who is handling the case for the opponents of the bill took up the challenge by introducing a letter written by the churchman in 1918 indorsing a "sex film" and a newspaper interview in which Bishop Lawrence said there is value in showing sex problems in order to prevent the spread of the social evil.

To Benjamin Green, then manager of the Strand Theatre, Chelsea, Bishop Lawrence wrote: "I saw the film 'Damaged Goods' with Dr. Mahoney and others. I indorse Dr. Mahoney's letter on the subject, although I should be ready to put the age limit at sixteen years."

Dr. F. X. Mahoney, Health Commissioner of Boston at the time, had written Mr. Green as follows: "After seeing the film 'Damaged Goods,' as shown in the Department of the State Police, I will say that I saw nothing which, in my opinion, should not allow the film to be displayed to the public."

"'Damaged Goods,'" Judge Brackett said, "is one of the films that the proponents of the bill have cited in arguing that a censorship law is necessary."

Bishop Lawrence, speaking first, said: "It has been a matter of surprise to me to find the sentiment that I have found in favor of some sort of examination of motion pictures for the protection not only of the younger people but of adults as well. There is no such appeal from thousands of people for the censorship of the newspapers as there is for regulation of the motion picture, and it seems to me that the latter is our job just now.

Represents "Moral Sentiment."

"Those who are here and those who are on the list presented by Mr. Clark (Preston Clark handling the case of the proponents) represent the moral sentiment of the people. They are waking up to the great influence of the movies. People may argue that mothers and heads of families who are most concerned with the effects of the movies upon their children should complain to the local authorities, and the fact that they have not done so goes to prove that there is nothing to complain about.

"Well, let us take the case of a poor working woman in a big industrial city. Her daughter is going perpetually to the movies and occasionally getting stained by what she sees there. Now, it must be manifest that the mother is not going to leave her work and go off to see the mayor or chief of police. But if there is in existence a well ordered, legal committee to duly consider these things for the public and talk these things out with the managers of the movies, then we will have the result of steady improvement, with the possibility of 100 per cent. of the people going to the movies instead of 90 per cent.

"Personally, I do not go to the movies as often as I want to because I am afraid of getting caught with a play that I don't want to be seen at, and I never know what the play is going to be.

"The movie is very different from the regular theatre play in this, that you can tell about the latter from the advertising and from the comments made about it during the course of its appearance, which usually runs over a period of at least two or three weeks. In the case of the movies a very excellent play may be advertised, but then in between may be put something that may spoil the whole performance, and you have no way of knowing anything about it in advance.

"There is danger of demoralization of the youth from this condition. It is not the picturing of open vice that does the damage, for that simply disgusts people. The pictures which injures is not indecent, it is not obscene, it is not filthy, but it is put on in such a spectacular way that it appeals to the imagination, and before they know it the boy or girl has been caught up in the principles for which the particular movie stands and their moral sense blunted or a bit degraded. They do not know it, but they have gone one step down in their moral character. That boy or girl cannot be protected today because they do not know what they are going to see."

Let Mothers Guard Morals of Young.

Representatives of the State Motion Picture Committee, various women's clubs and the State Grange followed Bishop Lawrence in favor of the bill.

The first speaker for the opponents was Representative Frank B. Phinney, of Bos-

ton, who declared that the bill is a danger to democracy. "It is un-American and undemocratic," he said. "Only two countries —Russia and Germany—have tried censorship. We do not want to follow in the footsteps of either of them."

Representative George W. Webster, one of the members of the lower house who voted against the measure, said that the placing of a censorship in the hands of a small group would give them an autocratic and political power. He did not believe that a majority of the women of the state favored the bill and he himself was willing that the women should guard the morals of the children rather than have the power vested in such a board.

Judge Brackett Sums Up.

"You can't satisfy every one so long as two people have individual minds," declared Judge Brackett in summing up for the opponents. "If you pass this bill you are going to throttle an industry."

Judge Brackett then told of the differences of opinion over Mary Pickford's "Poor Little Rich Girl." "The exhibitor must be protected by some sane law," he continued. "He has the right to know what he can purchase and show. The courts can determine what is vicious, what is moral, etc. Do not let a board of censorship usurp the power and the rights of the courts. The reformers blame all childish folly on to the moving pictures. Why, when I was ten years old I read a dime novel and then started off for the West.

"I guess we all have played Indian. Yet a woman came here from Malden, claiming she was a social settlement worker, and said she saw a child with a mask and that the child got the idea from a motion picture. You can't trace crimes to the pictures. The place to regulate children is in the homes. Don't children get wrong ideas in the dance halls on the streets and elsewhere? I don't think it is fair to attribute every wrong a child does to the motion pictures."

Senators Nod Approval.

Senators who had been listening gravely to Judge Brackett nodded their heads in approval as he continued: "Are you going to entertain the great masses of people with travelogues? Do they want namby-pamby films? Of course they don't. If you try to do that you will interfere with attendance. There will be no more interest in the movies. People will become bored and stop going.

"The Pennsylvania censorship law which is held up here as an example cannot be compared to the law presented in this state. But even in Pennsylvania they even censor the topics of the day and the pictures of current events, but the people see the same words and pictures in the newspapers."

"The people want something and they get it; that's the idea, isn't it?" broke in Senator Harding, with a smile.

"Why, certainly," said Judge Brackett.

"That's the whole story," replied the Senator. "This bill would deprive people of what they want."

Holds Bill Unconstitutional.

Judge Brackett told of the situation in Ohio. "There are two phases to this question," he continued. "You can't settle it by law because its ethical. What is being done in Massachusetts? Paid women lobbyists have been at the heels of every legislator since the session started. If these people have so much reform in their breasts, why don't they try by the laws we have at present to stop the films they complain about? I'll tell you why: because even their attorneys know they haven't a case to obtain a conviction. That's the truth. It seems a pitiful thing to say that our laws are not enforced. Suppose some boys broke into the homes of some of these reformers. Wouldn't they go to the law? Would they stop to argue? Would they say it is nobody's business? No.

"Now, you've got to make some changes in this bill if it's to become a law. There is no redress in the courts for its violation." Judge Brackett indicated that it could not be held to be constitutional. He told of the laws already on the statute books—the license laws by which improper films can be stopped. He declared there was no necessity for the proposed censorship bill.

As Judge Brackett concluded the senatorial committeemen nodded their heads in approval.

Michael J. Lyden, ten years a motion picture exhibitor, with three theatres in Greater Boston, told how the exhibitor is always eager to cater to the public and give it what it wants. He told of ridiculous cuts made by the Pennsylvania censors in "The Miracle Man."

While A. J. Casey, Boston's city censor, was registering the disapproval of Mayor Peters of the bill he was asked by Senator Harding if it wasn't true that "fellows at fifty like to tell the youngster of twenty-one what he ought to do and what he ought not to do." "That's right," said Mr. Casey.

The hearing was on the point of being closed when the proponents again wanted to give some more testimony. Miss Amy Wood, secretary of the motion picture committee, spoke briefly.

Then Miss Hilda A. Headstrome, of the committee, began an attack on Mr. Leyden for pointing to the war work of the industry. She said the proponents would be glad to see the bill referred to a referendum of the people. When she spoke of "paid lobbyists of the motion picture industry" Judge Brackett interrupted to say: "You are always careless with facts; we have no paid lobbyists."

Next Judge Brackett disputed her statement that the dance hall license law was put on the statutes without a precedent. Further, he disagreed with her intimation that he had misquoted the stenographic report of a previous hearing. Judge Brackett declined to keep up correcting her "misstatements" all night and the hearing was closed.

Death Ends Career of Hal Reid, Active Playwright, Player and Screen Writer

At his home in West New York, N. J., Saturday night, May 22, James Hallock Reid, well known under his professional name, Hal Reid, died in his fifty-seventh year. He had been for a long time ill, but his condition did not become alarming until a few days before his death.

His son, Wallace Reid, known to screen fame as a Famous Player-Lasky star, two other sons, a daughter and a widow survive the deceased. Interment was held in the Old Stone Church Cemetery, Highlands, N. J., morning of May 25.

Started as Stage Personality.

Hal Reid won his way on the legitimate stage in the days when melodrama flourished and verile actors made bold strokes in depicting heroic roles. He applied himself to playwriting, after several seasons as an actor, and from his pen fell several plays that were conspicuous successes in their day.

Of these "Human Hearts" was a remarkable example. For years that play toured the country playing big towns and little with unvarying success and when films began to absorb public attention and stage dramas of the "thriller" type waned "Human Hearts" was made into photoplay going on into even smaller places than it had visited as a stage offering.

Took Sensational Thaw Films.

In February, 1914, Mr. Reid "broke into" film-notoriety most sensationally. Harry Thaw, the murderer who has gained what may well be termed "renown" by his ability to dodge the executioner; had just escaped from Mattewan, a New York State Hospital for criminal insane. Thaw fled toward Canada, but was apprehended in New Hampshire.

Thaw's legion of lawyers found a way to quibble in court and Hal Reid was there with his camera when, in Concord, N. H., a Federal Court Judge took under advisement the murderer's standing in law. The Thaw case was "hot news," and Reid's film was exploited with an expediency that created a sensation in filmdom.

Lately Produced "The Confession."

Later on Reid was connected with various film enterprises and concerns. His last occupation was in writing and producing "The Confession," a feature still circulating under direction of the National Film Corporation, of which Joe Brandt is general manager. For a long time Reid worked with Brandt in promoting and exploiting "The Confession" in territory where it played.

"Come! We're Being Trailed by Those Three," Says Stuart Holmes, Referring to Picture Two.

Warner Oland is having a fine time with the mermaids in Pathe's serial, "Trailed by Three."

Bunk Breath of Life to Showmanship, But It Must Be Adequately Backed Up

Certain Amount of Faking Perfectly Good Form, Says Bennett—Hit Them in the Eye and Forget Ad Borders

By WHITMAN BENNETT

IN the years since I left the advertising and press agency end of the show business there has come about one great change. The occupation is undoubtedly more respectable—and undoubtedly less amusing and less imaginative.

In fact, it seems to me that many of the boys are sitting in their nice offices behind their big desks working so hard at figures and routine they are really no longer press agents at all. They have forgotten how to burn incense to the natural god of all showmen—old Mr. Bunk.

Those of us who are on the level with ourselves all know that Bunk is the soul and germ of showmanship. In one generation he appears in the guise of Mr. Phineas T. Barnum and in another generation as "America's greatest producer." It is not only the advertising end of the show business to which a certain amount of bunk is as the breath of life, but the whole show business itself to the very core. There is, for artists, the bunk of making the public imagine you are an ingenue, or a villain, or a wonderful hero; for the manager, the bunk of persuading audiences they really see what they expected to see (this is where the press agent also comes in), and, for the promoter, the bunk of being sure of success. In the picture business there also appears to be a new and fascinating bunk, which grows in the district of high finance.

Bunk Does Not Mean Cheating.

By bunk I do not refer to cheating. The real art is to have the bunk and then be able to back it up; the touch of boastful, romantic something that was in the heart of D'Artagnan should also be in the soul of every true showman. A certain amount of faking (lying is such a harsh word) is perfectly good form. Why, even the camera does it with all its fake exposures! The fine art of story-telling for the advantage of the public which so dearly loves to be "strung along" should not be entirely forgotten. Let us not forget an art which newspapers did not hesitate to foster and which so many good fellows helped to create.

It seems to me the best "stunt" I ever knew was that of the Hippodrome press agent who took an elephant down to Coney Island and then backed him into the water. He sent for the newspaper men and, showing them the elephant in the water, said he was a Hippodrome elephant who had come this far on his morning swim. Obviously, the elephant had swum over to the Island, as otherwise his head would be turned in the other direction.

It Was a Mighty Good Yarn, Anyway.

Now, it is not to be presumed that all the newspaper men seriously believed that story—said elephant having been taken to Coney on the boat, of course—but it made a mighty good yarn and the papers all carried it. The simplicity of this has always appealed to me more than any of my own endeavors in the days when I was general press agent for the Shuberts; even more than the famous Anna Held milk baths or the time when they put tanbark before what is now the Republic Theatre so that the delicate Mrs. Pat Campbell shouldn't be troubled during rehearsals by the sound of passing vehicles. The more you know about Mrs. Campbell the more this story will appeal to you.

Of course, you could no longer press-agent Trilby by having a hypnotized girl wander around the country (this was actually done), and perhaps that real genius, the late Willie Hammerstein, would no longer, if alive, be able to manufacture his sensations first and put them on in vaudeville the week following. White paper is scarce and the war, however much it helped faking by cable, reduced local news to very restricted limits. But the world is swinging back to normal, and you can't convince me that the public has lost its taste for a good yarn and that editors will not print ingenious inventions—especially if they like the inventors and are confident there will be no bad comebacks afterward.

At a recent weekly luncheon of the Associated Motion Picture Advertisers, Whitman Bennett talked of the press agent and his problems.

As Mr. Bennett, before he became a director of production and later an independent producer, had enjoyed a wide experience as a publicizing showman, he brought to his subject a knowledge and a perspective out of the ordinary. The Moving Picture World felt the story sent out by the association was too skeletonized to do Mr. Whitman justice. Accordingly it requested the producer to outline it in writing for the benefit of our subscribers. He complied, and here it is, minus even a trace of blue pencil. We are sure all showmen will agree with us it is well worth reading. . .

A truly ingeniously advertised film is so rare that it is a nine days' wonder. It may be true that whereas the managers have millions for "magazines of national circulation" they have nothing in expense allowances; and it may be true that the head press agent, instead of having his time to think out good stunts, is wrapped up in financial budgets concerning advertising appropriations. If this is indeed the case, then it is up to the press agents to fight with their bosses until they see the light.

Get Flash and Forget Ad's Border.

Just let the advertising motion picture manager—no matter how financial his upbringing—get one taste of the blood of really good individualized feature advertising and he will need no further argument to be completely converted. The matter can even be argued in the language of the budget expert—it is a case of less for general trade-mark advertising and more for specific merchandising.

The first big press agent who will say to himself each night as he creeps into his trundle-bed, "How can I get a flash that will hit them in the eye?" and forget all about the border of his next advertisement for the XYZ Monthly Ladies' Boudoir, will just be bound to make a big hit.

Picture Theatres the Biggest Advertisers.

For the picture business—at the same time that the technique of picture-making is growing further and further from stage producing—is growing to be more and more of a show business. In most towns the picture theatres today are not less important than the legitimate theatres, but more important and bigger advertisers in the newspapers. The old cry of the picture press agent, that he has no theatre to work from, is out of date.

It is true that much of the work must be locally by the picture exhibitors, but, then, that is only the problem of handing him the right ammunition. I met an awfully big bunch of exhibitors in Chicago recently, and, believe me, they are showmen to a greater extent than the New York financiers who own the big companies. Perhaps they used to be dubs—but no more. Give them the right examples in the trade papers and in the hints you mail to them and in the character of the lithography and see how they'll turn to and make things hum!

Business Methods Menace to Ingenuity.

I don't want the press agents of today to imagine that I am taking exception to their work. I suppose if I were still in the game I would be the worst offender of the bunch. But, being out of that department of the work, I have a better perspective; and it seems to me that the creeping paralysis of too much business methods, which is becoming such a menace to the producing work, is also having its effect on the advertising work. A bunch of us are ready to fight Mr. Big Business in producing. A bunch of press agents should take on the same argument. It's sure to be a lot of fun—and without fun the jolly face of Mr. Bunk fades out in a soft-focus longshot.

I love the picture business and the show business, and if they abolished pictures and shows and the only thing left to do was to run an old-time medicine show I had rather do that than be a broker in Wall Street.

Wilstach Showman of First Water.

Some of you will remember the late Claxton Wilstach, than whom there was no finer gentleman in the show business. For many years Claxton was the manager of Sothern and Marlowe's companies, and he used to stand in the lobby wearing a full managerial evening suit plus a high hat. Also, he wore, I think, real gloves on opening nights. One evening, some years ago, I was at Coney Island and went into a diving Venus show. And there was Claxton Wilstach, not as a spectator, but as the presiding officer of the place. At the moment I entered he was giving the "lecture" —about the six most beautiful girls of Coney Island, etc., and I think he had in a neat allusion to Venus arising from the sea. He was delivering this lecture in a good, resounding voice, and obviously enjoyed it. I took a seat in the front row. Mr. Wilstach gave me a funny look, but went right on spieling.

Later I learned that the regular lecturer was ill and Wilstach had decided to do the job himself, because he happened to have an interest in the show.

Instead of being ashamed, he was hav-

ing the time of his life. THAT, gentlemen, was a showman. I don't doubt but what he would have been just as willing to "bark" on the sidewalk. And, believe me, it must have been a great relief from Shakespeare.

It's a wonderful game to keep our feet on the ground, hold fast to a sense of humor and have no respect for any kind of business but honest, industrious, imaginative show business. The moment we try to play the financier's game we are the losers. At our own game, if we stick to it, nobody can touch us.

I've often wished that I could be the press agent of the Winter Garden again just for a week—but I suppose I should botch the job if it came my way. It does not betoken any lack of appreciation for really artistic things—pictures or plays. As a matter of fact, I fear I'm something of a production highbrow. But, highbrow or lowbrow, let's never completely forget MR. BUNK, for the dear public loves him and Heaven knows we need him in our business.

Again The World Warns Exhibitors to Beware of Photoplay Slide Salesmen

EARL M. FORSYTHE, of the Star Theatre, Canonsburg, Pa., writes the Moving Picture World that a salesman representing himself as from the office of this paper has sold a number of Canonsburg merchants a set of photoplay star cards carrying a line of advertising for his house in return for the Star Theatre showing for thirty days a slide bearing the names of the business men.

Manager Forsythe Misinformed.

"Within the past week three of these same merchants have taken the writer to task for an alleged misrepresentation of the scheme on the part of your representative," writes Mr. Forsythe. "It seems from their statements that your man told the merchants that they were to have a separate slide thrown on our screen for a period of thirty days. I would hardly have believed the statement had not three of those who went into the scheme came to me personally and made their complaint.

"I feel that it is due you to know that your man is making such misleading statements and not only injuring your company and himself but is working a game that is strictly against my principles as an exhibitor and am sure would not be countenanced for a moment by any exhibitor. Better get after him at once."

Fraud and Misrepresentation.

Mr. Forsythe is assured that if any person represented himself as a seller of slides and having any connection with this paper that person is a fraud. In our issue of March 27, on page 2092, we exposed the work of two solicitors who had been operating in Cleveland. These persons presented cards bearing close typographical resemblance to those carried by representatives of Moving Picture World, except it was "Motion" instead of Moving. The address of the "Motion" Picture World was given as Suite 511 Hartford Building, Chicago.

Where in the first instance there was indicated an intention to play upon the business prestige of the Moving Picture World, the occurrence reported by Mr. Forsythe cannot be characterized merely as misrepresentation. We have no direct evidence the offenders in the first instance are the same parties as are those complained of by Mr. Forsythe, but there is strong circumstantial evidence that they are, not the least of which is a blank presented to possible customers in Cleveland two lines of which read: "This is to certify that we agree to run the above slide for a term of 30 days" and signed at the bottom "Motion Picture World."

The Moving Picture World has but one authorized traveling representative, Nat Bregstein, and he is not concerned in slides or any other business that is not directly connected with the publishing of a trade paper.

If any exhibitors are approached by or have knowledge of the operations of any persons in a way similar to that described by Mr. Forsythe they will confer a favor on this paper by notifying it immediately by wire.

Christie Completes First Two Comedies To Be Released by Educational Company

SCORES of congratulations were received during the past week by E. W. Hammons, vice-president and general manager of Educational Films Corporation, on acquiring the distribution of Christie Comedies. Many of these inquired the dates of the first release.

Under the contract signed with Charles H. Christie, representing his company, Educational is to distribute all of the two-reel Christie Comedies, but will handle none of those already released. Work on the new product was started at the time that the Educational and Christie companies came to an agreement, with the result that two of the comedies have been completed. The whole effort of the studios have been centered on these productions, made under the personal direction of Al E. Christie and with the entire talent of the Christie forces.

"Kiss Me, Caroline" will be the first of these. Bobby Vernon is the featured player while the cast includes Neal Burns, Vera Stedman, Teddy Sampson, a number of other well-known players and the Christie Follies Girls. "A Seaside Siren" is the second production, this featuring Fay Tincher with an equally notable supporting cast and introducing the Christie Bathing Girls in costumes suitable for the warm season. The settings of both of these pictures are promised as unusually elaborate and a large footage was taken to insure the very pick of the product.

Production at the Christie studios is so far advanced that there will be no trouble in providing one of these two-reel comedies every two weeks. Vernon and Miss Tinches will be featured in a number of them, while still others will be presented by all-star casts. Colleen Moore is yet to appear in two more of the Christie Comedies, having been devoting a portion of her time recently to feature roles in Marshall Neilan productions.

"Kiss Me, Caroline," which is scheduled for release the week of July 4, will be the initial offering through Educational.

Still(etto) Picture of Bert Lytell as "The Barber Who Blighted Me Locks."
Alice Lake's gona faint, but she whispers: "Gotta hand it to 'em—beating highcosta haircuts." Viola Dana is the unsophisticated lass at the left. All Metro stars.

Cleveland Newspaper Contest Keeps Fans Watching Screens

THE Cleveland Press has inaugurated in its motion picture department an idea that seems to be interesting to its readers. The paper asked that the photoplays be watched for errors of stars and directors and report them. The first batch printed were the following:

Eugene O'Brien picks up a canvass he has been painting, puts it under his arm, and walks off with it in "The Broken Melody." It's a wonderful climate where paint dries so quickly.

Bill Farnum recovers a box of rifles from a wreck and floats it ashore in "Wings of the Morning." I thought rifles were heavier than that.

Norma Talmadge pours tea for guests in "She Loves and Lies" but she doesn't offer them any sugar or cream, and none of her guests seemed to notice it. But many in the audience did.

A fellow buys shoes, a suit and a straw hat for $5 in "Checkers." I wonder where?

Wanda Hawley rides in Wallace Reid's car in "Double Speed." She wears a little hat when she climbs in the car, and an automobile bonnet when she climbs out.

The idea is not new but is effective.

Canada Abolishes Onerous Reel Tax; Heavily Increases Annual License Fees

MOVING picture exhibitors of Canada have received with jubilation the news from Ottawa, the Canadian capital, that the reel tax has been abolished by the federal government. The announcement was contained in the annual budget speech before the House of Commons by Sir Henry Drayton, Federal Minister of Finance, when he presented the national estimates and tariff amendments on Tuesday, May 18. Sir Henry announced that the repeal of the reel tax would take effect on the following day.

The exhibitors were apparently extremely fortunate in securing this concession from the government, because a heavy excise tax has been imposed on many articles of merchandise, and all manufacturers, jobbers and importers of manufactured articles have been called upon to pay a 1 per cent. sales tax, which is not to be passed to retailers.

Only One Other Tax Reduction.

Practically the only other tax reduction arranged by the Minister of Finance consisted of the abolishment of a special war duty of 7½ per cent. which had been collected on numerous commodities which are imported. Various so-called luxuries have been hard hit by taxes of from 10 to 20 per cent. which are to be paid by consumers at time of purchase.

The abolishment of the reel tax of 15 cents a reel a day was due entirely to the request which was laid before Sir Henry Drayton last fall by a deputation of moving picture theatre men representing the exhibitor associations in Ontario, Manitoba and Quebec. These officials gave facts and figures to show how the theatre business in Canada is being taxed from all angles, and it was also shown that the reel tax had proved to be an excessive burden for the small theatre owner.

Amendment Clauses Confuse.

After a long conference, Sir Henry practically assured the delegation that the tax would be repealed. That deputation included J. C. Brady and Thomas Scott, of Toronto, representing the Moving Picture Exhibibitors' Protective Association of Ontario; George Graham, Winnipeg, president of the Manitoba Exhibitors' Association; W. M. Gladish, of Ottawa, and several others.

Much confusion has arisen among the business men of the Dominion regarding the interpretation of many of the amendment clauses presented by Sir Henry and the exact extent of some of the tax features has not been defined. It is understood, however, that the importers of moving picture films from all other countries will be called upon to pay the 1 per cent. sales tax on these importations.

May Tax Distributers.

Intimation was made by the Minister of Finance several months ago that the federar government would collect something from the importers and distributers of films to replace the reel tax that would be abolished. The good news regarding the abolishment of the reel tax was released in time for the convention of Ontario exhibitors, which was scheduled to be held in Toronto late in May.

License Fees Increased

Peter Smith, Provincial Treasurer of Ontario, has announcd heavy increases in the annual license fees for moving picture theatres and exchanges and for the censoring of moving pictures for presentation in Ontario. Traveling film shows, operators' license fees and other features of the moving picture business are also affected, and it is interesting to note that the provincial increases were announced practically simultaneously with the news that the federal government had abolished the reel tax.

The new scale for theatre license is as follows: On theatres in municipalities of 10,000 or more the new tax is 35 cents a seat a year, as compared with the former rate of 25 cents a seat. In municipalities of 5,000 to 10,000 theatres will pay 25 cents a seat instead of 20 cents. Municipalities between 3,000 and 5,000 will pay 20 cents a seat in place of the flat rate of $75 for the whole theatre; municipalities of 1,500 to 3,000, 15 cents a seat instead of the old flat rate of $50. In municipalities of less than 1,500 the charge has been fixed at 10 cents in lieu of a fee that had been fixed by the Provincial Treasurer for individual cases.

Exchanges Hard Hit.

The film exchanges doing business in Ontario are hard hit in that exchange license fees and censorship charges are doubled. The exchanges will now pay $400 a year instead of $200, and they will pay $4 a reel for the censorship of pictures instead of $2. Licenses for traveling moving picture shows are increased from $200 to $300. Vaudeville acts will pay a fee of $1 whether they play one night or fifty-two weeks within Ontario.

Moving picture operators will now pay a fee of $15 for their examinations, which is an increase of $7, and $5 for the annual renewal of the license in place of $3.

It is also announced that patriotic or charity entertainments of all kinds will now be required to pay regular fees. This will cover moving picture shows in churches and elsewhere, it is understood.

The changes are due to come into effect when theatre licenses become renewable for the year in June, the new scale being made effective by order in council and not by amendment of the theatres and cinematographs' act by the provincial Legislature.

No Increased Admission Prices.

Early comment by the exhibitors of Toronto indicated that the new provincial fees would not bring a raise in admission prices at the theatres. Clarence Robson, manager of the Regent and Strand theatres, announced that the fee increases would likely not cause any material difference in prices of admission. It was also pointed out that the heavy increase for the exchanges would not affect the theatres to any great extent and no raising of admission prices would result from this cause.

Roden Resigns from Universal

Robert F. Roden, assistant to John C. Brownell, Universal's scenario chief, has resigned to devote his time to the writing of original stories, continuities and reconstruction work. His resignation was reluctantly accepted.

Roden has been in the moving picture field for several years. He has been with Universal for the last ten months. Previously he was a newspaper special writer and a bibliographer.

Rosalie Ashton Writing for Spitz

Rosalie Ashton, continuity writer and playwright, is now engaged on a series of special stories for Eugene Spitz, independent producer, with studios at 361 West 125th street and 219 East 124th street. According to Mr. Spitz's announcement, Miss Ashton is writing a special production which he will produce within the near future and also preparing material for a series of short productions.

"Ha! Ha! He Wanted to Charge Cast-Iron Rates on the FlapJacks!"
George Beban gives the Minne-Ha-Ha to this Prune Profiteer in Sol Lesser's "One Man in a Million."

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

"Concessions" are valuable considerations at county fairs, grange meetings and conventions. They are frequently a source of large revenue for the promoters of the main event.

The "theatre selling" privilege at the Cleveland Convention would be worth a lot-a money.

Didya Notice the Stills?

The girls "Up in Mary's Attic" will have sciattic rheumatism (if not furnished rheumatism) should they stay undressed through the cold, damp days of a late spring.

o—o

"I Wonder If—" the new Ince photoplay will have its title changed before circulation date arrives?

o—o

"Another foremost American exhibitor" is the way one of the film trade papers decides a dead heat in the great race for destinction.

o—o

Could Bara 'Nother Like This.

A shoe shop has announced that long narrow vamps will be the raging style this season.

Evidently there is still a chance for Flora Finch.

—W. W. P.

o—o

Everybody Gets an Advert Save the New Coal Company.

The New York Times took notice that the building being razed to make way for Robertson-Cole's new structure grew weary of the process and fell, going on to say:

"The building formerly occupied by the Thomas Cochran Cafe was being torn down by the Wharton-Green Contracting Company to make room for a sixteen-story building to be occupied by **a coal company.**"

o—o

Quick Now, Mister Doob:

A cigar-coupon matinee for "The Valley of Ten Thousand Smokes."

o—o

After he had patched the film and was proceeding with the first reel of a recent Eugene O'Brien attraction, the operator whistled down from the projection booth and said to the house manager:

"'A Fool and His Money' soon parted, eh, wot?"

Advertising Slides.

Rambles 'Round Filmtown will never set "The World Aflame."

If you go to bed early you'll "Be a Little Sport."

You can speed in safety on "The Road Called Straight."

Get the correct time from "Cynthia-of-the-Minute."

If you don't spend a cent it's "Easy to Make Money."

Home runs follow "When a Woman Strikes."

Eve, with an apple, was the first "Brute Breaker."

o—o

Carpentier's first photoplay is titled "The Wonder Man."

That's what they used to call both Willard and Dempsey.

Now we wonder!

o—o

The Dogs of Schader!

An event in dogdom's highest social set occurred at Freddie Schader's Fiftieth Street "duplex" quite recently.

Mr. and Mrs. Policedog announced the arrival of nine additions to the force—4 matrons and 5 patrolmen.

Police Commissioner Schader still operates on Variety, with his dogs as main source of news-supply.

o—o

Paging a Live Corpse.

Whitman Bennett told the Ampas that, in his opinion, "good old 'Mr. Bunk' should be revived" in film pufflicity.

Mr. Bennett should read some of the film-trade papers.

o—o

The Whole Damned Family.

"Sins of the Father" (Authors).

"Sins of the Mother" (Vitagraph).

"Sins of the Parents" (Ivan).

"Sins of the Children" (Pioneer).

o—o

There is a World of difference between the magazine you now hold in your hand and the other film-tradepapers.

o—o

With jointed rod at "present fish" William Worthington was waiting for his car.

"Casting today?" anxiously queried an actor.

"No," said the director. "I'm going to angle with worms."

o—o

Preposterous proposition: Picking pickanninies for a Pickford picture!

o—o

Endearing Film Charmers.

At the risk of coolness in the home sector we make bold to refer to some screen queens thusly:

Ida darling.	Louise lovely.
Blanche sweet.	Arline pretty.
Bessie love.	Leatrice, joy!

o—o

To satisfy curiosity we ask it: If he were an aviator where would Warner Oland?

o—o

"R. Ellis Wales a Film Director" is an assertion and not a headline.

"Who's Your Brother?"

Who wants to know?

o—o

"Yanconna Yillies" is the feature Thomas H. Ince is now preparing.

Yumping yimmini what-a title!

Yakima, Yakutat and Ypsilanti should book it.

o—o

"Oil"? Well! Well! Well!

Take it from Irving C. Schwab, who transmits it through this method of space-killing, Guy Empey declares: "The thrill's the thing."

Wherefore "Over the Top" caused "Hell on Earth" when "The Undercurrent" produced "Oil."

o—o

Sedate Broadway is becoming used to seeing Mark Larkin' around.

Mitchell Palmer's Favorites.

"Red Foam" (Selznick).
"Red Ace" (Universal).
"Red Potage" (Park).
"Red Circle" (Pathe).
"Red Hot $'s" (F. P.-L.).
"Red Crossed" (Christie).

o—o

Genius Solves a Problem.

Walthill — You didn't fool **everybody** by printing that closing paragraph upside down. I suppose you thought folks would turn the book upside down to read it.

I didn't for one.

I fooled you—I left the magazine right where it was on the desk and turned the desk upside down. —Ben Grimm.

o—o

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Clip and Paste

For Photoplay Editors and Theatre Programs

Harlan Tucker is playing the leading male role in the new Enid Bennett picture for Ince, "I Wonder If—"

Ralph Bushman, son of Francis X. Bushman, is playing a prominent part in "Empire Builders," a Mary Roberts Rinehart production.

Philip Rosen will direct Edith Roberts in her new Universal Picture, "Out of a Clear Sky."

Director Henry King will very soon begin on "The Brass Bottle," a Jesse D. Hampton production.

Larry Semon's newest comedy for Vitagraph is entitled "The Stage Hand."

Hazel Daly will play opposite Tom Moore in his new picture for Goldwyn, "Stop Thief."

Allan Forrest and Ernie Shields support Earle Williams in "The Purple Hieroglyph."

Kathleen Kirkham plays the lead opposite Lewis Stone in the Thomas H. Ince production, "Beau Revel."

"Fighting Job," a new story by H. H. Van Loan, has been acquired for Harry Carey by Universal.

William D. Taylor will soon start production on the Paramount picture, "The Furnace," with Agnes Ayres, Milton Sills, Theodore Roberts, Jerome Patrick, Lucien Littlefield and Helen Dunbar among the principals.

Florence Vidor, star of the King Vidor productions, has been loaned to Thomas H. Ince for "Beau Revel," a Louis Joseph Vance story now in process of filming.

Work on Louise Huff's initial Selznick picture, "Dangerous Paradise," is progressing under direction of William P. S. Earle.

Myron Selznick has purchased "The Nobleman," an original story, written by H. H. Van Loan. Eugene O'Brien will be starred in the picture.

Lucy Cotton plays the leading feminine role opposite William Faversham in "The Sin That Was His."

Edythe Sterling has been starred in two Republic pictures. The first was "The One Way Trail" and the more recent release, "The Girl Who Dared."

"The Daughter Pays" has been purchased by Myron Selznick as a starring vehicle for Elaine Hammerstein.

In the third episode of a current serial, "The Whirlwind," Charles Hutchison crashes to the ground in a burning tower, flies forty feet across a dizzy canyon on his motorcycle, walks down the side of a skyscraper, and plunges eighteen feet from the edge of a window to the limb of a tree.

Supporting Louise Huff in her initial Selznick picture, "The Dangerous Paradise," are Ida Darling, Templar Saxe, Jack Raymond and Harry Benham.

Irving Cummings plays the part of a suave villain in the Anita Stewart picture, "Harriet and the Piper."

William DeMille's next Paramount-Artcraft production will be from a play by Cosmo Hamilton.

Eileen Sedgwick is to be starred by Universal in a serial adapted from the novel, "Wits and the Woman."

American Films Practically Unknown in Balkan States, Says A. J. Xydias

By C. S. SEWELL

THERE are practically no American films being exhibited in the Balkan States or Turkey, the only ones I saw on an extended and thorough trip through this section of the world being a Sessue Hayakawa picture in Constantinople, a Fox feature in Bucharest, and 'Intolerance' in Athens," says Anthony J. Xydias, who has returned to America after a visit to these countries made especially to study film conditions.

"After visiting all the theatres of prominence, as well as many of the smaller ones, I found that American films are almost unknown. This was also practically true of Italy at the time of my visit, during September and October, as not a single theatre in Milan, Rome, Venice or Naples was showing an American picture, and my information is to the effect that less than two per cent. of the pictures shown in Italy are of American make.

"In Greece, about twenty-five per cent. of the films are French and seventy-five per cent. Italian, and practically all of the pictures shown in Constantinople as well as in Roumania and the remainder of the Balkans, as well as in Turkey in Asia, are of Italian make. American stars are very little known to the picture fans, a majority of whom have never even heard of Charlie Chaplin."

Low Prices for Films.

Mr. Xydias' investigation leads him to the conclusion that this is due to the very low prices, based on American standards, that are paid for pictures. Three or four hundred dollars is all that can be obtained for the rights to the average five-reel feature for one or two of these countries, which is less than many first run houses in the United States pay for a few days' showing. And at the present time this condition is made worse by the prevailing exchange rates.

Distribution methods, Mr. Xydias believes, are largely responsible for this situation, as film exchanges are practically unknown. It is true that Gaumont and Pathe have exchanges in Athens but a great majority of the distribution is handled on an entirely different basis. A prominent theatre will buy a print outright, and after showing will sublease it to the smaller houses, obtaining altogether probably from thirty to sixty days' booking at $10 to $15 each.

Week showings prevail even in the smaller houses, as the large theatres run pictures for a week, and the little fellow has to hold on to the picture he has until the big exhibitor has finished his run.

Rentals Based on Footage.

"Society stories appear to be the best liked, although there is a substantial demand for the kind of films that would probably not pass the censors in America," says Mr. Xydias. "Features must not run over five reels or comedies over one reel. As the rental price is based on so much a foot, the exhibitor does not want any extra footage. He will not use a two-reel comedy, but wants it confined to one reel. Neither does a six or seven reel feature appeal to him.

Nothwithstanding the prevailing method of distribution, Mr. Xydias believes that an exchange supplying the Balkan states with American films could be made to pay. He considers Constantinople would be the best location, as all of the principal cities of this section are readily accessible by rail or water routes.

The best of the Balkan states from a picture standpoint is Roumania, with about 150 theatres, about 50 of which are located in Bucharest. Greece has about 35 and Turkey the same, the majority being in Constantinople. There are about a dozen in Bulgaria, six being in Sofia, and the same condition exists in Serbia. Lack of coal has proved to be a great handicap for the exhibitors.

Most of the houses are of the store-front type, but in the larger cities there are large houses, usually converted opera houses, which, though first class in many respects, would utterly fail to pass the fire standards of American cities. All classes of patronage are attracted, and there are three classes of admissions—first, second and third. The cheapest seats, third class, are nearest the screen, and are not upholstered; the second class seats are of cane, while the first class seats are heavily upholstered. The men in the audiences keep their hats on and smoke continually during the performances. The average prices range from 25 cents to $1 for admission.

Anthony J. Xydias
Who has just returned from Europe, where he studied conditions in the Balkan States and Turkey.

Employes Are Tip Hounds.

The continental system of tipping prevails in all of these countries, and when you enter a theatre you must expect to tip at least twenty-five per cent. of your admission price, if not more. You tip to be shown to your seat, you tip for a program, and for various other things, and if you don't tip, you are liable to have the usher turn a flashlight on you so that everyone can see you are a "cheap skate," says Mr. Xydias.

From our standpoint the projection is bad, but this is due largely to the absence of importation of machines during the war. All of the machines are of French or German manufacture and have seen better days.

Managers Read the World.

One thing that particularly impressed Mr. Xydias was the fact that in practically every one of the leading theatres in the Italian cities as well as Constantinople, Athens, Bucharest, Sofia, Belgrade and other points, he found copies of the Moving Picture World in the theatre managers' offices.

Mr. Xydias' wife accompanied him, and, as noted in our issue of July 26, before he sailed, he made this trip to visit his parents, now residing in Constantinople, and also to make a study at first hand of film conditions with a view of exporting pictures to the Balkan states. Although the outlook is not particularly encouraging, he has decided to try out this market, and has established the Balkan-American Film Exporting Company, with offices in Room 518 Candler Building, 220 West Forty-second street, New York, and will handle films, machines and accessories.

Economic conditions, transportation, hotels, etc., were in bad shape, but he found many things of interest and is glad that he made the trip. He reports that he did not have the slightest trouble in visiting any of the countries he desired, thanks to his United States passport, which acted as an open sesame, although it was sometimes annoying to be awakened two or three times in one night to have his passport revised by some official.

Grainger Making Fast Trip to Los Angeles and Return

WHAT will probably prove a record in the way of "flying trips" for film men between California and New York in the itinerary of J. R. Grainger, Eastern representative of Marshall Neilan Productions, who left Grand Central Station on the evening of Wednesday, May 19, to spend a few hours in Los Angeles and take the next train back to New York.

Mr. Grainger goes to the West Coast to consult with Mr. Neilan and obtain his signature to a contract which involves the picturization of a famous story of international prominence. This is made necessary by the stipulations in an option on this story held by the Neilan organization and which expires May 29. Mr. Grainger will spend seventeen hours in Los Angeles.

Although the title of the story is not made public, it was stated at the New York offices of the Neilan organization that the subject is a popular novel of international popularity which has had several elaborate stage presentations here and abroad during the past twenty years. Mr. Neilan plans to produce the story in the very near future, taking scenes in several Eastern localities in the United States and then staging the major part of the plot abroad when he arrives there next August. Marion Fairfax will prepare the script.

The story will be the first big film of this kind ever attempted by Marshall Neilan, and as soon as the details are finally settled full particulars are promised.

Archainbaud Back from Miami

George Archainbaud, who recently signed a long-term contract to direct exclusively for Selznick Pictures Corporation, has returned from a month's visit to Miami and the Bahamas, where he directed the filming of exterior scenes for "Marooned Hearts," featuring Zena Keefe and Conway Tearle, according to an announcement this week.

Lillian Gish Leaves David W. Griffith to Star for Frohman Amusement Company

LILLIAN GISH, who during her entire screen career appeared under the direction of David W. Griffith, has severed her connections with the Griffith organization and signed a contract with the Frohman Amusement Corporation to star in productions to be made by that company for a period of three years. This announcement has upset a tradition which was commonly accepted to be irrevocable, namely, that Miss Gish would during the balance of her screen career appear solely under the Griffith management.

The severance of her business relationship with the Griffith organization was determined upon only after numerous conferences between Albert Gray, representing both Mr. Griffith and Miss Gish, and William L. Sherill, president of the Frohman Amusement Corporation. In face of the liberal offer made by Mr. Sherrill and the advantageous terms of the contract, Mr. Griffith did not feel that he was justified in standing in the star's way of acquiring a fortune. He felt that her ability as one of the greatest living dramatic ingenues should be capitalized to her benefit and this could best be done by having her star alone in extraordinary attractions.

Miss Gish's Biography.

Miss Gish was born at Springfield, Ohio, in 1895, and inaugurated her stage career in 1902. In 1912 she was engaged by Mr. Griffith for the Biograph stock and went with him to Reliance-Majestic and Fine Arts. Hers was the featured part in every big Griffith production and exhibitors and the public associate her great ability and marked services with "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Love," "The Greatest Thing in Life," "Romance of Happy Valley," "True Heart Susie," "The Greatest Question" and "Broken Blossoms." It was this last production that once and for all established Miss Gish as a star of the first magnitude.

The Frohman Amusement Corporation will produce only special productions in which Miss Gish is to be starred, and the entire investiture will be in keeping with the star's reputation. There will be no more than five productions a year, the first production to be commenced between August 1 and August 15 of this year, after the completion of Miss Gish's services in "Way Down East," now nearing completion under Mr. Griffith's direction.

William L. Sherrill, president of the Frohman Amusement Corporation, waxed enthusiastic concerning Miss Gish.

"I have been considering every available star in motion pictures and narrowed the selection down to only three," he said, "and Miss Gish is the first one of the trio with whom I opened negotiations. I believe that her wistfulness, her unique and inherent dramatic ability, places her in a class entirely alone. Exhibitors and the public may expect that we will be exceedingly cautious in picking the vehicles in which Miss Gish is to appear, having in mind the necessity of dramatic productions that will permit the public to have the full benefit of her talents.

"This announcement is merely the first of several that we hope to make within a very short time and each of them will be in line with our announced policy of bigger and better productions and a larger output. We expect to have two producing units in the East and two in the West, and whether Miss Gish will start her first picture in New York or Los Angeles depends upon the story in which she is to appear."

Lillian Gish
Just signed by the Frohman Amusement Corporation as a star in her own right.

Convention in Cleveland June 7-12

Will find Moving Picture World represented by the Editor and a special staff of reporters.

This important news event will be covered in a comprehensive manner for the benefit of our readers and subscribers.

Von Stroheim Back in Universal City

Erich von Stroheim, Universal director, has returned to Universal City after a month passed in New York supervising the final editing of his latest screen production, "The Devil's Pass Key." Immediately upon arriving at the coast he began work upon a new picture, the third under his contract with Universal.

Although he has not made public the details of the projected picture, it is known that it will be laid in Europe just as "The Devil's Pass Key" and his first picture, "Blind Husbands." Von Stroheim says he intends to confine himself to European atmospheric stories, because of his intimate acquaintance with European life and customs.

Pathe Receives Congratulatory Letters on Its Features, Serials and Comedies

THE surest evidence of the continued increase in the quality of Pathe's product is contained in the volume of praise-bearing letters which daily reach the home office. This favorable exhibitor comment is general with the entire Pathe output, including serials, comedies, the Pathe News and features which Pathe is now distributing.

As an example of the type of comment being submitted on its attractions, Pathe offers the following letter from K. Moreland, general manager of the Moreland Circuit in Nebraska and Iowa, regarding "Other Men's Shoes," Edgar Lewis' first big production for Pathe release:

"I want to call your attention to one of the very best feature films it has ever been my pleasure to see, much less show. This picture is 'Other Men's Shoes.' It will be shown in all our houses again, and I want to tell you now that this will be the only picture we ever thought worthy of a repeat showing."

Pays Tribute to "Haunted Spooks."

The success of Harold Lloyd's two-reel comedies in the larger cities has been the criterion for their reception in the smaller communities, Pathe asserts. To bear out this contention, the following letter from A. C. King, of the Empress Theatre, Zumbrota, Minn., is cited:

"'Haunted Spooks,' which I showed Saturday and Sunday, is the best comedy I have played, and it brought in more money than anything I have given on Saturday and Sunday, with one exception. That was a $150 special. I raised my prices and I believe I had more satisfied patrons than ever before."

Reverting to serials, William F. Kuschke, manager of the Royal, in Caddo, Okla., asserts he questioned the drawing ability of Jack Dempsey in "Daredevil Jack." But he finally booked the serial, with the following result:

"I wish unsolicited to express my appreciation of your wonderful serial, 'Daredevil Jack.' I suppose I was a bit skeptical when booking this owing to adverse newspaper criticisms, but the opening episode proved I was wrong. I broke all attendance records."

The Pathe News comes in regularly for its share of exhibitor apreciation.

The "Bringing Up Father" series of comedies, which International releases through Pathe are enjoying unusual popularity. So successful are the results attained with the comedies by Harry Goldberg, manager of the Sun Theatre, Omaha, that he dispatched the following wire to director of exchanges, Elmer R. Pearson:

"First 'Bringing Up Father' just finished a week's run at our Sun Theatre to a very satisfactory business. 'Bringing Up Father' cartoons very popular in this locality and Johnny Ray makes an ideal Jiggs. Our audiences immensely pleased."

Ora Carew Has Good Part in New Eugene O'Brien Vehicle

THE cast of Eugene O'Brien's latest Selznick picture, "The Figurehead," includes the name of Ora Carew, who plays an important role in the production. Miss Carew also appeared prominently in "Blind Youth," a National Picture Theatres production released in March.

While known as a screen player who has appeared in many successes, Miss Carew began her stage career in vaudeville. Later she played in dramatic stock companies, but scored her notable successes playing soubrette roles at the famous Gaiety Theatre in San Francisco, prior to joining the ranks of screen players.

Other prominent members of the cast include Anna Q. Nilsson, who plays the leading feminine role in support of Mr. O'Brien; Edwin Stevens, Joseph Girard, Frances Parks and Kate Price.

"The Figurehead" is from the pen of John Lynch, Selznick scenario editor, who has many screen plays to his credit. R. Cecil Smith adapted the story for the screen. Robert Ellis directed.

Kraus Heads Boston Branch

Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, has appointed H. I. Kraus as manager of the branch office in Boston. Mr. Kraus already has begun his new duties.

Before going to Boston Mr. Kraus was sales manager in the Famous Players-Lasky office in Detroit, and previous to that was a salesman in the Denver exchange.

If Baseball Is Entitled to Free Space In Newspapers Why Aren't the Movies?

Where Attendances at Ball Games Total 100,000 Daily Picture Theatres Attract 1,737,000 Faithful Fans

By HUNT STROMBERG
Director Publicity and Advertising Thomas H. Ince Studios

WHEN the New York headquarters of the Associated Motion Picture Advertisers recently compiled figures definitely proving that the combined patronage in 15,000 theatres devoted exclusively to cinema presentation reached the amazing 5,000,000 mark, a minority of doubting editors sat up and took notice. When the A. M. P. A. further proved, following extensive study and research, that the percentage weight leaned on the feminine side of the scale—again proving that the tremendous purchasing power of the fairer of the species is solidly behind the silent drama—another very small minority of skeptical editors, in turning the pages of their daily and Sunday editions and noting the amount of "free space" accorded sports in general and baseball in particular, sat up erect and began to think!

Result:

Granting that baseball, the major American sport, and the chief competitor of the movies, so far as recreational "publicity" is concerned, is altogether deserving of the tremendous volume of complimentary newspaper space accorded it, the progressive, alert editors of the country are awakening to the full realization that in the systematic and generous presentation of motion picture news, features and pictorials, there lies the foundation for reader-prestige and circulation-stimulation that has "five million and then some" active supporters as the "reason why!"

Attendance Compared.

The publicity and exploitation department of the Thomas H. Ince Studios recently concluded a sweeping search for actual facts and figures to determine and make public the comparative daily patronage of baseball and motion pictures. Through the earnest co-operation of scores of sporting editors, men prominent in sporting circles and officials of the major league ball clubs, it was found that the average daily attendance of baseball games in the major cities hit close to the 100,000 mark.

The average daily motion picture attendance in the same major league cities, according to authentic figures of executives of exhibitors' leagues, is approximately 1,737,000. These figures, which, by the way, give baseball the benefit of every doubt, as sporting and statistical experts will agree, reveal the interesting fact that the daily patronage extended to baseball is but 5 per cent. of the numbers which slip the coins to the picture man's girl in the box office.

Baseball Here Six Months of Year.

It will be noted that the eight major league baseball cities are utilized as a basis for comparison for the very logical reasons that the key cities are representative of the American public's support of sports and motion pictures and, in proportion to population as compared with all other cities, reflect the percentage of actual admissions recorded by baseball and motion picture magnates.

It also is emphasized—and here's another radiant "retainer" for picture men who love an argument—that baseball, like most all branches of the sporting fraternity, occupies the center of the stage for periods only. Excluding the spring training season, special post-season exhibition and benefit games, etc., baseball monopolizes the spotlight for six months of the year. Football comes, sees and conquers for but three months. Boxing has its inning in winter months only, unless some guy like Jack Dempsey decides it's time to dethrone a Jess Willard and pulls a boiling over bowl on a midsummer afternoon down Ohio way.

Screen Is With Us Always.

Tennis, sweet and swift sport that it is, boasts of a longer season than other outdoor pastimes because the tropical states, according to their national advertising, at least, shout the good word that the rackets can swing and the balls can bounce while the other more or less "unfortunate" states must slip and shiver in gobs of gloom—and snow! Even Old Man Golf, the saving grace of hundreds of thousands of men who seek to limber up the muscles and fool the tides of time, must acknowledge its limitations in states other than the tropical ones.

On the other hand, motion pictures hold forth in "rain or shine," as P. T. Barnum would beg to bark. Seasons to the motion picture man are as unknown as the tongue of the Sphinx. All of which is illuminating because it reiterates the pleasant fact that the silver sheet is uppermost in the minds and activities of millions of Americans for no fewer than 365 days of the year.

This article would never have been written were it not for the fact that in my intensive correspondence with managing editors and photoplay editors on representative dailies throughout the country, it is intimated by a very few—ever so few—that motion picture news and features at the best are worthy of a "stick or two," or, in the case of the larger exhibitor-advertisers, "just enough space" to represent the size and cost of the paid agate lineage of "card" insertion.

Even this would be tolerable were it not for the fact that the Thomas H. Ince promotion headquarters subscribe to hundreds of daily and Sunday newspapers and, as good service has it, receives clippings and page layouts from a flock of well-conducted press clipping bureaus. The inclination to compare space accorded sports and motion pictures is irresistible. For instance, we examined a certain respected and widely circulated metropolitan newspaper and found that two entire pages were devoted exclusively to sports, with baseball commandeering fourteen of the sixteen columns. 'Way down at the bottom of column ten were two paid advertisements, one measuring thirty-five agate lines on two and announcing "baseball today," etc.; the other twenty lines on one, calmly and politely informed that the Crescent Boxing Club was staging a whirlwind match between "Left-jab Kelly" and "Kid-the-Kayo."

Turning the pages, we found the "motion picture section" cramped up opposite the well-known and friend-in-need "want-ad section," with six of the eight columns fairly fuming with paid advertisements of seven exhibitors and (this is sad) one column devoted to current and coming cinema attractions, and the other column bearing a glowing account of a runaway couple at the age of seventy-seven!

What We Told the M. E.

The managing editor of one very big metropolitan newspaper rejected a series of articles on Thomas H. Ince's methods of production. He was perturbed that we should even think of offering the series as a news feature, rather than paid advertising matter. Wrote he: "It's great stuff, and we'll be glad to run it top of page, island position, for 40 cents the line!"

Wrote we:

"Why do you consider this feature material as advertising when you devote a page a day and a section on Sunday to illuminous features on the kings of the diamond, et al? Do more people attend baseball than pictures? Are more men, women and children interested in reading about the Tantrums of Ty than about the advice, hints and production information of a recognized leader in filmdom? Do baseball clubs advertise more than motion picture exhibitors? Does baseball add more value to

These Figures Tell the Tale

A RANDOM edition of newspapers selected at random gives the following table, showing the comparative space accorded baseball news and motion picture news in twenty-one metropolitan newspapers. Note the column score of exhibitor advertising. Baseball club advertising is strangely "among the missing":

Paper.	Sport News. Cols.	Screen News. Cols.	Screen Advertising. Cols.
Los Angeles Times	9	3	9½
Los Angeles Examiner	18½	2	13
Portland Oregonian	7½	2	4
Seattle Post-Intelligencer	7½	2	7
Louisville Courier-Journal	11	0	¾
Kansas City Times	2	0	4¼
Philadelphia Public Ledger	5	1¼	2
Salt Lake Tribune	12	1¼	3
St. Louis Globe Democrat	4	0	1
Chicago Tribune	6	0	1½
San Francisco Chronicle	6¾	0	2
Denver Post	8	0	5¾
Kansas City Star	7	5	10½
Minneapolis Tribune	4	0	5
Pittsburgh Dispatch	8	0	1½
New York Times	9	½	3¾
Boston Transcript	5	¼	3½
Oklahoma City Times	3	¾	1½
Omaha Bee	4	5	8
Indianapolis News	7½	2¼	1¼
Washington Post	5½	0	2

municipal property value than the picture theatre?"—and some more arguments which, I hasten to add, served to convince this well-meaning, but narrow-visioned, managing editor that intelligently prepared and edited motion picture articles would act and react to the triple advantage of the newspaper, its clientele of readers who have a right to a side menu of news and views that affects their main diversion and "indoor sport," and the studio that engages high-priced writers to conceive and distribute sane news features on personages that greet and delight millions of persons daily through the infinite channels of the screen.

A Commercial Message.

To veteran newspaper and advertising men there is a deeper, more commercial message behind the fact that 5,000,000 persons a day patronize the picture theatre. No one will deny that the masses of persons supporting the movies exercise a stronger, more consistent buying power than the classes which throng the grandstand and the bleachers.

Merchandising notables have proved time and time again that the retail merchants—the bulwark of a newspaper's advertising columns—must look to the family as a whole, and to the women in particular, for their chief revenue. Many big newspapers and magazines adopt and exploit slogans reading: "The Paper That Goes Home!" "The Paper the Family Reads!" and other advertising lines designed to drive home the fact that such and such a paper caters to the high-class circulation which responds quickly to merchant sales announcements.

Most Papers Feature Picture News.

Conceding that all progressive newspapers strive for this "home" and "family" circulation on paid subscription, rather than a cheap "street" distribution, it is quite conclusive that the adequate presentation of picture news and layouts, appealing as it does to all members of the family from little Johnnie clear up to movie-loving great grandmother, serve as a circulation stimulus that cannot be questioned nor underestimated. Many newspapers, in fact, discovering a "sliding" circulation, have installed pictorial supplements and motion picture pages as the safest, surest and quickest way to increase circulation.

Thanks to the experience, broad knowledge of news requirements and modern progressiveness of hundreds of capable managing editors and photoplay critics, the great majority of American newspapers are featuring picture news to the limit of their print-paper facilities. They are adding pep and interest to their feature pages by giving the public what it wants and in the quantities wanted.

Some newspapers and their editors, however, cling to the also time-worn and ancient theory that intimate "close-ups" on anything other than horrible murder, divorce scandals, elopements, society gossip (most of this appealing to only a very few exclusive elites), political eruptions, etc., must be tossed to the waste basket or inserted at "paid rates" despite the fact that 5,000,000 individuals attend the picture theatre each day, and the others, excluding the newborn who haven't as yet peeped into a movie-mad world, sit at home, relax in the street cars or go to bed and—turn to the movie page following a slant at page one and its report on Bryan's familiar hat and the presidential ring!

Equity Takes Hotel Astor Ballroom for Premiere of "For the Soul of Rafael"

AFTER a wait of many months, during which time a score of technical and production experts worked night and day at the Los Angeles plant of the Garson studios, Equity Pictures Corporation announced last week the world premiere of "For the Soul of Rafael" for 3 p. m. Wednesday, May 26, in the grand ballroom of the Hotel Astor.

Much interest is attached to Marah Ellis Ryan's romance of early California life, for the fact that since its first edition, published by A. C. McClurg & Co. in 1905, more than 2,000,000 copies of Mrs. Ryan's book have been sold, and, according to the estimates of the publishers, there is a copy in every fifth family in the United States.

In its screen form "For the Soul of Rafael," according to critics who witnessed the premiere of the picture at Grauman's Rialto Theatre, Los Angeles, at least equals the original story in strength of appeal, intensity of action and thrilling episodes. Harry Garson, president and general director of the Garson studios, planned to make this production as important to the screen industry as the novel was to American literature.

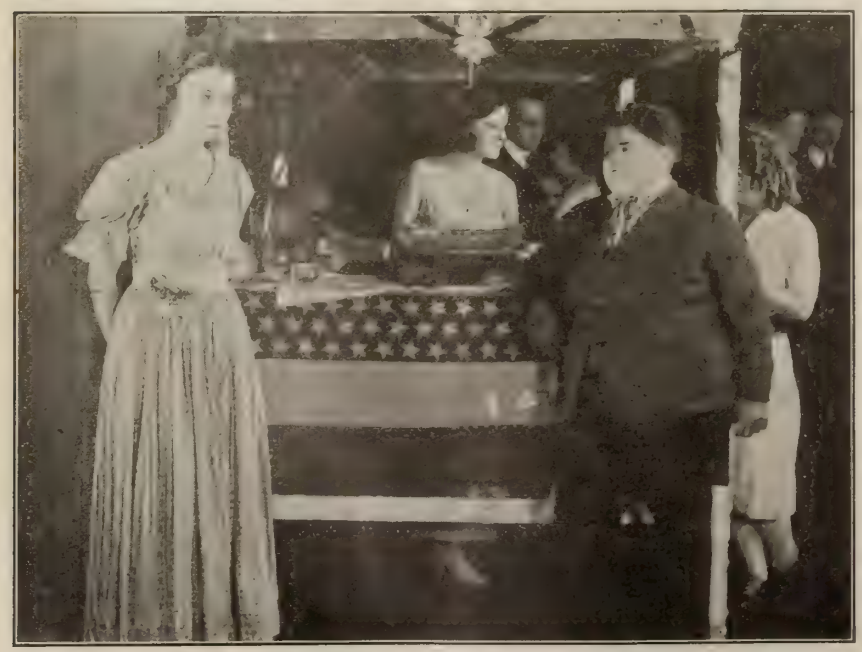
Original Locales Filmed.

Every important mission, from Los Angeles in the south to Mount Shasta in the north, was visited for the purpose of securing apropos locales for the story, and many of the scenes were taken in the exact locations and buildings described in the book. Many natives of the small settlements in which the missions are located have been used, and 200 Indians were secured for roles they portray every day.

"For the Soul of Rafael," in addition to boasting Clara Kimball Young in the important role of Marta Raquel Estavan, announces as members of the supporting cast some of the best known stage and screen players. J. Frank Glendon plays the part of Keith Bryton. The remaining members of the cast are Bertram Grassby, Eugene Besserer, Juan de la Cruz, Ruth King, Helene Sullivan, Paula Merritt, Maude Emery and Edward M. Kimball.

To Be Released About May 30.

The picture will be seen at a prominent Broadway theatre about May 30, when it opens in sixty-three cities for longer runs than is usually accorded a feature. It is now being converted into a grand opera, arrangements having been inaugurated with the first showing of the picture at Grauman's Rialto Theatre, Los Angeles. Madame Frances Alda, the famous grand opera singer, who has been visiting in Los Angeles for several weeks past, witnessed the taking of many scenes of the picture and said it afforded especially good operatic material. Marah Ellis Ryan is writing the libretto.



"Ladies First," Says the Fat Boy to ZaSu Pitts.

A scene from "The Heart of Twenty," which is a Robertson-Cole production. Looks as if he could put several bowls of punch away himself.

De Mille Back in Los Angeles; Starts Cutting Latest Picture

CECIL B. DE MILLE'S return to Los Angeles from New York, following the signing of his latest five-year contract with the Famous Players-Lasky Corporation, marked renewed activity on the final work of whipping "Something to Think About" into shape for release.

The latest Cecil B. De Mille special production was completed some weeks ago, but the task of cutting and titling the picture has required weeks of hard work. This work is always done under the personal supervision of Mr. De Mille and his trip East halted this work for the period of his absence.

Jeanie Macpherson, author of the scenario, is responsible for the subtitles which will go into the finished production and she has continued her activities during Mr. De-Mille's absence.

"Something to Think About" is reported to mark a complete departure in theme from its immediate predecessors among Cecil B. De Mille productions. The cast includes a notable group of players headed by Elliott Dexter, who returns to the screen in this picture after an absence of nearly a year; Gloria Swanson, Theodore Roberts, Monte Blue and Claire McDowell are the other featured members of the cast.

Character Special Is Completed

Ellis A. Wollf, sales manager of Character Pictures Corporation, announces the completion of its special production, "The Isle of Destiny," by Mack Arthur, featuring Paul Gilmore, Hazel Hudson and Frank Williams.

Louise Huff Answers That Important Question, Why Are Southern Girls Flirts?

By EDWARD WEITZEL

THERE is one secret in Louise Huff's life that she finds impossible to keep hidden. So determined is it to betray itself that every time the newest of the Selznick stars opens her mouth to speak the secret pops out. She is a mighty-proud-of-it daughter of Dixieland and her accent has that mellow drawl so pleasant to the ear and so proper, coming from a native of the state of Georgia who was born on the Peachtree street of her home town. I have no definite information concerning this last and most important chronologic detail, but members of the best Georgia families, I am told, always pick out a town that boasts a Peachtree street and see to it that they first open their eyes inside one of the houses on this particular thoroughfare. And Miss Louise Huff is not a person, I feel positive, who would neglect her duty even at such an early moment in her existence.

One of a large and carefully reared family of Huffs, she was taught at a tender age to speak the truth, and continued to speak it, assisted by her charming accent, until the day of her debut as a member of a traveling dramatic company. That day the wisdom of always stating things exactly as they are received a rude shock. Seated at the dinner table in the leading hotel of the small town where they were to open that night and surrounded by members of the company, and the usual choice collection of commercial drummers, the excited and happy little actress took advantage of a lull in the conversation and spake thoughtfully but not wisely, thus:

"I reckon we'll give a right good performance tonight, if we don't forget our lines."

Why the Drummers Laughed.

The roar of laughter from the drummers and the looks of horror on the faces of the other members of the company told Miss Louise Huff that her remark had not been a brilliant success, in spite of its strict adherence to veracity. Even the charm of a simon pure Southern accent did not mitigate the offense, as she learned after a tearful and vigorous exchange of speech between herself and the manager, the owner of the company supplying the vigor and the youngest member of the troupe the tears.

"Don't you know better than to let on to those drummers that we are breaking in the show tonight?" the manager demanded when the commercial gentlemen left the table; "they'll spread the news all over town."

"But I should think that would make folks want to come to the performance. I've read in the papers that opening nights are always crowded in New York," pleaded the culprit.

"In New York—yes! not in a one-night stand! They've been stung too often by poor opening performances. I've a good mind to put you on the first train and send you home."

The angry manager did not carry out his dreadful threat, but it caused Miss Huff to make a vow, then and there, never to speak the truth again. Of course, the only time she kept this vow was when she broke it; but ever since then her particular brand of candor has been tempered with considerable well-chosen caution.

Why Southern Girls Flirt.

My interview with Miss Huff took place at the Selznick studio over in Fort Lee, and as I arrived during the noon hour most of the interview was obtained while the star, publicity dispenser Oliphant and myself sat at lunch in the restaurant connected with the studio. I am sorry to admit that Miss Huff's costume was not what it should have been for so informal an occasion. The girl was there in every sense of the word, but a lunch table is scarcely the time or the place for the elaborate evening gown and resplendent wrap she was wearing, although they were, as one of her beaux from the South might have said, "Mighty becoming!" And, after all, no reasonable interviewer would expect a star to change her frock in the midst of making a scene just because he had dropped in to lunch.

One of the first things I learned was that Miss Louise Huff has a warm place in her heart for all of her Southern beaux, partly because they all know how to make pretty speeches to a woman and have the art of harmless flirtation on the tips of their tongues.

"Do all Southern girls flirt?" I asked.

Miss Huff looked at me in surprise.

A Five O'Clock Te—Picture.
Louise Huff, Selznick star, seen in a home "set."

"Why, yes," she replied; "but we don't mean anything by it; neither do the boys. They say pretty things to us and we encourage the boys to keep on saying them, but it is just a graceful custom that makes it easier for a young fellow to say such things in earnest when the right girl comes along."

"Isn't there something about flirting in your first Selznick picture?"

"Yes. That's why it's called 'The Dangerous Paradise.' I play the part of Ivis Vanastor, a Northern girl who has a Southern girl's love of flirting and who has learned that in society only the married woman have any freedom. She is constantly under the eye of a chaperon and makes up her mind to play the married women's game even if she has to resort to a pretended husband."

Ivis Vanastor's Dangerous Paradise.

"Is there anyone in particular she wants to flirt with?" was my next question.

Again Miss Huff looked at me in surprise—but this time her glance conveyed something more—gentle pity for my callow ignorance.

"Why, certainly!" she exclaimed; "there always is! You see," she went on, "Ivis lives with her aunt who wants to marry her off to some elderly old chap, but the girl is infatuated with a handsome youth who doesn't know his own heart and who refuses to flirt when Ivis manages to find a chance to encourage him."

"That chap must have been born about thirteen miles south of the North Pole," said I.

"He surely wasn't born in Georgia," said Miss Huff. "Ivis," she continued, "is an heiress. On her eighteenth birthday she goes to New York to see her lawyers and learns that her aunt no longer has any power over her. So she hits upon a great scheme. She hires a nice respectable old fellow to pretend to be her husband, and they set up housekeeping in a handsome Newport cottage which is part of her inheritance. When the young chap believes Ivis has married another he suddenly discovers that he is madly in love with her himself."

"This is where the dangerous paradise comes in?"

"Yes."

"How do matters turn out?"

I am quite sure that Miss Huff would have satisfied my curiosity, but Director Earle had a prior engagement with her on the floor above, and the lunch party went upstairs and that elaborate evening gown and resplendent wrap were more stunning than ever under the gleam of the studio lights.

Takes Entire Pathe Product for Latin American Territory

AFTER two months in New York investigating the film market Francisco di Domenico, senior partner of Domenico Hermanos & Cia. of Bogota, Colombia, S. A., has contracted for the Pathe productions for several years to come in the territories of Colombia, Venezuela, Central America, Panama, including the Canal Zone, Jamaica, Guiana, the Lesser Antilles and Hayti. The deal is one of the most important ever negotiated in the South American field and marks the beginning of a great expansion on the part of the South American firm.

Mr. di Domenico said that his organization is already in control of a chain of theatres in Colombia and work would soon be started on several new theatres. The great theatre of the company in Barranquilla has a seating capacity of 6,600 and it is the intention of the owners to increase this capacity to 12,000, making the theatre the largest of its kind in the world.

"The people of South America have the greatest admiration for good films," Mr. di Domenico said. "They are an old and cultured people and are exceedingly particular about their entertainment, but it must be said that American serials have charmed them. The movie is the great popular entertainment today, and it will remain so permanently.

Rogers Joins Press Staff of Ince

Bogard Rogers, widely known as a writer of press copy, has been added to the Thomas H. Ince publicity and advertising headquarters in Culver City. He will contribute special stories for publication in the trade journals and assist in the preparation of the new Ince magazine, "The Silversheet."

Views of the New Eastern Studio Erected by William Fox.

Reading from left to right, beginning at the top: Office of William Fox, president of the Fox Film Corporation; temporary office of Winfield R. Sheehan, general manager; contract department; section of main hall, second floor; telephone department; one of the "extra" dressing rooms; auditing department; one of the cutting rooms; safety film vault chambers and special machine shop.

Formal Opening of Fox Studio Building May 24 Marked by Impressive Exercises

GALA scenes and impressive ceremonies marked the formal opening on Monday, May 24, of the new William Fox motion picture studio and administration building on West Fifty-fifth street. Men prominent in the official life of two states joined in making the affair one of the most successful of its kind ever undertaken. Among the speakers, in addition to Mr. Fox, were Governor Edward I. Edwards, of New Jersey; Supreme Court Justice Charles L. Guy, and the Rev. Joseph Silverman, of the Temple Eman-u-El on Fifth Avenue. Admission was by card.

Long before the dedicatory exercises started, long lines of invited guests were shown through the big picture producing building. The doors of the new structure were thrown open shortly after 12.30 to those invited.

After visiting the many executive offices on the main floor the guests were directed to the large studio on the top floor, where they were able to get an intimate glimpse of the methods used in making screen productions. Several companies were working.

Many Floral Pieces Received.

To add to the brilliancy of the affair, a full uniformed band played selection on the studio floor, keeping the crowd in good spirits until the opening exercises started. The various executive offices were filled with floral displays—the private offices of William Fox, president; Jack Leo, vice-president, and John C. Eisele, treasurer, each resembling a fine florist's shop.

It was 4.30 before the official opening exercises were begun, following the general inspection of the building. The eastern part of the studio was converted into a hall, with a large platform on which were seated the speakers. Saul S. Rogers, general counsel of Fox Film Corporation, was chairman. He introduced Governor Edwards as the first speaker.

The Governor touched briefly upon the career of Mr. Fox and extended his sincere wishes for continued success and prosperity. He pointed to the motion picture industry as "the big educational feature of the present day," and also to the work done by Mr. Fox during the war "as something worthy of the highest praise."

Justice Charles L. Guy, introduced as an "ardent movie fan," touched upon the rise of the motion picture industry, which he said had come to be an educational institution, the same as the daily newspaper—in fact, a "larger press." "As long as I have been on the Supreme Court bench," he said, "and it's a long time, I have acted on thousands of divorce cases. If the motion picture had attained the popularity and influence in former years that it now possesses, I'm sure that at least fifty per cent. of those divorce proceedings never would have been instituted."

Pays Tribute to Fox.

Rabbi Silverman paid a high tribute to the career of William Fox and dwelt upon the relationship between the church and the theatre. He praised enthusiastically the work done by the motion picture and felicitated Mr. Fox upon his work in helping to place the industry on its present high level, and in developing in so notable a degree the artistic element in screen production.

Mr. Fox, the last speaker of the day, was formally presented with a set of engrossed resolutions of congratulation from his employes. Chairman Rogers made the presentation speech.

In responding, Mr. Fox told of the conditions surrounding the motion picture eighteen years ago, when he first entered the business as a showman. "I seem to be bewildered today," he said. "If anyone had told me eighteen years ago that today a clergyman, a Supreme Court Justice and a Governor of one of the greatest states in the Union would be on the same platform praising the motion picture as it has been praised here, I would surely have thought there was something radically wrong with him."

In closing his remarks Mr. Fox pledged that every picture made in this new building would be clean, educational and able to stand the acid test of the most critical.

Employes Participate in Raising Colors.

At preliminary exercises in the morning a large American flag was unfurled atop the new building, the employes of the various departments of Fox Film Corporation who were in the service during the war taking part. The colors were raised to bugle call sounded by Bugler Billy Allen, of the First New York Field Artillery.

Rear-Admiral J. H. Gleason, in command of the Third Naval District, sent his regrets—he being in Washington for the meeting for the Selection Board. He was represented by his aide, Lieutenant-Commander Elmer de Loss Langworthy. Other officers of the Navy present were Captain O. P. Jackson, Captain P. Symington, Captain Norris, Captain Charles A. Adams, Commander W. S. Anderson, Lieutenant-Commander Van de Leer, Lieutenant Norris, Lieutenant Westod and Lieutenant McClure.

General Robert Lee Bullard, of Governor's Island, commanding the Department of the East, was represented by his chief of staff, Colonel William Weigel. Colonel Bootes and Lieutenant H. W. Miller, of the Marines, also were present. Among the observers and observed was Robert Brower, veteran player and one of the earliest screen artists. He was one of the original Edison Company.

The immense mass of floral offerings was distributed at the close of the day among the various hospitals of the city.

Film Transportation Bill Awaits Wilson's Signature

THE House of Representatives has accepted the Senate's amendments to the bill including lewd and lascivious motion picture films in the list of things which it is unlawful to transport in interstate commerce, and the bill has been sent to the President for his signature.

The bill amends the penal code by including obscene motion picture films among the articles that are not permitted to be transported in interstate commerce, and a penalty of not more than $5,000 fine or imprisonment for not more than five years, or both, is provided as punishment for violation of the prohibition.

There was no objection to the measure as passed by the House when it was brought before the Senate committee on the judiciary, but the committee found that some words had inadvertently been omitted from the bill and they were inserted. The only important change was to include a clause prohibiting the exportation of objectionable films, as well as their importation and transmission in interstate commerce.

To Represent Read in the Orient

Robert Raphael, a prominent young Los Angeles business man, has been delegated by J. Parker Read, Jr., producer of the Louise Glaum and Hobart Bosworth photoplay productions, to handle the organization's publicity in the Orient. Of late the Nipponese have shown a marked tendency toward the movies and the many fan publications that have sprung up in the last year or two rival even our own in comparative circulation.

Mr. Raphael will visit all of the prominent Japanese newspapers, including Monthly Kinema Review, Nippon Hashi, Kinema Record and Hongo. The fan magazines also are to be supplied with a regular news service. He expects to be gone a year.

Four Excellent Views Taken from the Kaufman Weeklies Released by Selznick.

Scenes 1 and 2 are from "Pity the Poor," while scenes 3 and 4 show bits from "The Society Bad Man." We are glad that there is somebody that pities the poor girl in number 1, and from the looks of scene 4 the society man is a regular villain.

Louis Baum
Who is Universal's Cincinnati manager.

Universal Names Louis Baum Northwest Division Manager

LOU BAUM, manager of the Universal branch exchange in Cincinnati, has been appointed division manager of Chicago and the entire northwest division for Universal, it is announced by H. M. Berman, general manager of exchanges. This is the most important change in the Universal sales force in many months.

Mr. Baum's new territory is the most important film sales section in the entire United States, and includes the combined territories of the following Universal branch exchanges: Chicago, Milwaukee, Minneapolis, Des Moines, Kansas City, Oklahoma City, St. Louis and Omaha. His headquarters will be in Chicago.

Promotion Well Deserved.

Mr. Baum's promotion, says Mr. Berman, is a result of his phenomenal management of the Cincinnati exchange during the last eighteen months. In that brief time he built up the exchange from a losing proposition to a highly profitable subsidiary.

Maigne Returns from Coast

Charles Maigne has returned to the East after several months spent in directing pictures for the Famoous Players-Lasky Corporation on the Coast, whither he went upon completion of "The Copperhead." He is awaiting the arrival in two weeks of Thomas Meighan, who is finishing "Conrad in Quest of His Youth" under the direction of William DeMille and who will come East to work under Mr. Maigne's direction in "The Frontier of the Stars," by Albert Payson Terhune.

Was a Very Busy Person.

While on the Coast Mr. Maigne directed two productions, "The Fighting Chance," by Robert W. Chambers, with a special cast, and "A Cumberland Romance," adapted from John Fox, Jr.'s "The Mountain Europa," starring Mary Miles Minter, for which latter production he was loaned to Realart.

Buys Rights to Farnum Features

F. W. Thayer, of the Merit Film Corporation, of Minneapolis, has secured from the Canyon Pictures Corporation, the rights for Minnesota, North and South Dakota, for the two-reel western pictures, featuring Franklyn Farnum.

Kosmik Films Start Big Undertakings with May Yohe "Hope Diamond" Serial

L. C. WHEELER, who is associated with George Kleine as treasurer of Kosmik Films, Inc., says that the making of "The Hope Diamond Mystery," now in course of production, is only the beginning of extensive and intensive picture operations for the organization. "Kosmik Films was organized for the production of serials and features," says Mr. Wheeler.

"We have made arrangements to build a large studio, the site has already been decided on, and we will enter the picture making field in a big way. We plan to turn out films of the big feature class. Stories are now being arranged for and plans are going forward for an early beginning on the first picture.

George Kleine's Name An Asset.

"George Kleine is too well known to the trade and to the exhibitors to need anything like an extended introduction. Mr. Kleine will bring all of his experience and the resources of his organization into the work, and this should be a guarantee that our operations will be high-class all the way through.

"We are making our bow to the public with 'The Hope Diamond Mystery,' the first serial George Kleine has made since 'Gloria's Romance.' We believe we have a new idea in a serial in 'The Hope Diamond Mystery'; we know we have an unusual story, and we are going to try to set a high standard in transferring it to the screen because we want to put it in the best houses, where a good serial rightfully belongs.

Serial to Be Finished, Then Sold.

"We will not ask the exhibitor to take our word that the serial is going to be superlative in every way, we are going to prove it to him by the simple means of waiting to release it until it is finished. Then we will allow the exhibitor to look the whole fifteen episodes over before we ask him to book it.

"We have arranged a campaign of advertising, publicity and exploitation that can not help but awaken great interest in the minds of the public. The Hearst newspapers will carry a double-page fiction version of the story simultaneously with the release of the film.

"May Yohe, who wrote the story for 'The Hope Diamond Mystery,' has written a novel called "The Story of My Life,' which will be published about the same time the first episodes are shown, and as Miss Yohe has put the story of her life into the film. there will be a direct connection between the book and the serial.

Miss Yohe to Appear in Person.

"May Yohe not only is the author of the serial; she appears in the cast. Arrangements are being made to have her make personal appearances at theatres running the serial.

"The story of the famous Hope diamond is well known. The sinister influence that is supposed to hover over the gem have made it a subject for magazine and newspaper writers for years.

"Countless stories have been written about the Hope diamond and the part it has played in the life of May Yohe, the beautiful actress who came into possession of the stone through her marriage with Lord Francis Hope. The serial will present human document of the most intense kind.

Story Is Known World-Wide.

"We feel that we have a rare find in Miss Yohe. The story of the Hope diamond is good enough for a serial just as it is, but with the story written by the woman who once owned it and wore it, and was a victime to its baleful influence, we know we have something out of the ordinary.

"When Mr. Kleine, who is president of Kosmik Films, Inc., and I decided to make the serial, we talked it over and came to the conclusion that if a serial was made right, we would have to spend money and time and thought on it.

"Many serials start off with a good story, good cast, big sets, and after three or four episodes half the cast is killed off, stock sets are used, and the story is allowed to sag down and only picked up in the final episodes. In 'The Hope Diamond Mystery' the story and everything else is sustained and kept up to the last in the same manner that it starts out.

"If anything, some of the sets in the middle are more lavish than at any other point of the story. The English episodes showing the mansion of Lord Francis Hope and the surroundings of May Yohe when she was a member of the English nobility, carry sets that will compare favorably with any big feature equipment of the present time.

Will Have Unusual Settings.

"To get the East Indian atmosphere we built several very lavish sets. There is a long street with hundreds of natives, a magnificent temple, and a number of East Indian bazaars.

"We are going to give the exhibitor that books the serial a good run for his money. We expect to be finished with the picture in a few weeks.

"The entire foreign rights to the serial will be controlled by Beck, Van Siclen & Company. We have received offers for the English, Indian and French rights to the picture already, but no contracts have been closed as yet, and will not be until all of the fifteen episodes are completed and we can show the world just what we have."

Arthur Leslie at Hopatcong

With Mrs. Leslie and his giant dumbbells, Arthur Leslie has established himself on Raccoon Island, Lake Hopatcong, for the summer. His associates of A. M. P. A. are likely to see nothing of him until Labor Day. Then he will get back into the publicity game.

New York Governor Signs Bill Affecting Deposits

A WIRE has just been received at the offices of the Motion Picture Exhibitors' League of the State of New York to the effect that Governor Smith has signed the bill which provides that all producing companies exacting deposits or so-called advance payments from exhibitors, must hereafter segregate deposit moneys and keep them in separate accounts, bearing interest, and all interest accruing thereon must be paid to the exhibitor.

The bill establishes a new departure in the business legislation of the state. The act takes effect immediately. The bill, which had been introduced by Senator Cotillo, was accompanied by a measure declaring any waiver of its provisions null and void. This last bill also passed both houses of the legislature and has now received the signature of the governor. There had been most active and determined opposition to this legislation from the time it was proposed in the legislature.

RUBBERNECKING IN FILMLAND

WE have been gladdened by a number of arrivals this week; saddened by one or two departures and the announcement of several more; enlivened by the details of the annual bathing suit parade at Venice, and bored by a reformer crying from the hilltops in a loud voice, "Tut, tut on such doings!"

Of course, the movies won the honors in the bathing suit parade. Helen Darling of Christie's carried away the first prize. I would like to describe the prize-winning outfit of the parade at length, but it is difficult to write a piece about a one-piece bathing suit, there is so little length to it. It starts so quick and ends so soon, one really gets finished before one fairly gets started. It was blue, however, and of silk—armless, limbless, backless—but Helen wore a beautiful and costly ermine cloak with it. It was some "tout ensemble."

Many Greet Petrova.

Olga Petrova is in our fair city, singing "Pretty Polly" and "There, Little Girl, Don't Cry" at the Orpheum Theatre, just like she used to before she started acting in Metro movies, and getting away with it with the same eclat and sang froid, than for which no other player is more justly famous.

Many people of the colony are going down to the theatre and listening to Olga warble, and many are going around back stage and saying "Hello" to her, and flappers are standing in the lobby and apostrophising her portraits with "Why, oh, why did she ever quit the pictures?"

Epidemic of Wanderlust.

It seems as though every one has got the itch of foreign travel in their heels. Bill Duncan is getting ready to go to South America to make a serial written by Captain Smith and Cleveland Moffat. Bill will beat it along about July 1. Bill Russell is going to Calgary, Canada, to make a mounted police story. Winifred Westover has started for Stockholm, where she will transfer Ibsen plays and large chunks of Swedish atmosphere to the screen. (Note. I have refrained from the "Doll's House, Bring the Kiddies" gag," although this would be a good place to pull it. At times I regret that I am not a press agent.)

Ethel Clayton Off for Europe.

Ethel Clayton is also packing steamer trunks. Ethel will step around over the map of Europe, do a little Baedeker-ing and a little Cook-ing, before she settles down to making films in the new Famous Players-Lasky studio in London. I wish Ethel would go around and call on Mr. and Mrs. Dave Morrissey. I'll bet Dave and the Missus would just love to see somebody from Filmland. Dave is publicity director for William Fox Films in London. Madlaine Traverse is going to New York and from there step over to Paris.

Harry Rapf and the Selznick players are getting ready to go back to New York. King Vidor and Bill Parker have already gone. Gloria Swanson was to go, but something happened to postpone the trip, and she will console herself with a couple of weeks at Coronado.

Sol Lesser is back from Chicago, where he went for the convention and took in New York as a side trip. Dave Bershon, First National exchange manager, who went with Sol, returned with him, likewise Ham Beall.

Helen Was Such a Darling in Her Bathing Suit That She Copped First Prize

By GIEBLER

Watched Her Double Work.

The people of England talk like the people of Boston. The Australian intonation, judging from a sample of Miss Bremer's syllables, is more fullflavored than the English article. I don't mean that there is anything of Bow Bells in it, but it is softer, somehow, and more intriguing—just as port wine is more full flavored, yet sweeter, and carries a bigger kick than vin rouge, blanche, ordinaire, dago red, or any of the other ordinary vins.

I saw Miss Breamer at the Mayflower studios at Brunton, where she is taking the leading part in the screen adaptation of Robert W. Chambers' novel, "Athalie." Sidney Franklin, who is directing "Athalie," was working on a scene surrounded on three sides by a rain storm with thunder and lightning effects.

Franklin Insists on Realism.

Miss Breamer was off to one side talking to Chet Franklin, Sid's brother, who was visiting at the studio, and watching her double work in the scene. To keep people from saying "Purty soft for them movie queens," it should be explained that the scene was one where Miss Bremer simply had to have a double. The other player was impersonating her when she was only three weeks old.

Miss Breamer said they had a terrible time finding that baby. Sid Franklin, who is a stickler for realism, ordered the property man to get a child that looked like Miss Breamer, and insisted that it have brown hair. Hair of any kind or color is scarce among infants of that age. "And babies with wigs do look so peculiar, don't you know."

He Got the Baby—a Boy.

The property man ran himself ragged, but he brought in a baby.

"It's not exactly the kind you want," he said, "but it's the best I could find. Take it or leave it."

They looked the baby over; it resembled Miss Breamer, it had beautiful brown hair—it even cried with an Australian accent.

"It's perfect," everybody told the property man. "What do you mean, not the kind of baby we want?"

"Why, the durn thing's a boy," he said.

"Athalie" is going to be in the "classy stuff" catalogue of films, and it is almost finished, in fact it will be in the cutting room by the time this is in print.

Athalie Shown at Three Ages.

Conrad Nagle plays the leading part opposite Miss Breamer, and Rosemary Theby, Edward Martindale, Sam De Grasse and a lot more are in the cast.

The film follows the story by Chambers very closely. The scene that Sid Franklin was making when I was at the studio shows the death of Athalie's mother, who died sh rtly after the child was born, and while a storm was raging.

Athalie is shown at three periods of her life in the play, first as a baby, then at ten—this impersonation is taken by May Ginnachi—and later when she has grown up when Sylvia assumes the part and works out the strange and dramatic story of her life.

Sylvia Breamer Shown Directing Her Director.

Sid Franklin is the dethroned individual, directing for Mayflower. They are just taking a rest between scenes during the filming of "Athalie." Sylvia's saying: "Scene 49 calls for you to flop over that 1,500-foot cliff. Now make it realistic and be sure and land on the bale of hay so as not to be injured."

iart

Realart's New Star Is Bebe Daniels, Now Named "The Good Little Bad Girl"

ORRIS KOHN announces another well-known leading woman for a tardom under the Realart banner. ne it is Bebe Daniels, who has at- nuch favorable comment lately in les for Cecil B. DeMille produc- with Wallace Reid in several of ecent pictures. Miss Daniels is pe of Castilian beauty. She has "The Good Little Bad Girl," to succinctly as possible, the new t line of productions she is to r the screen as a Realartist.

ew star is the fifth in the Realart The announcement that she has signed comes within a few months of deal by which Wanda Hawley was ued to the Realart list and just as the company's sale force had concluded a noteworthy and successful campaign in behalf of Miss Hawley's first picture.

Descendant of Spanish Royalty.

Bebe Daniels was born in Dallas, Tex., nineteen years ago. She is a descendant of relatives of the Spanish Empress Josephine, and this royal blood flows in the veins of the young actress who has achieved stardom as the result of her talent, beauty and close application to her work.

Miss Daniel's grandmother came from Castile, the ancient and historic city of Spain, and it is from this line that she inherited her beautiful alabaster skin and hair of ebony hue. Miss Daniels' mother is pure Spanish also, but came from South America, while her father was Scotch. Her maternal great grandfather was governor of Columbia and her grandfather was the American consul at Buenos Aires for a number of years.

At the age of four years she was doing one-night stands with a repertoire company playing Shakespearean dramas. She played with the Belasco Stock Company in San Francisco at an early age, appearing in child roles, and was starred in "The Prince Chap." Her screen career began at the age of eight years in child parts for Selig. Later she played with Nymph, Vitagraph and Rolin-Pathe.

Made Hit Under DeMille.

Cecil B. DeMille saw her in comedy roles and selected her immediately for leading parts in his special productions. Miss Daniels played the part of a court favorite in his feature "Male and Female," based on Sir James M. Barrie's "The Admirable Crichton," and also had the part of "Vice" in the Paramount production "Everywoman."

She has a featured role in Cecil B. DeMille's picture, "Why Change Your Wife?" which is at present scoring a success throughout the country. Almost simultaneously she is appearing as Wallace Reid's leading woman in "The Dancin' Fool." These two important roles, combined with her other recent work, have served to attract popular attention and approval.

Gr. Buys from First National "Gamest Girl," His Newest Feature

D. W. GRIFFITH has purchased from First National his production of "The Gamest Girl," scheduled to have been the third Griffith-First National release, and formerly called "Black Beach." The price involved is reported to be $400,000.

Under the contract by which Mr. Griffith was to make three productions for First National, "The Gamest Girl," as well as the two preceding pictures, "The Greatest Question" and "The Idol Dancer," were bought from the producer before any of the pictures had been started. Griffith took his players to the Bahama Islands for the filming of the last two stories.

The plot developed with such strength and individuality that it soon became apparent to Mr. Griffith that it was beyond the measure of an average program film—in reality a feature production of large proportions. Several tests were made in public, showing under the title "Black Beach," and these further convinced the producer of the picture's merit.

Williams Commends Enterprise.

When overtures were made to purchase the film First National rejected all offers. Then Mr. Griffith told of his plans to take more scenes and enlarge the film to a super-feature, an elaboration that will require several months.

In accepting, finally, the offer, J. D. Williams, manager of First National, said: "We do this for several reasons: Because you have offered us a fair profit; because 'The Idol Dancer' has been a success and extremely profitable; because we admire your independent stand in the industry and wish to help you in every way we can; because of our personal friendship and our admiration for what you are doing and our interest in having you make this production as perfect as possible, even though we be denied the privilege of releasing it."

New York Showing in September.

According to announcement from the Griffith offices, "The Gamest Girl" will be shown at a New York theatre in September, and will be presented with the usual Griffith care and atmospheric surroundings, with special music and other features. The Griffith production of "Way Down East" also will be presented about the same time, and there is talk of another Griffith repertory season in New York, with surprises in store.

Rouda Managing Milwaukee Merrill

Ascher Brothers have appointed H. M. Rouda as manager of their Merrill Theatre, Milwaukee, which Samuel L. Rothapfel recently assisted in reopening as the Milwaukee outlet for Goldwyn films. Roy Berneir will be assistant manager.

Bert Lytell, June Mathis, Lois Zellner Arrive in New York from California

WITH the arrival of Bert Lytell, star, and June Mathis and Lois Zellner, scenario writers, at Metro's New York studios from Hollywood, the last of the principals in Metro's Western migration of two years ago are back to work at the old stand.

"It's like being home again," June Mathis cried, as she burst into the studios, and the Metro forces, from the doorboy to Maxwell Karger, director general, seemed to think so, too. Everybody dropped work to give the trio a welcome.

Mr. Lytell, who has just completed his work before the camera in "The Price of Redemption," adapted by Miss Mathis from I. A. R. Wylie's novel "The Temple of Dawn," which was done in California under the direction of Dallas M. Fitzgerald, is to take a short rest before going to work on the first of a series of four pictures which will be made at the New York studios. His brother, Wilfred Lytell, who is playing the leading role in Metro's production of Cecil Raleigh's Drury Lane melodrama, "The Marriages of Mayfair," adapted by Julia Burnham, came in from Stamford, Conn., where the company is on location, to meet him.

Miss Mathis got to work an hour after her arrival. Miss Mathis heads the scenario department. She has just completed the scenario of "Hearts Are Trumps," the latest of the Drury Lane melodramas.

Lois Zellner was met at the station by her husband, Arthur.

Mrs. Zellner's last picture was "A Misfit Wife," an adaptation of Julie Herne's drama. Mrs. Zellner expects the first picture she will scenarioize here will be "Polly With a Past," the George Middleton-Guy Bolton drama.

Bert Lytell.
New picture of the Metro star, who is in the east.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

WILLIAM PARKER and C. A. Vidor, representing the King Vidor Productions, arrived in New York from the Coast Thursday, May 20, to line up some new stories for the King Vidor Productions. King Vidor has purchased a new studio at Hollywood, where he will make the first of his big features in June. Mr. Parker wrote the continuity for "The Virgin of Stamboul."

* * *

Max Spiegel, of the Strand, New York, has purchased a piece of property at George and Church streets, New Haven, Conn., on which he will erect a new theatre.

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S. G. Sladdin resigned from Goldwyn to take charge of exploitation for Famous Players-Lasky in New England, with headquarters at Boston.

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H. J. Shephard, of the W.-H. Productions, who has just passed through a four and a half months' sickness, which was almost fatal, is back at his desk again, with evidence of a severe operation on his nose. While lacking none of his old-time ambition, he is nevertheless very weak and it will take some time before he is his old self again. The W.-H. company has purchased the photoplay novelty "A Trip to Mars," and Mr. Shephard is in the midst of a big exploitation campaign for this picture.

* * *

Repass & Harries, owners of the Grand Theatre, Hartford, Conn., have changed the policy of the house from a burlesque wheel house to pictures for the summer.

* * *

Terry Ramsey, of Kinograms, no longer has his office at 71 West Twenty-third street. He is now located at the Gaumont studios at Flushing, L. I., where he will be nearer his ranch at Good Grounds, L. I.

* * *

George Rabbott, owner of the Alcazar, Naugatuck, Conn., is back at his work, having been discharged from the hospital fully recovered.

* * *

Harry Buxbaum, general sales manager of the Famous Players-Lasky, has purchased a home at Lawrence, L. I., where the Buxbaum family now reside.

* * *

Ollie Sellers, director of "When Bearcat Went Dry" and "The Gift Supreme," has just arrived from the Coast, bringing with him the sample print of "The Sowing of Alderson Cree," his latest production. Mr. Sellers is making his headquarters at the offices of Richard Gradwell, 516 Fifth avenue. The Republic Distributing Corporation will handle the territorial distribution and the Inter-Ocean Film Corporation will handle the foreign markets.

* * *

D. J. Chatkin, of the Marion H. Kohn Productions, Inc., short subject producers, has left the Coast for New York to attend a convention of film men. Releasing arrangements for the Kohn productions, which include two-reelers featuring Polly Moran and "Smiling" Bill Jones, will be announced after Mr. Chatkin's return to Los Angeles.

* * *

Mary Edith Butler, author of "The Rose Behind the Wall," a magazine writer and correspondent, recently from overseas, is now with Pathe. She is doing special magazine and syndicate articles.

* * *

Nathan J. Cohn, well known in exchange circles, has been appointed assistant to Fred Mitchell, of the Loew Circuit. Mr. Cohn is a brother of Jack and Harry Cohn.

* * *

Joe Plunkett, special representative to England for Selznick, has returned to America with glowing accounts of Selznick and other American films on the European continent. Mr. Plunkett was formerly manager of the New York Strand.

* * *

Fred Herrington, of Pittsburgh, who was in New York for the past week, returned home Monday, May 24, to pack his grip for the Cleveland convention. Mr. Herrington is a radical on advance deposit, exhibitor ownership of the screen and its advertising privileges.

* * *

Henry Hectman, who was associated with the foreign department of Fox and who went to Germany in the fall of 1919 for that company, returned to America on the same boat with Pearl White on Saturday, May 22.

* * *

Curtis Dunham, formerly of New York American and Hearst's Magazine, is now in the Pathe publicity department, writing for the fan magazines.

* * *

Irving McDonald, manager of Fox's Theatre at Springfield, Mass., has resigned to take the management of a circuit of theatres out West.

* * *

W. E. Scott, branch manager of Pathe's Denver office, is in New York week of May 24 on the one-man weekly conference with the home office. H. D. Graham, of the Pathe Omaha branch office, will be in New York week of May 31.

* * *

George Kleine, of Chicago, was in New York week of May 17 for nearly the whole week looking over general film conditions and making arrangements for his future activities.

* * *

William Danziger, who has been writing fan magazine stories for Universal publicity department, has gone to Cincinnati to be near his mother, who is seriously ill. Mr. Danziger is on an indefinite leave of absence.

* * *

Mrs. James B. Kelly was hurriedly removed from the Hotel Claridge, New York, to St. Elizabeth Hospital, on West Fifty-first street, for an operation for appendicitis.

* * *

The operation was successful and she is now on the road to recovery. Mrs. Kelly is the wife of our old friend "Smiling Jimmy." She was a former "movie actress," her stage name being Gertrude de Wayne.

New England Film Men Hold Their Second Annual Gambol

THE Jesters, of Boston, held their second court Friday, May 14. More than six hundred film men, with their families, attended. Big Jeff Whalen, "The Blimp," was master of ceremonies, also "chief justice," with associates Harry Asher, district manager for Famous Players-Lasky of New England; Art Hollah, New England manager for Pathe; Harry Campbell, Fox New England manager; Joe Doyle, manager of Codman Square Theatre, Boston, and C. L. Vanney, of Pathe, to whom all questions were referred and who imposed on members fines for bad behavior, said fines to be collected for the benefit of the Jesters' treasury. Needless to say, very few behaved themselves, in the judgment of the court.

Immediately after the court the gambol started, in which all the prominent talent of the Jesters and professional talent appearing at local theatres participated. Among those who contributed their services were William Courtney and members of the "Listen Lester" company. Following the performance the usual cabaret and banquet was held, until the voice of the milkman brought the festivities to a close and a realization it was payday.

Frank Tichner, of Simplex studios, goes to the national Republican convention at Chicago week of June 8 as a delegate from Rhode Island.

* * *

Sylvia Cushman, publicity representat for Universal at Boston, is in New York two or three weeks handling fan ma publicity in the absence of Mr. Danz

* * *

C. E. Wagner, formerly with Trade view, handling feature exploitation, w write exploitation material for Pathe serials, under the supervision of Victor Shapiro, director of the Pathe exploitation department.

* * *

Julius Moritzen, editor and president of the Scandinavian Trade Outlook, who has just returned to New York from San Francisco, where he attended the Foreign Trade Convention, says: "The big feature of the reception at the Palace Hotel was the industrial and scenic films of California. I am looking into and keeping track of American films, because the Scandinavians are crazy about them."

* * *

John C. Brownell, scenario editor for Universal, has purchased a thirty-two-foot sailing yawl, on which he spends his evenings and Sundays sailing the waters of Long Island Sound.

* * *

J. C. Davis, formerly with Famous Players-Lasky and now with the Empire State Film Corporation, has just returned from Albany, N. Y., where he has been exploiting "A Woman's Man," to have a week's run at Fred Elliot's Clinton Square Theatre the week of June 21.

* * *

C. E. Yeardsley has started his summer week-end fishing tours and is reputed to be some fly caster. Last week he hooked ten elusive trout in the streams of the Catskills. He might have got more if Doc Shallenberg hadn't been there before him.

* * *

D. A. Kohn is covering the Massachusetts and Northern Connecticut territories for Universal. Alex. Weissman is back in Connecticut for Hodkinson. Felix Goldfarb, New York branch manager for Robertson-Cole, was in Connecticut recently looking over the New England territory.

* * *

The First National has increased its New York office space by taking over two more floors in the 8 West Forty-eighth street building.

* * *

Frank Lawrence, editor-in-chief of Universal City, with his wife, motored to San Francisco and spent a two weeks' vacation. He says: "Next to New York give me 'Frisco."

* * *

Oren Woody, of Los Angeles, brother of J. D. Woody, with his wife, was in New York week of May 17 attending the Realart convention at the Hotel Astor.

* * *

Mr. and Mrs. Carl Stearn, of Seattle, arrived in New York Tuesday, May 25, at the Hotel Astor for a week. Mr. Stearn, who is branch manager in Seattle of the Metro Picture Corporation, is here to attend the business convention of the corporation being held in New York City week of May 24. Mr. and Mrs. Stearn said that the trip from Seattle was a very pleasant one and that cool weather prevailed all the way and they enjoyed it greatly. They will visit Atlantic City before returning to their home.

* * *

Henry Scully, formerly of Famous Players-Lasky, is now head of the Federated Exchange of New England, located at New Haven, Conn. He is in the market for independent features.

Hampton Del Ruth.

Speeding East on Train, Del Ruth Turns Drawing Rooms Into Emergency Workshop

HAVING just finished the production of what is heralded as being among the greatest spectacle-farces in the history of motion pictures, Hampton Del Ruth, supervisor of all the Fox Sunshine Comedies, reached New York from Los Angeles in time for the Fox convention. The feature was shown to Fox managers and executives on Thursday night at a special performance in the Academy of Music.

Mr. Del Ruth arranged for two drawing rooms on the train, fully equipping them with rewinding and splicing machines to enable him, with his assistants and cutters, to put the finishing touches on the big special so that it could be shown in completed form.

Mr. Del Ruth has been six months in the making of this comedy and seven directors have worked on it under his supervision. The Fox Sunshine Widows, the famous Singer Midgets, with countless trained animals and some twenty comedians, appear in the feature, which has yet to receive a name. A contest was carried on among exhibitors throughout the United States and Canada and a title will be chosen from among those submitted. The Del Ruth production will be released in the early fall as a special attraction and a unique campaign has been arranged to usher it into prominence.

Mr. Del Ruth is making his headquarters at the Hotel Astor and will remain in New York exactly six days, after which he will hurry back to California to get out a number of two-reel comedy subjects, the shipment of which has been deferred until after his return.

South Florida Exhibitors' League Formed at Largely Attended Meet

WITH C. D. Colley, of the Tampa Strand and Victory theatres as president, the South Florida Exhibitors' League was recently organized at Lakeland, Fla. George Hoffman, of the Auditorium Theatre, Lakeland, was elected secretary.

The organization is pledged to the promotion of a movement for better pictures, to the fostering of social and business intercourse between members and better relations with film exchanges. To the latter end film exchange managers and producers will be invited to attend the monthly meetings of the league and at least one will be asked to address each meeting on some subject of interest in the film world.

C. E. Kessinich, of the Atlanta branch of the Metro Pictures Company, was the principal speaker at the organization meeting, discussing the distribution of films and transportation. Those present were:

C. D. Cooley, Strand, Tampa; J. A. Cole, Majestic, Fort Meade; H. G. Griffin, Rex, Arcadia; G. B. Reynolds, Arcade, Fort Myers; C. C. Jordan, Casino, Kissimmee; J. T. Wien, Baby Grand, Winter Park; O. P. Herndon, Star, Sanford; F. E. Williamson, Grand, Winter Haven; G. E. White, Idle Hour, Mulberry; J. F. Berry, Strand, and G. W. T. Grogan, the Ark, Orlando.

A. H. Norman, Ben Ali, Dade City; G. C. Koons, Arcade, Sarasota; A. D. Boston, the Movie, Avon Park and Sebring; C. C. Price, Royal, Tarpon Springs; H. Pitman, Royal, Clearwater; E. C. Pihrews, Empire, Quincy; H. Stewart, Princess, DeLand; H. D. Sample, Airdome, Fort Pierce; George Hoffman, Auditorium, Lakeland.

C. E. Kessinich, Metro; Scott Chestnut, Famous Players-Lasky; George Collins, Republic; M. T. Barham, Pathe, and C. Catlin, Hodkinson Pictures.

Schoenberg Heads Goldwyn's Foreign Publicity Section

IN view of the fact that the Goldwyn Distributing Corporation has within the past year out-distanced all previous sales records in its foreign sales department, under Arthur Ziehm, it has been found expedient of late to make additional appropriations for the purpose of maintaining past efficiency in handling the exploitation and publicity matter for its customers throughout the world.

Accordingly, a foreign publicity department has been added. Edgar M. Schoenberg has been appointed manager of the new department.

Howells and Kane Have Joined Catherine Curtis Directors

TO the directorate of the Catherine Curtis Corporation was recently added David P. Howells, foreign representative of First National, and Arthur S. Kane, president of the Arthur S. Kane Picture Corporation. Wall Street financiers comprise the balance of the representation on the board.

Miss Curtis incorporated her picture enterprise a year ago, backed by Wall Street men as an experiment, $150,000 being the original capitalization. Production was later begun, but Miss Curtis soon discovered that greater capitalization would mean better results and, as a consequence, she lately announced that $500,000 was the sum to which capitalization had been increased.

Charles Alden Seltzer Sees Picturization of His Novel

CHARLES ALDEN SELTZER, author of many western stories which have been used in motion pictures, was a visitor to the Fox studio in New York a few days ago and for the first time saw one of his stories on the screen.

Accompanied by Mrs. Seltzer, he came to New York on a business trip, and having sold several of his most popular stories to Fox Film Corporation, he expressed a desire to see one of them in picturized form. Fortunately a new print of "Forbidden Trails," which was written by Mr. Seltzer under the title of "The Ranchman," was in one of the Fox projection rooms.

After witnessing the picture, in which Buck Jones is starred, Mr. Seltzer asserted that "nothing more could be desired" and that Buck Jones was the character he had in mind when he was writing the story.

Don't Fear! These Scenes Are Perfectly Thirst Quenching. Where? All Taken in Paris.

Max Linder, French comedian, returns to the screen in "The Little Cafe," being released by Pathe. These "wet" stills were the first to "dry" and consequently they were utilized.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Proposed Ordinance Amended by Censorship Body so as to Govern Posters and Banners

A PROPOSAL to make critics as well as censors of the new Chicago Motion Picture Department was made Friday, May 21, at a meeting of the Chicago Censorship Commission by the Rev. W. S. Fleming, but this suggestion met with general disfavor. Mr. Fleming's proposal directly followed a move made by Mrs. Irvin McDowell to the effect that the Motion Picture Department should be empowered to classify each film exhibited in Chicago under the head of geographical, historical, educational, scenic, classical, propagandic or melodramatic. Her motion was carried.

"Why not authorize the department to criticize each picture and stamp it as good, bad, indifferent, etc?" Mr. Fleming asked.

Mrs. Hannah Solomon objected, at once, saying: "It would be a very serious, consequential matter to assume this office of labeling films in this way. That is for the newspapers and not for us to do."

"Our intention is to be of assistance to the exhibitor as well as to be solicitious for the welfare of the public," Chairman Hurley reminded them. "By classifying films as geographical, etc., we can be of real help."

Showmen to Fight Bill.

The especial purpose of this meeting was to discuss Section 4 of the ordinance which Mr. Hurley had drawn up and which pertains to the establishment of the Motion Picture Department referred to above. Mr. Hurley was asked why he fixed the salary of the three members of the new department at $6,000 a year.

"I wanted to make it $10,000 at first," he answered. "But I thought it would stand more of a chance of passing the City Council if it were fixed at a lower figure. All of these members must be highly qualified. They must be capable of commanding the proposed salary. One of them, according to the ordinance, must have had experience as an educator, which would probably mean that he or she had held the position of principal in one of the public schools, a position which brings a salary of $3,500. What does that amount to to-day?"

The Rev. James B. Haslam, who had consulted with some of the Chicago exhibitors about the proposed ordinance, then said: "They are all going to fight this to a finish. Some of them are willing to admit the necessity of a certain degree of censorship, but——"

"I've never found any who would admit that," interrupted Chairman Hurley. "They all pronounce censorship to be un-American."

"Not all of them," the Rev. Mr. Haslam insisted, "I found that a number of them are as much opposed to exhibiting objectionable pictures as we are."

Amend Ordinance to Include Posters.

The question of censoring advertising posters was then taken up. Chairman Hurley expressed some doubt as to the advisability of allowing the department to pass on posters, which are displayed in windows and on buildings, other than the theatre in which the advertised feature is being exhibited.

Here the Rev. Frederick Siedenburg asserted that an objectionable poster is the same, whether it is on a theatre front or somewhere on Lake Shore Drive. It should be prohibited anywhere. His opinion won out. The ordinance now reads so as to govern posters and banners wherever displayed.

Out of the eighteen members comprising the commission, only eight were present at this meeting. It was then adjourned with a motion to appoint a sub-committee of five, to meet Monday, May 24, for the purpose of revising the report which Mr. Hurley had compiled during his twenty months' investigation, and which he intends to have published for nationwide circulation. This report is comprised of sixty-eight pages.

Illinois Exhibitors Alliance Indorses Cleveland Convention

A MEETING of the Illinois Exhibitors Alliance was held at Fraternity Hall Thursday, May 13. The meeting indorsed the Cleveland convention, called by the Motion Picture Exhibitors League of the State of New York, of which Sydney S. Cohen is the president.

In order to give an opportunity to every exhibitor who desires to attend the Cleveland convention as a delegate, it is requested that exhibitors communicate with Joseph Hopp, 1224 Century Building. Should the number of delegates be greater than expected, it was given out that additional reservations will be made for their accommodation at the Hotel Winton, Cleveland, Ohio.

There were present at the meeting Joseph Hopp, president; John Frundt, vice-president; William E. Burford, financial secretary; Fred W. Hartmann, recording and corresponding secretary, and Henry Von Meeteren, treasurer.

The following members of the executive committee were present: George D. Hopkinson, Vernon Langdon, M. O. Wells, John Frundt, Fred W. Hartmann, Joseph Hopp, Henry Von Meeteren, all of Chicago; William E. Burford, Aurora; Dee Robinson, Peoria; F. M. Rubens, Joliet; Charles Lamb, Rockford; William Cadaret, Kankakee; O. W. Fredericks, Pekin; Charles J. Law, Pana, and Hilliard Campbell, Brookfield.

The following members of the legislative committee were present: Chairman W. W. Watts, Springfield; J. J. Rubens, Aurora; J. G. Gessell, Bloomington; William Bradley, Ottawa; G. M. Luttrell, Jacksonville; Thomas P. Ronan, Danville; Mrs. A. J. Drum, Peru, and E. B. Rice, A. J. Hill, D. Kemp, and W. H. Bell, of Chicago.

William J. Sweeney, organizer, was also present during the proceedings.

Mrs. Sydney Drew
Powdering for her vamping role in "The Emotional Miss Vaughn," a Pathe release.

Griffith Would Cull Stars from University of Chicago

FURTHER indication that David Wark Griffith is endeavoring to bring to the screen not only talent and charm but a finer degree of culture and intellectual prestige is the fact that he is now looking to the universities and colleges for young talent. In a recent letter addresses to the Daily Maroon, the official publication of the University of Chicago, which is said to be a copy of a form-letter sent to many colleges throughout the country, he solicits the attention of interested young men students and states his requirements.

Two important excerpts from this Griffith letter are: "As the newest of the great industries in the broad field of art, motion pictures need the most alert and trained and available; for pictures are the greatest power in the world, for entertainment and propaganda.

"To young men, the motion picture industry offers the utmost rewards for their services, but in direct proportion to their services. By what they give they will receive. Many young men, after a few months' training, receive higher salaries than important executives in other business, where training is required."

Applicants are requested to write to J. Lloyd, Griffith studios, Mamaroneck, N. Y., and to enclose photographs.

Business Booming in Iowa; "Pollyanna" Scores Heavily

FRED R. MARTIN, assistant sales manager of United Artists in the Chicago office, returned last week from an extensive trip through Iowa, where he found conditions very good and business better than it has been for years. "Iowa exhibitors are now booking superproductions for longer runs and charging higher admission prices," said Mr. Martin. He found that with the present high standard of productions they have no trouble in getting higher prices.

Quite a number of new theatres are now

being built, among them being a large modern house in Waterloo that will seat 1,500 persons. This theatre is being erected by A. J. Diebolt, of Cedar Rapids, in which city he owns the Strand and the Palace, the Strand being one of the finest theatres in the state.

The Garden Theatre in Waterloo, which seats 500 persons and which had the reputation of being a "lemon" until J. L. Adams, of the Adams Theatres Company, of Des Moines, took possession, is now turning patrons away. The house was only recently added to the chain of nineteen theatres operated by the organization mentioned and its success has been remarkable. "This is due," Mr. Martin state, "to the advanced methods of exploitation and presentation employed in the management of all the houses on the Adams circuit."

Mr. Adams booked "Pollyanna" for a solid week at the Garden, notwithstanding its small capacity as compared with several competing houses in Waterloo. He spent $500 in exploitation alone and succeeded in centering general attraction on the theatre and its big attraction. Mr. Adams fixed his top price at 40 cents, with 20 cents for children.

Tom Brown, owner of the Strand, Iowa City, booked "Pollyanna" for five days, the longest run ever given a picture in that beautiful university city. Mr. Brown will charge 15 cents and 35 cents admission. The Strand seats between 600 and 700 persons.

Harper Now Being Rebuilt.

Max Goldberg, owner of the Harper Theatre Building, corner Fifty-third street and Harper avenue, has purchased the adjoining sixty feet north of the Harper Theatre site and plans are already under way for rebuilding and enlarging that house. When completed the Harper will seat 4,000 persons, Mr. Goldberg states.

Jack Gardner to Appear in Twelve Western Pictures

RICHARDS & FLYNN, owners of the First National, have just signed a contract with Jack Gardner to produce twelve five-reel western pictures. These pictures are to be made in Los Angeles, and work will begin some time after August 16, at the termination of Mr. Gardner's present vaudeville contract.

The pictures are to be made from twelve well known western stories. It has not been decided as yet how they will be distributed, whether through a national exchange or by state rights.

N. J. Flynn, of Richards & Flynn, is leaving for California in the near future to arrange for studios and other matters. Mr. Gardner made five five-reel pictures for Essanay about two years ago, which proved very successful.

Mrs. Drew Seized by Appendicitis.

A sudden attack of appendicitis May 13 prevented Mrs. Sidney Drew from completing her series of five Pathe comedies at the Essanay studios here. Mrs. Drew left for New York Friday, May 14, to receive the care of her family physician at her home.

Mrs. Drew's condition is not serious.

Educational's Short Subject Exchanges Will Begin Operating Week of June 20

E. W. HAMMONS, vice-president and general manager of Educational Films Corporation, announces that release through Educational's own exclusive short subject exchanges will start with the week of June 20. By that time it is expected that all of the branch offices will be in new quarters and able to supply exhibitors.

Associated with Educational in these exchanges and participating in the ownership of the individual territorial offices are some of the most important exhibitor interests. Even greater stress is placed by Educational on the fact that since these men, representing leading theatres, will be vitally concerned, the exchanges in which they are interested handle the best product, and also that their association represents a careful study of the product to be offered and the soundness of Educational's plans.

A roster of the interests affiliated with Educational in its various exchanges supplies a list of theatres that is hard to equal. For instance, Robert Leiber, chief owner of the Circle Theatre, is interested in the Indianapolis exchange. In Detroit, J. H. Kunsky, owner of one of the finest theatre systems in the country, is the partner of Educational in the Michigan exchange. Finkelstein & Ruben, who control the theatre situation in the Twin Cities, are concerned in the Minneapolis office.

Pittsburgh's leading theatres are represented by Rowland & Clark. In Chicago, Balaban & Katz, who have in the past few years built probably the finest group of motion picture theatres in the world, are participants in the exchange ownership, and a great share of the releases will be seen in the Riviera, Central Park and their other fine houses. In Des Moines and Omaha, A. H. Blank will be interested. In Louisville, Col. Levy is part owner of the exchange, while in Washington and Philadelphia, Harry O. Schwalbe is devoting a considerable portion of his time toward Educational's short reel system.

On the West Coast Sol Lesser will share the exchange supplying Southern California and Arizona. Mr. Lesser now conducts the Kinema and Los Angeles theatres and will direct the new $3,000,000 theatre to be erected there. In San Francisco, Turner & Dahnken shares in the ownership. The northwest territory will have the participation of Jensen & Von Herberg. As a matter of fact, recital of the names of those having interest in the various exchanges continues to list leading names in each territory.

While all of the signed contracts have not yet reached the New York office, the whole exchange system has been completed. Negotiations are now in progress for Canada, and these will be closed within a short time. In England, Educational is associated owner of Ideal Film Renting Company, Ltd., which has exchanges all through the British Isles, while other companies which Educational dominates assures its distribution through the rest of the world.

You Know the Great Old Stall—Buying Things from THE Shop and THE Girl.
Will Rogers seen here in the act of taking all the time possible in his Goldwyn, "Jes Call Me Jim."

Hammons Sails for England in Interest of Educational

E. W. HAMMONS, vice-president and general manager of Educational Films Corporation, sailed on Saturday, May 22, for England, where he will spend a month arranging some plans which promise to accelerate the already rapid growth of the company. Mr. Hammons will confer with officials of the Hudson's Bay Company, which is financially associated with Educational, and inspect the offices of the Ideal Film Renting Company, Ltd., in which Educational is interested.

During the past few weeks Mr. Hammons has closed contracts here for film product that involve a big sum and has completed the exchange system which will distribute these pictures. Plans of the company for the immediate future are said to involve still furthur progress, and these announcements are likely to follow Mr. Hammons' return, early in July.

Since becoming interested in Ideal, Educational has a perfect distribution system in the British Isles. The former company operates twelve fully equipped exchanges in England, Ireland, Scotland and Wales.

Fitzmaurice Company Returns

George Fitzmaurice and company have returned from a month's trip to Florida, where they obtained colorful shots with a South Sea Island atmosphere for Ouida Bergere's original story, "Idols of Clay," in which Mae Murray and David Powell will be featured by Paramount.

The company made their headquarters at Miami, but took scenes thirty miles below Miami, where, on a wide stretch of beach they constructed several huts in the true South Seas fashion.

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

United Artists Productions Are Booked by Sid Grauman

SID GRAUMAN, who operates both Grauman's Theatre and Grauman's Rialto, has contracted for the exhibition of United Artists productions to be shown at the Rialto. D. W. Griffith, Charles Chaplin, Mary Pickford and Douglas Fairbanks comprise the United Artists, and "The Mollycoddle," the newest Fairbanks production, will be the first shown under the new contract, which will be when "Below the Surface," the feature now in its second week at the Rialto, terminates its run.

After "The Mollycoddle," Mary Pickford's new picture, "Suds," made from the play, "Hop o' My Thumb," will be the attraction. Grauman has also signed for the entire output of Paramount-Artcraft special productions, which will be shown at the large Grauman house.

Change of Managers at California.

Robert H. Poole, managing director of the California Theatre since S. L. Rothapfel left for New York, has resigned to take the management of Harold Bell Wright, the author. Bert St. John, a showman of many years' experience and recently manager of Clune's Auditorium, will take active charge of the California.

Sullivan Tries Again.

C. Gardner Sullivan, Ince scenarioist, left Los Angeles on May 18 to again try his luck in the matter of going across the Atlantic to visit several of the European countries. He will remain in New York a week before sailing.

Cameraman's Name on Screen.

The American Society of Cinematographers has entered into a national campaign of education to prove to theatre owners that the name of the cameraman is valuable to the screen.

Philip Rosen, president of the society, is communicating with theatre owners of the country and advancing the argument that the name of the cinematographer on the screen puts him under the obligation to do good work. The American Society of Cinematographers is regarded as one of the most exclusive organizations in the country and is composed of sixty-one ace cameramen who were invited to membership following several pictures of unusual photographic merit. Rosen, who is now a director at Universal, was for many years a cameraman and has been largely responsible for the privilege accorded producers of using the crest of the society upon films photographed by a member.

Holubar Starts Producing.

Allen Holubar, who has had all his legal difficulties with Universal satisfactorily adjusted, has begun production on his first Holubar-Phillips feature at the Hollywood studios. Neither the title nor the theme of the story has been announced. Harry Bocquet, who was Holubar's assistant at Universal City, has joined the new organization. Al Kaufman, formerly connected with Famous Players-Lasky, is a business partner in the Holubar-Phillips organization.

Selznick Going East.

According to a statement by Harry Rapf, western production manager of the Selznick corporation, he will take his aggregation of film players and directors back to New York some time in June, to occupy the Paragon studios in New York, which have been leased by the Selznick eastern film forces. Two pictures will be made by the western unit at the Brunton studios before Mr. Rapf and his company leave.

To Arrange for Distribution.

Jack Retlaw, general manager of the Gloria Joy Productions, Inc., the Unique Films, Inc., and the Clayart Films, has gone to New York to arrange for the distribution of the productions made by these concerns.

Four Photoplaywrights Unite to Produce Their Own Stories

ANNOUNCEMENT has been made that four of the leading photoplaywrights of the Los Angeles film colony have combined for the purpose of producing their own stories for the screen. The members of the new organization are C. Gardner Sullivan, who has just started on a tour of Europe; John G. Hawks, head of the Goldwyn scenario department; John Lynch and Monte Katterjohn.

Active work on the productions to be made by these scenarioists will begin about September 1, when Mr. Sullivan will have returned from his trip and Mr. Hawks' contract with Goldwyn will have been completed.

Alec Lorimore Visits Los Angeles.

Alec Lorimore, managing director of the Famous Players-Lasky Film Service, Ltd., and of the Haymarket Theatres, Ltd., of Sydney, Australia, paid a visit to the Lasky studio while in Los Angeles, on his way back to the antipodes after an extended tour of the United States. Mr. Lorimore states that a great development in motion pictures may be anticipated in Australia now the war is ended and many restrictions have been removed.

Kosmik Purchases Studio Site.

The Kosmik Films, Inc., has purchased a site near Los Angeles upon which to erect a studio for the company, which will soon begin the production of special features, according to an announcement by L. C. Wheeler, treasurer of the company.

New Plays for Vidor.

King Vidor, whose new studio on Santa Monica Boulevard is near completion, is negotiating for new stories to film in the new plant. His latest feature, "The Jack Knife Man," by Ellis Parker Butler, has been finished, and an option has been secured on Clare Kummer's stage play, "A Successful Calamity" and a Winchell Smith play, "Turn to the Right."

Quimby Comes to Sign Stars.

F. C. Quimby, general manager of the Associated Exhibitors, Inc., has arrived in Los Angeles armed with a portfolio full of contracts awaiting the signatures of some of the biggest stars of the film world.

New Companies at Brunton.

New companies that are shortly to produce at the Brunton studios are the Gibraltar Film Company, starring Leah Baird, with William Worthington directing, and the Dial Company, with Director Roy Clements making "The Tiger's Coat." Ernest C. Warde is producing an all-star picture, called "The Devil to Pay," for Robert Brunton.

Selig Making Big Jungle Comedy.

Col. W. N. Selig is making a film version of the famous English stage play, "In for a Night," at his plant on Mission Road, and is interpolating many jungle animal scenes in the film that were not possible in the stage play. Frederick Sullivan is directing the farce, and a troupe of giant chimpanzees, which Colonel Selig has been training in secret for two years, will make their first appearance in the film. The leading players include Harry Depp, Earl Rodney, Irene Wallace and Betty Francisco.

Potel Completing First Comedy.

Victor Potel, whose most recent picture work was with Nazimova in "The Heart of a Child," is completing his first independent picture for the Victor Potel Homespun Comedy Company, entitled "Slim Comes Back." His supporting cast includes Ruby Kendricks, Thelma Percy, George Cummings and Harry Rattenbury.

Laemmle's Nephew Returns.

Edward Laemmle, nephew of Carl Laemmle, and William Adler, who headed the Universal-Southern Academies Expedition to Borneo, New Guinea and other far countries of the earth, has returned to Universal City, after having been gone more than a year ago. They brought back some miles of film, as well as many valuable curios, relics and trophies for western museums.

Mayor to Make Municipal Movie.

Mayor Snyder, of Los Angeles, has announced that he and a certain theatre manager had joined hands with the "City Mothers" to produce a film called "Mother Love," which, it is hoped, will carry a message into every home. The funds derived from the picture will be devoted to the day nurseries in various sections of the city.

The Coast Film Brokers.

C. O'D. Blanchfield, head of the Coast Film Brokers, of Los Angeles, has opened offices in the Superba Theatre Building and is conducting a film brokerage, buying films for states rights distribution and acting as agent for producers. Offices will be established in New York in the near future.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

T. Kimwood Motion Picture Expedition Well Equipped to Bring Back Results

AT the head of one of the most completely equipped photographic exploring parties that has ever taken the field, T. Kimwood Peters left New York early this month and will proceed via the Hawaiian Islands to Japan. It is the purpose of the party, which is known as the Peters' Photographic Expedition, to penetrate every possible locality where few, if any, photographers have ever been before, and to record in motion and still photography every unusual scene and phase of life to be found in these remote spots.

Thus far no complete picturization has been secured in our Pacific Island territory, and beside the scenic beauties that abound there, the intricate conglomeration of life and customs of native, half-breed and Asiatic peoples in Hawaii, wil be completely recorded by this expedition.

Juichi Kanaya, a noted Japanese guide, will direct the explorations of the Peters' Photographic Expedition in the Land of the Rising Sun, and Nipponese officialdom has assured him of the fullest co-operation. Korea and China will also be visited.

The party will go from China to Malaysia and the Phillipines; thence to the dangerous islands of Papua and New Guinea, the Solomons and the New Hebrides. Siam, Java, Sarawak, the Celebes Islands, New Zealand and Australia and India, by way of Burmah, Arabia, Egypt, the Near East and Europe will be covered before the expedition returns to New York, four years hence.

Many new and special devices will be among the equipment, including a camera, self operating and controlled from a distance, thus rendering the photography of dangerous and shy, wild animals easy and safe. A special telephoto apparatus, allowa magnification of as much as 400 times, is a part of the equipment, as well as a gyroscopic hand camera, which obviates the use of a tripod in making motion pictures.

Many side trips will be made by the party, such as that to the famous ruins of Amber. The scenic beauties of Norway will also be photographed. Commercial, industrial, economic and social conditions will be taken into account by the Peters camera.

Pictograph Shows the Flexner Method of Studying Bacteria

THE Goldwyn-Bray Pictograph for release the third week in May contains two unusually interesting subjects. One of these shows the methods used by Dr. Simon Flexner, head of the Rockefeller Institute, in studying disease germs. The treatment given the subject is brief, but elucidative. It shows how the diseased tissue is placed in melted paraffin, which is afterward cooled in ice water. It is then cut in very thin slices and dipped in dye, a process which causes the tissue to be revealed in color against the almost transparent paraffin. In this way the progress of the disease can be followed intelligently. Close-ups of Dr. Flexner and his staff are also shown.

"An Enchanted Garden" is a beautiful setting to a poem, in which the dogwood, the poppy, the hyacinth, narcissus, and other varieties of flowers give active evidences of life. This is tinted, and is a beautiful botanical study, treating the subject in a general rather than an analytical way. In the picture the buds are seen bursting into bloom An Out-of-the-Inkwell cartoon, one of the funniest yet, in which the clown sees a spook and exhibits genuine fear, closes the reel.

Seminole Indians Are Pictured in Ford Educational Weekly

THE conventional idea of Indians in war paint and feathers and wearing brightly-colored blankets is contradicted by pictures of the Seminole Indians given in the Ford Educational Weekly, No. 202, distributed by Goldwyn.

This film shows a civilized tribe of Indians, with the squaws operating hand-power sewing machines and making gowns of modern design. The popular song, "Everybody Works But Father," is well illustrated in the life of this tribe, for it is the squaw who does all the work while the big chief lies around and smokes and eats and never bothers about the problems of earning a livelihood.

At the close of the reel there are some beautiful scenes of the Everglades of Florida, where the camps of the Seminoles are located.

"Musko and Musume of Nippon" Shows Life of Japanese Child

MUSKO AND MUSUME OF NIPPON," the title of the Paramount-Burton Holmes Travel Picture for May 23, may sound complicated, but it has a very human theme and refers to the boys and girls of Japan. In his latest tour the noted traveler, author and lecturer takes his audience into the every day life of Japanese children. The drills of the boys are featured by a "Field Day," in which they excel at military maneuvres, "goosestep" in approved Prussian stle and bind up supposed wounds in approved Red Cross fashion. Their open air camps are superbly located in the wonder islands of Matoushina, where aenemic and frail boys and girls are put through daily physical exercises on the beach to restore them to full blooded health and strength. Life in these summer camps, Burton Holmes shows, is not only curious and cute, but extremely amusing to American boys and girls, who have different ideas as to what constitutes outdoor sport.

E. Alexander Powell Busy With Camera in Borneo and Far East

A LETTER has just been received from E. Alexander Powell, the famous traveler and war correspondent and the author of a number of important books, who started last January on an extended tour of the Far East to secure pictures for the Goldwyn-Bray Pictograph,. Mr. Powell's itinerary calls for visits in India, China, Japan and Borneo.

The traveler's letter is dated March 9, aboard the coast guard cutter, "Negros." For those who use their imaginations and read between the crisp, epigrammatic lines, it conjures up a world of color and romance and danger, all of which Mr. Powell may be expected to bring before the eyes of thousands of motion picture audiences when his film is released.

Goldwyn-Bary to Have Finley Wild Bird and Animal Films

A RECENT visit to New York by William L. Finley, nationally known as a naturalist, has resulted in the Goldwyn-Bray organization acquiring 16,000 feet of Mr. Finley's motion pictures of wild bird and animal life. The pictures represent the work of Mr. Finley and his wife for the past three years. It is their custom to take to the field every summer with a motion picture camera and about 20,000 feet of film negative to photograph wild birds and animals in their native environment. The average result of a summer's work is about 5,000 feet of good film. On their trips, Mr. and Mrs. Finley live in a tent and are accompanied by their two young sons.

The work of Mr. Finley is unique, as few lovers of wild life hunt with the camera. Through his painstaking work, a careful record has been compiled on the motion picture screen of the actual conditions under which wild birds and animals live. The difficulty in obtaining these pictures is due to the fact that the subjects are always shy, not only of man but of the camera. In order to get close enough to the birds and animals to photograph them, Mr. Finley has often had to plant his camera the night before and wait for the birds or animals to come to their feeding or drinking place at daybreak.

Three Views Taken from the Paramount-Burton Holmes Picture, "Musko and Musume of Nippon."
This reel shows the boys and girls of Japan in every-day life. Included in the picture are field days and also the camps where the children help to build up their health.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Guy R. Hammond, New Head of Arrow's Foreign Force, Consummates Big South American Deal

GUY R. HAMMOND, who has taken charge of the foreign department for Arrow Film Corporation, has just concluded what is said to be one of the biggest South American deals in the picture business. The subjects include not only practically all handled by the domestic department of Arrow, but various subjects that Arrow is handling only for distribution in foreign countries.

This deal includes Argentina, Uruguay and Paraguay, and will enable the Arrow to dispose of Chile, Peru and Bolivia in the very near future, leaving only Brazil, Venezuela, Colombia and Guatemala open.

Mr. Hammond formerly was with the foreign department of the Universal Film Manufacturing Company and is an experienced exporter. He speaks seven languages and knows countries and peoples.

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Pioneer Exchangemen Visit Home Office in New York

Last week saw the Pioneer main office in New York crowded with managers from several of the out-of-town offices.

Among those who met each other, some for the first time, were Gus Metzger, president of the Equity Distributing Company, Portland, Ore.; Phil Hazza, of the Amalgamated Exhibitors' Circuit, Ltd., who is head of the Canadian organization having exchanges in St. John, Montreal, and Toronto, and Ben Amsterdam, of the Equity Productions in Philadelphia; Michael Lessy, of Baltimore, and C. A. Taylor, of Buffalo.

Milton Kaplan, of the Variety Pictures in Washington, who are handling the Pioneer's "Facts and Follies" series of comedies also made the Pioneer offices his headquarters while in New York.

All these exchangemen report exceptional business

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Norma Talmadge Reissue in Demand, Says Brandt

Joe Brandt, director general of National Film Corporation, re-issuing the Norma Talmadge picture, "Captivating Mary Carstairs," states that the re-publication of this production is meeting with favor everywhere. "'Captivating Mary Carstairs' was adapted from the novel of the same name by Henry Sydnor Harrison. The picture has an exceptionally interesting plot. Norma Talmadge as the star is a big box-office money-maker. If the costumes in a re-issue are not out of date (and those in this Talmadge re-issue are modern) then there is no reason why the picture should not prove a big success," says Joe Brandt.

"The people who saw a picture a few years ago are a small fraction of the people who will see the re-issue. The re-issue is new to ninety-nine per cent. of the movie fans. That is why a good re-issue is bound to be successful, and is the reason why 'Captivating Mary Carstairs" is being booked readily."

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Sell Dooley Comedies.

The Peerless Film Service of San Francisco has purchased the rights on the two-part Johnny Dooley Comedies from Radin Pictures for the states of California, Nevada and Arizona.

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Warners Announce Sales on "Lost City" Serial

The following territories have been recently disposed of on the "Lost City": Turner & Dahnken, San Francisco, Northern California; First National Exh. Circuit, Los Angeles, Southern California; Quality Pictures Corp., Denver, Colorado, Utah, Wyoming, Southern Idaho and New Mexico.

With the above territories disposed of, the only remaining unsold territory consists of Oregon, Washington, Montana and Northern Idaho and Louisiana and Mississippi. Reports still come in from exhibitors telling of the big business they are doing with "The Lost City."

Guy R. Hammond
Manager of the export and foreign department of the Arrow Film Corporation.

Tower Feature "A Trip to Mars" Capitalizes Widespread Interest in Neighboring Planet

APROPOS of the present discussion of the possibility of signaling the planet Mars, which is occupying much space in papers and magazines, Tower Film Corporation is releasing an unusually timely production, entitled "A Trip to Mars."

It is announced that this is an intensely human drama and that it was produced under the guidance of a group of prominent scientists. The story deals with a daring group which make the trip in a specially constructed airship and who meet with many thrilling adventures.

There is also a dramatic love story running through the picture, together with many unusual scenes depicting life on Mars. This is a distinct novelty and Tower officials believe it will be a big success for exhibitors and buyers and will provide unique entertainment for picture theatregoers.

As evidence of the widespread interest in this subject Tower points to the speculation caused by the receipt of signals by the Marconi wireless in London, emanating from an unknown source, which some ascribed to Mars, to the fact that a prominent radio engineer believes it would be possible to build a signal station gigantic enough to establish communication, and to the fact that a captain in the army volunteered to be shot to the planet in a huge projectile.

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More Territories Sold on Celebrated "Gumps"

J. L. Mintz, Territorial Manager of the Gump Cartoons, has just returned from his second swing around the circle. He announced that the following territories have been recently closed: Iowa, Kansas and Nebraska, Greater Productions Co., Des Moines, Iowa; Kansas City, Mo.; Crescent Film Corp., Kansas City; Eastern Missouri, United Film Service, St. Louis, Mo.

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New York Strand Shows "The Illiterate Digest"

FOLLOWING the showing at the California Theatre, Los Angeles, Joe Brandt, general representative of the Marion H. Kohn Productions, reports that the booking of the "Illiterate Digest" by Will Rogers at the New York Strand Theatre. This was the first showing in New York and it is said to have met with the same favor as at other pre-release showings.

New York and Northern New Jersey territory have been sold to the N. Y. Independent Masterfilms Company, instead of The Alexander Film Corporation as previously reported.

Brandt states that a little territory is still open to negotiations, but he expects to close on all of it shortly. The "Illiterate Digest" is a half reel weekly made up of epigrams on current topics by Will Rogers, the gags being interspersed with the comic antics which made him his reputation.

—o—

A. Dresner in Charge of Hustling Film Exchange

The Exhibitors' Film Exchange, located in suite 408-10-12 Mather Building, Washington, D. C., is a thriving state right organization, catering to the needs of exhibitors in Maryland, Delaware, District of Columbia and Virginia. A. Dresner, a wide-awake independent film man, is general manager.

This company is handling Canyon Pictures Corporation's "Vanishing Trails" and series of two-reel Franklyn Farnum films; also Equity's "Silk Husbands and Calico Wives" and Fidelity Picture Corporation's "Frivolous Wives," also the Capital two-reel subjects; and is now negotiating for other productions, both features and short subjects.

Pretty Babies!
Eva Novak shown here in "Up in Mary's Attic," released by Fine Arts.

Matty Roubert
Playing in a juvenile series for Reelcraft Pictures Corporation.

Morris Rose Back from Trip to Middle West

Morris Rose, vice-president of the Pioneer Film Corporation, returned from a trip through the Middle West recently, during which time he spent several days at the Pioneer Exchanges in Cleveland, Detroit, Chicago, Buffalo, Baltimore and Washington.

Mr. Rose says: "Until I saw conditions I was skeptical about the independent sentiment among exchangemen and exhibitors. I returned with a different opinion and viewpoint. The majority of theatre managers throughout the Middle West are heart and soul in the movement against the encroachment of the producer-exhibitor."

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Excellent Accessories for Latest Price Feature

C. B. Price Co., Inc., who are marketing Billie Rhodes in "His Pajama Girl" on the state right plan, announce that they are preparing a strong line of exploitation matter for this production.

"We are preparing a campaign that will include a wide variety of material," says Mr. Price. "The lithographs will include everything from a one-sheet to a twenty-four sheet. Gravure photos for lobby display of the 11x14 and 22x28 type are prepared. Very comprehensive and complete plan and publicity material is being prepared and presented in such a way that the exhibitor will find it all of a most useful nature.

"The sale of territory is briskly going forward. Those buyers who have come to New York and viewed the production were enthusiastic over the picture.

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"The Plumber" Is Title of New Hank Mann Film

Arrow Film Corporation announces that the next two-reel Hank Mann comedy is titled "The Plumber." The star is assisted by Madge Kirby, as leading lady, and the "Hank Mann Beauties."

Following this comedy, Hank Mann will appear in a burlesque on "Dr. Jekyll and Mr. Hyde," and Producer Morris Schlanck predicts that it will be one of the biggest comedy hits of the year.

Reelcraft Producing a Series of Two-Reel Boyhood Stories with Matty Roubert as Star

FOR the seventh addition to Reelcraft Pictures Corporation's rapidly growing program of short subjects R. C. Cropper, president of the company, announces a series of two-reelers, with twelve-year-old Matty Roubert in the star role, and states this will be the biggest series of its kind ever attempted in the independent field.

"These will be feature productions in every sense of the word," says Mr. Cropper, "from the preparation of the story right on through cast, production and all, including the advertising accessories. I wish to dispel the idea that these will be 'kid' pictures. The stories will concern adventures of boys and girls—in other words, the days of youth—but they will appeal to audiences of all ages.

In backing up its statement that pictures of this kind have a universal appeal, Reelcraft points to the success of such productions as "Little Women," "Tom Sawyer," "Huckleberry Finn," "Treasure Island" and Booth Tarkington's "Edgar Stories."

Matty Roubert is said to be well fitted for the leading role. He began his picture career at the age of three with Vitagraph in "Uncle Tom's Cabin." Later he appeared in twenty single-reel boy pictures for Universal, and has acted boy roles for Edison, Vitagraph, Pathe and Famous Players. He had the principal role in Hobart Henley's "Parentage," and is also featured in the Pathe production "Driftwood," which was written for him by Willard Mack.

William L. Roubert, Matty's father, will direct the series, which will be produced in Fort Lee, N. J. They will be released at the rate of one a month, and Reelcraft announces there will be a complete line of advertising matter, accessories, photos, etc., together with a trade paper advertising campaign on each release, just as is given to longer productions.

The first will be released in the autumn.

Arrow Preparing Big Exploitation Campaign for Several New Subjects

THE Arrow Film Corporation is planning a big advertising and exploitation campaign on the following subjects now being offered to independent state right buyers: "Woman's Man," featuring Romaine Fielding, one of the best five-reel pictures, according to W. E. Shallenberger, that the Arrow has offered to independent buyers in some time; "Love's Protege," featuring Ora Carew, also a five-reel story.

In addition, the campaign will include the Muriel Ostrich two-reel comedies, which Arvid Gilstrom is directing. Bide Dudley has written several of the stories. These are being offered for release beginning about the 15th of June.

Romaine Fielding, who stars in "Woman's Man," will be remembered as one of the best known stars in pictures several years ago. "Woman's Man" is the first picture that he has appeared in since his discharge from the army. Mr. Fielding entered the service as a lieutenant and within less than two years earned the rank of lieutenant colonel.

Velvet Beban assists Romaine Fielding in this production.

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Film Specials Makes Sales on Many Films

Film Specials, Inc., report the sale of rights on a series of one and two reel Jolly comedies and on one-reel Horsley comedies to Morart Film Company, Baltimore, for Maryland, Delaware, District of Columbia and Virginia, and to Mid-West Distributing Corporation, Milwaukee, for Wisconsin, Minnesota, North and South Dakota.

Sales are also reported by this company on series of two-reel Emmet Dalton westerns to Morart Film Company for Maryland, District of Columbia and Delaware, and to Arthur Hyman Attractions, Detroit, for Michigan; also, to Peerless Film Service, Inc., San Francisco, for California, Arizona and Nevada, and to Oregon Film Exchange, Portland, for Oregon, Washington, Idaho and Montana.

Film Specials also announce the sale of Utah, Colorado, Wyoming and New Mexico rights on "Brown of Harvard" to Willis Kent, of Quality Film Corporation, Denver.

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"Empty Arms" Goes Big at Sydney Cohen Houses

Photoplay Libraries, Inc., report that special pre-release showings of the Park Whiteside production "Empty Arms" in the chain of theatres controlled by Sydney Cohen, president of the New York State Exhibitors' League, consisting of the Tremont, McKinley Square, Empire, North Star and Bronx Strand, proved to be unqualified successes.

According to a statement from the producers, Mr. Cohen reports that, judging from the crowds that attended the three-day showings, it would have been possible to run the picture for one or two weeks and that he expects to repeat "Empty Arms" at the earliest opportunity.

The picture opened simultaneously in four of the Cohen theatres for three-day showings.

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Aywon Making Five-Reel Travesty

Nathan Hirsh, president of Aywon Film Corporation, announces the Joy Comedy company in addition to completing a series of two-reelers in Florida, is also working on a five-reel travesty on a well-known film drama. The original will be burlesqued scene for scene, and will prove a great laugh maker. "A competent director and excellent cast has been engaged," says Mr. Hirsh.

—o—

Lawyer Furnished Idea for New "Gump" Cartoon

Sidney Smith, creator of the Gumps, whose antics on the screen have made them popular in the short time they have been on the market, is receiving letters from all over the country, containing suggestions for scenarios for the Gump cartoons.

One of these letters from a prominent Chicago attorney contained the idea of the latest Gump picture, "Accidents Will Happen." The writer vouched for the absolute truth of the story, claiming that he was the original victim. At first he failed to appreciate the humor of the situation, but later he realized what a tangle it was and how much real fun it possessed. This is the first of the new "Star Plus Story" Gump Cartoons.

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Variety of Subjects in New Christie Comedies

Three new Christie comedies, dealing with leap year, matrimonial adventures, spring house cleaning and college fraternities, present a variety of plots among the new offerings.

The first features Bobby Vernon with Vera Steadman in "Marry Me." It was directed by Bill Beaudine.

"Neat, but Not Gaudy" is the title of a one-reeler with Dorothy Devore and Jimmie Harrison.

"Eat-a-Bite-a-Pie" ushers Bobby Vernon into a college fraternity with the typical mystic signs of such life. This comedy was written by Jack Jevne and directed by William Beaudin.

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Year's Contract Signed by Preacher-Comedian

Rev. George LeRoi Clarke, the preacher-actor, has signed a year's contract with the Paragon Pictures Corporation, with studios at Long Beach, Cal. The minister's first venture in motion pictures was of a "free lance" nature.

On account of the large number of inquiries received, the Paragon concern thought it good policy to sign Rev. Clarke up for a year, with a three-year option on his services, provided his pictures continue to be as good as the first seven comedies, which will soon be released.

Romaine Fielding
Starring in "Woman's Man" for Arrow Film Corporation.

Fine Arts Fun-Feature "Up in Mary's Attic" Arouses Big Interest Among Picture Showmen

ROBBINS FILM COMPANY of Utica, which purchased the rights for upper New York State on the Fine Arts Pictures, Inc., production "Up in Mary's Attic," a six-reel comedy, say exhibitors in that territory are showing a lively interest in this picture.

"Every day I receive 'phone calls, personal calls and wires," says Mr. Robbins, "from prominent exhibitors asking when I can give them a date on this comedy. Seldom have I seen such interest in a production as is being manifested in this six-reel comedy.

"I feel that with this comedy I am giving exhibitors what they want, a comedy that goes beyond slapstick. 'Up in Mary's Attic' contains a human touch, adventure, romance, punch and appeal tinged with bright humor.

"An excellent line of paper is being prepared for this production, including four one-sheets, two six-sheets and a twenty-four sheet. There are also colored 11 by 14 lobby display photos, 40 by 60 and 30 by 40 hand-painted, framed lobby displays, a press book containing valuable and practical suggestions for showman's aid, such as photos, press stories and illustrations of advertising matter. There are also cutouts, blotters, circulars, folders, programs with local tie-ups, stickers and other accessories.

"I feel that 'Up in Mary's Attic' will make a record wherever shown," said Mr. Robbins in closing the interview.

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Sales Reported on Two of Aywon's Offerings

Radin Pictures report a strong demand for its series of Real Star Dramas and Zip Comedies. The "Real Stars" are two-reelers, featuring Grace Cunard, Francis Ford, Ruth Clifford, Mary Fuller and Ruth Stonehouse, while Chris Rub and Florence Turner are featured in the comedies, released one a month.

Merit Film Exchange, Chicago, has bought the Illinois and Indiana rights for the Real Star Dramas, and Exhibitors' Film Exchange of Pittsburgh has the "Zip" comedies for Western Pennsylvania and West Virginia.

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True Film Purchases Al St. John Comedies

True T. Thompson, of the True Film Company, Dallas, Texas, has closed for Texas, Oklahoma and Arkansas; Richards & Flyn, of Kansas City, for Western Missouri, and the First National Exhibitors' Circuit of Denver, for Colorado, Utah, Wyoming, Southern Idaho and New Mexico, on the Al St. John Comedies, handled by Warner Brothers.

With the above territories disposed of, there remains very little territory open.

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More Lavish Production for Hall Room Comedies

Jack and Harry Cohn announce that the production of the two-reel Hall Room Boys comedies will be on a more lavish scale than heretofore. Harry Cohn and Harry Williams, who is directing these productions, are at present in the East conferring with Jack Cohn regarding future subjects.

These producers also announce that the first of "Screen Snapshots" will have its premiere in a Broadway theatre soon.

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Arrow Announces Sales on Three Feature Films

The Arrow Film Corporation reports several new sales of "Love's Protege," the Ora Carew feature, as well as the New England territory, New York, Western Pennsylvania and West Virginia territory on "Woman's Man," featuring Romaine Fielding. Arrow also reports sales on "Daughter of the Don" for the New England States, the Pacific Coast and Northwestern States.

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Al Christie Directing.

Al Christie is completing the direction of a new two-reel Christie comedy, which has been titled "Kiss Me, Caroline." Featured in the picture are Bobby Vernon, Vera Steadman, Charlotte Merriam, Neal Burns and Teddy Sampson.

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Merit Film Announces Changes in Its Force

Merit Film Corporation has increased its sales forces in its branches at New York, Buffalo and Albany. George W. Schaefer, who for five years was manager of the New York offices of the World Film has taken over the general management of the Merit Film Corporation. Mr. Schaefer has appointed Norman Moray to the managership of the New York office. F. J. Willis, formerly of the New York office will take charge of the distribution of this recently-acquired Brady-made drama, with headquarters at Buffalo and branch offices at Albany. N. I. Filkins will continue the managership of the Buffalo office as will Frank Wykoff of the one located in Albany.

Jack Hoxie

Who will appear in feature productions to be made by the National Film Corporation.

Howard Hall Scenarizing Stoll's "Determination"

Howard Hall has been engaged to adapt the scenario of Captain F. F. Stoll's "Determination," which the United States Photoplay Corporation is to produce at its studio in Grantwood, N. J.

Mr. Hall has had a number of stage successes. He was the general stage director and play criticiser for the late Henry B. Harris.

Mr. Hall has met with success in the writing of scenarios.

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Kathleen Clifford is leading woman in "Shadow of the Hills," opposite J. P. McGowan, director and star of the production.

Pioneer Announces Four Feature Films for Release During the Summer Months

Pioneer announced that during the summer months there will be no cutting either in its number of releases or in the quality of the productions to be offered to the exhibitor.

June will see Louise Huff in "What Women Want" put out under the Pioneer banner while July, August and September will be the release months of Jose Collins in "Nobody's Child," Grace Davison in the "Hidden Code" and Emily Stevens and Montague Love in the "Place of Honeymoons."

Pioneer believes that it owes a certain duty to the exhibitors to give them as good if not better pictures during the slow months as it does during the winter season.

"Last summer we released some of its biggest productions with no falling off of the estimated receipts. Usually during the hot spell there is a dearth of big pictures and we believe our summer offerings will help to meet the demands of the enterprising exhibitor," says a Pioneer Film Corporation official.

New Barry-Darling Film.

Allen Watt is directing a comedy at the Christie studio called "A Bashful Bigamist." The picture introduces Eddie Barry and Helen Darling.

Brandt Leaves for Coast to Confer With Kohn and National Officials

JOE BRANDT, director general of the National Film Corporation and eastern representative of the Marion H. Kohn Productions, is now on his way to the Pacific Coast, for conferences with his company officials.

The National Film Corporation is about to inaugurate a new production schedule including a series of Hoxie five-reelers.

"The Son of Tarzan," the New National serial, it is stated, will be the biggest item. The director, Harry Revier, is awaiting Mr. Brandt before starting on the prologue.

David P. Howells is interested in "The Son of Tarzan" and Harry M. Rubey, president of National is planning extensive exploitation. Before leaving Mr. Brandt stated National is going to surprise the industry with this Edgar Rice Burroughs serial, and that it is going to surpass anything in the chapter-picture field. He will remain at the coast indefinitely.

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Madlaine Traverse, who has formed her own company to produce films, will leave shortly for Paris to purchase her wardrobe for her first independent production.

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Jack Conway is directing "The Moneychangers," the Upton Sinclair production, with Betty Brice, Roy Stewart, Claire Adams, Gertrude Claire, Eddie Piel, Harvey Clarke and George Webb in the cast.

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Mitchell Lewis will begin soon on the third of the Jack London stories, "The God of His Fathers," in which he is to star.

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Bryant Washburn's next Paramount-Artcraft feature following "Burglar-Proof" will be "Wanted —A Blemish," to be directed by Major Maurice Campbell.

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Albert Roscoe is leading man for Blanche Sweet in her current Jesse D. Hampton production, "Port O' Caprice."

The Bedroom Glide—Danced Between 9 and 12 P. M. Nightly.

Dancers should take note that a novelty can be introduced in the way of pillow encounters and other rough tactics. This scene was taken from "Up in Mary's Attic," a Fine Arts comedy in five reels.

Among Busy Film Exchangemen

Getting a Line on Manager of Standard Exchange in Detroit

ONE of the rare instances of permanency of connection in the film world is Jesse C. Fishman, Detroit manager for Standard Film Service Company. That's one reason why it is a pleasure to tell about this executive. For, in the cases of most men in the film business, when you start to mention their affiliations one must list at least one different concern per year.

But not with Jesse Fishman. A Toledo boy who was graduated from the University of Michigan in the class of 1912, Fishman joined a book concern in Cleveland as sales manager. While in this business he became acquainted with Harry Charnas, active then in the film world. This acquaintance blossomed into the organization of Standard Film Service Company in 1915, Fishman joining the Charnas organization as manager of the exchange opened in Cleveland.

His ability as an executive speedily made itself manifest and when it was decided to extend the activities of Standard Film to Cincinnati, Fishman went to that city to open Standard's exchange. After a time as manager in Cincinnati, where he put the exchange on a paying basis, the Standard executives decided to invade Michigan and, of course, it was Fishman who was sent to Detroit in the latter part of 1916 to open the exchange over which he has presided since.

Fishman a "Family Man."

That Standard Film judged well is attested by the success of the exchange no less than by the permanence of Fishman's connection—a permanence, by the way, which reflects the whole atmosphere of Standard Film Service Company as compared with the many independent exchanges which have come and gone in the years since Standard first opened its doors.

Fishman's permanence is made the more prominent by another fact in striking contest to the usual film man's situation—Fishman owns a handsome home in Detroit, presided over by the sister of Standard's chief, Mrs. Fishman having been Jean Charnas before she married Mr. Fishman in Findlay, Ohio, in 1917. And—more important than all film—there are two teeth showing between the parted lips of Gertrude Chirley Fishman, born last October.

San Francisco

Charles Muehlman Leaves Fox.

Charles Muehlman, for years manager of the San Frnacisco branch of the Fox Film Corporation, has resigned to join an Eastern amusement enterprise. Sixty members of the local trade gathered at a luncheon in his honor prior to his departure for New York, with Jack Brehaney, of the Equity Pictures Corporation, acting as toastmaster. The retiring film man was presented with a handsome gold watch by his many friends in the trade. Howard Sheehan, Western representative for Fox, is in charge pending the selection of a successor to Mr. Muehlman.

New Manager for Sun.

Charles Rosenthal, Jr., formerly of the M. & R. Feature Film Exchange, San Francisco, is now in charge of the local exchange of Sun Film, Inc.

See Robertson-Cole's G. M.

E. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corp., recently paid the San Francisco exchange a visit and spent some time in conference with manager W. A. Crank. He announced the purchase of a site adjoining the Brunton Studios at Los Angeles and stated that the various producing units would soon be housed there. H. L. Percy, formerly an exhibitor at Medford, Ore., has been added to the selling staff of the local R.-C. office and has completed his initial trip through Northern California. J. P. Cotter, also formerly of Oregon, and a newspaper man as well as an exhibitor, has been placed in charge of the publicity department.

Harry L. Knappen Home Again.

Harry L. Knappen, manager of Select, has returned from the Selznick convention and is now located at 104 Golden Gate avenue, where quarters are shared with the Republic Distributing Corporation.

Personal Mention.

Ben Westland, publicity director for the Universal at San Francisco, is visiting the studio at Los Angeles.

C. E. Shurtleff, who controls the rights to Jack London and Peter B. Kyne stories, was a recent visitor at San Francisco.

W. T. Wall, formerly of the Rocky Mountain territory, is now representing the Hodkinson interests, covering both Los Angeles and San Francisco territory.

Pittsburgh

New Hodkinson Manager.

Joe Bloom, manager of the Pittsburgh Hodkinson exchange, has been appoined Hodkinson district manager for this section.

Ohio Taking to "Mickey."

Harry F. Grelle, of the Supreme Exchange, Pittsburgh, has been spending some time in Ohio looking after "Mickey" bookings. This production is still in great demand by exhibitors of the Buckeye State.

Supply Business Bought Out.

The Exhibitors' Sign & Supply Exchange has taken over the entire stock of photos, slides and paper formerly handled by the Photo Exchange & Supply Co., Pittsburgh.

Select and Republic Combining.

Leo Levison, manager of the Pittsburg Select office, has been appointed to act in a supervisory capacity in directing the destiny of the local Republic exchange. Mr. Levison has named Edward J. McGurty, who has represented Republic here for some time, as acting manager of the exchange.

Crawford Selling for Standard.

The Standard Film Exchange, Pittsburgh, has added another man to its force handling "The Spoilers." Charles K. Crawford, an old-time showman, is handling play dates and reports big business at all engagements.

Jesse C. Fishman.
Detroit Manager of the Standard Film Service.

"Jerry" Safron Is Chosen as Felix Goldfarb's Successor

JEROME SAFRON has been appointed manager of the New York Robertson-Cole exchange, succeeding Felix Goldfarb, who will act as special representative for the New York territory. The announcement is made by A. S. Kirkpatrick, vice-president and general manager of the distributing corporation.

Mr. Safron comes to New York from the Detroit branch of Robertson-Cole, where he was in full charge for the past five months. The rapid growth of the Detroit exchange proved his worth and when a change was determined upon in the home office territory Mr. Kirkpatrick turned to the man who had already made good.

Mr. Safron assumed his new duties last week. "Jerry," as his host of friends call him, is a New Yorker, and says he is glad to be back at "the old stand." He was transferred from the Philadelphia office to Albany some time ago and was appointed manager. After working wonders at the Albany exchange he was sent to Detroit.

Washington

Smeltzer Joins Pathe Forces.

ROBERT B. SMELTZER, who for the past four years has been managing the office here first known as the World Film Corporation and the Republic, is now sales manager in this territory with Pathe in its feature department. Mr. Smeltzer joined the World Film Company when Ricord Gradewell became president, having formerly been with the Oliver Typewriter Company. His territory will now comprise the District of Columbia, Maryland and Virginia and seven counties in West Virginia.

McCormick Succeeds Smeltzer.

Mr. Smeltzer is suceeded by Jim McCormick, who is transferred from the Select office and he in turn is suceeded by W. A. V. Mack, sent here from the Republic's Philadelphia office, of which he was the manager. Mr. McCormick is well known here because of his connection with Select, but Mr. Mack is a newcomer in the field. He was manager of the New York office of Exhibitors-Mutual and of the Los Angeles office of Select. He returned to the East as manager of the Republic's Philadelphia branch.

Sidney Lust Is Fire Hero.

Sidney B. Lust, head of Super Films Attractions, Inc., jumped into the hero class last week when he put on a fireman's helmet, grabbed a couple-a-fire extinguishers and put out a perfectly good blaze in the elevator shaft of the Mather (Film) Building.

While dictating letters in his office on the ninth floor of the building he noticed the presence of smoke and found that a janitor who had been cleaning the mechanism of one of the elevators had dropped a bucket of gasoline (31c. a gallon) and it had ignited when it hit a live wire. The blaze was assuming unpleasant proportions when Sid arrived on the job, assisted by brother Ben, and before an alarm of fire was turned in, he whistled "all out."

St. Louis

For a New Film Building.

Seventeen film exchanges will occupy a four-story fireproof building to be known as the Film Exchange Building, which will be erected on Olive street, from Theresa avenue to West End place. This location is nearby the present film offices.

Samuel Lowenstein is promoting the proposition. He stated an option has been obtained from the lessee of the property which is now occupied by a group of flat buildings.

The new structure is planned to be ready for occupancy next January. It will have a floor space of 7,500 feet, including four projection rooms, fireproof storage vaults, branch express office and an assembly room for the Film Board of Trade.

The
CHEATER
Starring
MAY
ALLISON

A GREAT STAGE PLAY MADE INTO
AN EVEN GREATER SCREEN PLAY!

THE CHEATER

Starring

MAY ALLISON

Founded on HENRY ARTHUR JONES' *memorable international stage success* "JUDAH"

Adapted by LOIS ZELLNER Directed by HENRY OTTO

Maxwell Karger METRO *Director General*

The story revolves around a girl whose whole life is deception. . She claims to restore to health those whom medical doctors have failed to cure. . . . . .

She is brought to the home of a young nobleman whose little sister is a helpless cripple.

Love dawns and the "Cheater" is confronted with the problem of whether or not she shall continue to deceive the man who trusts her so implicitly. . . . . .

What she does then—how the entire course of her life is altered is told in a drama that pulses with action and abounds in fascinating characterizations. . . . . .

H

JURY IMPERIAL PICTURES Ltd.
Exclusive Distributors Throughout Great Britain.
Sir WILLIAM JURY Managing Director.

The CHOICE of the FIELD

Action and still more action is the dominant note.... From the turbulent opening scenes in London to the sun-baked streets of India; through the earthquake that shakes Rome to it's foundations, and back to the race course where the English Derby is run, this play moves with breath-taking swiftness and thrilling dramatic effect.....

THE HOPE

The Great DRURY LANE MELODRAMA

by
CECIL RALEIGH and HENRY HAMILTON

Scenario by
A.S.Le VINO

Directed by
HERBERT BLACHE

Maxwell Karger **METRO** Director General

Advertising and Exploitation

By Epes Winthrop Sargent

Child for Adoption Was Exploitation Stunt Used for Nazimova Production

GETTING away from the usual exploitation methods, Harry Goldberg, of the Sun theatre, Omaha, pulled something really new when he offered a child for adoption as a promotion scheme for Nazimova in "The Heart of a Child."

He had a new idea and he worked it all the way from "A to &c." He did not overlook a stunt. He knew he had something good, so he took the trouble to do it just right, and it went over with a rush. And like most of the good ideas it can be worked by a house of any size. It does not even have to be confined to the Nazimova picture, though it needs to be worked with some similar title.

First Get the Orphan.

First of all he went out to the orphan asylum and picked out the best looking boy he could find; a little chap between four and five. He told the authorities the scheme and convinced them that the child would be properly placed.

Then he started a series of teasers; a black bordered heart with the lettering "Win the heart of a child." This was accepted as an advertisement of the title, but when he came out with the scheme, the announcement had a kick like a raisin-ladened home brew.

Hooking up with "Win the Heart of a Child," he announced that during the run of the play he would offer for adoption the prettiest orphan boy Omaha ever saw.

That Got Them.

That got the women; young and old, married, single and divorced. It got them whether they had no kiddies or too darned many. They all wanted to see the baby who was going to find a home.

That was easy. All they had to do was to go to the Sun any afternoon between two and five to find "Sunny" playing in the sun room of the theatre.

Let's Get It RIGHT

In the last issue of the Motion Picture News, dated May 29, there is shown a photograph of the pennant stunt as used for "Excuse My Dust," captioned "How California Theatre Put Over 'Excuse My Dust!'"

The identical photograph was shown in The Moving Picture World in the issue dated April 24—FIVE WEEKS before—properly credited to George E. Carpenter, of the Paramount-Empress, Salt Lake City.

If you want it FIRST and RIGHT, look for it in The Moving Picture World.

The stage was all set. Sunny had been tricked out in the prettiest velvet suit that the Omaha stores afforded. A department store had supplied him with toys in abundance, and from two o'clock until five each afternoon the women crowded into the sun parlor and raved over his beauty.

Had a Bodyguard.

Sunny stood a good chance of being kissed to death, but Mr. Goldberg had provided a body guard in the shape of a nurse, who answered all questions and rode close herd on Sunny.

She was needed, for the questions were numerous and the osculatory attacks almost continuous, but thanks to her care Sunny came through the week without coldsores.

And the best part of it is that Sunny did not have to go back to the asylum at the end of his week's engagement. From a number of applications a committee picked out the most promising, and Sunny has a real home now where there are no prune strikes, and glories in a new set of parents.

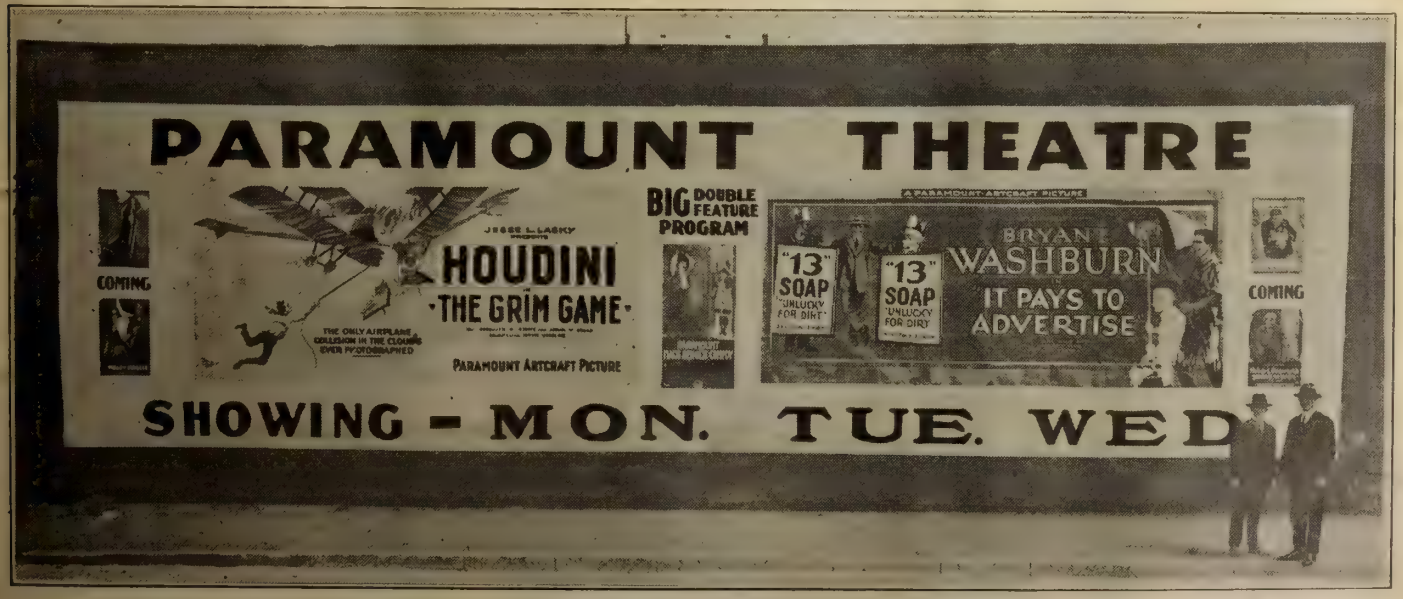
Goldberg did something.

How Australia Uses Paper to Build Up Big Business

OUTSIDE of the fact that the stand of bills shown at the bottom of this page is in New South Wales, this boarding does not differ much from the showings of some of the theatres here. It is the main showing of the Paramount theatre, Leichart, N. S. W., and is changed at a cost of $18.36, which includes the original cost of the paper and the import duty.

Alec Lorimore, who is "down under" for the Paramount, and is managing director of Feature Films, Ltd., is conducting an aggressive campaign to educate Australian managers in the use of paper, and this stand forms one of the features of a film sent out under the title of "Where Shall We Go Tonight?"

Ordinarily the stand runs for a split week, but the photograph shows the entire space taken for a three day showing, using two 24-sheets and a three for the current show and four ones for coming attractions.



"It Pays to Advertise," Says America. "I'll Say So," Agrees Australia.

This might be a stand on Broadway, New York, but it isn't. It's a pair of 24-sheets, a three and four ones on the Broadway of Leichart, New South Wales, where mutton is cheap, but they slap an import tax on lithographs that would make you laugh at a little thing like the income tax and little things like that.

Raffles Works for "Alias Jimmy Valentine"

All Plainfield Asked Ouija What Was To Be Discovered at "The River's End"

SOMETIMES a chance remark will lead to a better exploitation that the most carefully planned campaign. Over at Plainfield, N. J., one of the many New York bedroom towns, one of the employees of Proctor's theatre asked another what was "The River's End." The other one laughingly suggested that he ask Ouija.

He was overheard and very shortly thereafter appeared cards with a picture of a Ouija board and the legend "Ask Ouija what is at 'The River's End.'" There was nothing more on the card but the union label and the very general distribution of the cards had the town guessing. A lot of people take Ouija seriously and they probably put the question.

Breaking the News.

Giving that a little time to sink in, the theatre next arranged for displays in the book store, with copies of the book, and a white crepe paper trimming suggestive of a snow effect. A six sheet was used for a backing. The local ten cent store featured the plugger song. Both tied up with the showing at Proctor's and had a display of the cards to hook this in, too.

The day of the showing an express wagon with an "A" board was put out, top lettered "Ouija has answered the mysterious question." There followed the announcement of the showing.

Each evening this perambulator was escorted around town by the fife and drum corps of twenty pieces.

Helped All.

Dealers handling Ouija boards came in on the scheme and reported additional sales, the book store disposed of a lot of copies and the theatre got sell outs nightly, and all because a couple of stage hands indulged in a little joking and happened to be overheard.

The stunt got over better than many carefully planned campaigns because it was timely and a bit mysterious. Sometimes inspiration beats deep thought, but not always. The trick is to tell when each will work the best. The Proctor manager must have put the question up to Ouija himself, for he had the right answer.

Sugar Shortage Is a Help in Exploiting "Willow Tree"

EVERY orphaned calf means cheaper beef and every bereaved cow contributes to the visible supply of chops and cutlets. Even a sugar shortage has its uses, for right away restaurants ration their supply. Just as soon as the Minneapolis restaurateurs had a halfway good excuse for cutting down the sugar, the New Garrick had several thousand envelopes printed up.

The envelopes are cheap and may be cheaply printed up. The New Garrick uses a white stock, but the manila "pay" envelopes will serve as well. If you want to be exceptionally swagger, or make your appeal to a fashionable establishment, ask for glassine confectioners' envelopes opening on the end. Printed in colored ink they are the last word, but generally the cheap manila will be welcomed. We may have to do without all the sugar we need, but think what it means to the exploitation men—and cheer up.

Come in with Your Stunt.

Ouija Told 'Em They Would Not Be Bored.
So most of the people in Plainfield went to Proctor's to see what was at "The River's End," and no one damned it."

Too Sensational Stunts May React Against the Theatre

GOOD advertising is advertising which stays good. An advertising stunt which may cause a sensation for the time being may possess a back kick such as home brew never dreamed of.

Just the other day an enterprising theatre tailed onto a flying circus with an extra plane carrying a dummy, which at a convenient point was dropped overboard.

It fell, and as chance would have it, was impaled on an iron fence. No one was killed by the dummy nor did anyone drop dead of shock, but it is probable that more than one woman in the crowd determined she would never visit the theatre pulling the stunt. She could never feel safe in such a place; never be assured that her comfort and safety were placed ahead of the brainstorms of a mentally redheaded press agent.

It was a great advertisement, but not of the right sort. Hundreds of people were lost to the house. Few friends were made.

Raffles Stunt Will Work as Well for "Alias J. Valentine"

THAT good old "Raffles" stunt, time tried and bewhiskered, is going over the jumps for "Alias Jimmy Valentine" just as it did for "Raffles" and innumerable other plays.

The stunt got a strong spread in Los Angeles lately where the Kinema worked it in connection with the Record. The greeting phrase, which had to be given absolutely correctly, was forty-four words long, and it is no wonder that the stunt ran the week out.

The usual hook-up was made with stores and these declared in on the idea, and the Record started it off with a front page story with a cross-page head.

The Raffles idea has probably been used more often than any single stunt of major size, and it always seems to clean up. The Kinema worked it for about all that can be gotten out of the scheme.

Cleveland Put Overalls on "The Idol Dancer" Prologue

GENERALLY there are two good reasons for a fashion show; to build up on the costume idea—or the lack of it. Working under section two, Loew's Stillman Theatre, Cleveland, hooked in with the golden jubilee of the leading department store on the showing of "The Idol Dancer."

The department store was out to bust the boiler, and such a little thing as the use of an 85-piece Symphony Orchestra was just an incidental. Jack Kunn, Loew district manager, and Fred Klein, the resident manager, felt they could use some of that publicity, so they offered to hook up with a fashion show.

Overalls and Underalls.

The store supplied eight girls, engaging a local coach to whip them into shape, and the house supplied the setting and the music. The display of costumes ran all the way from a saucy little overalls girl to an equally saucy little underalls girl person, and the house drew a lot of newspaper and window space costing nothing, and had a good prologue attraction at small cost.

This supplemented an unusually heavy billboard showing, extra stands being used to get over the Griffith production.

Here Is a Fine Idea for New Equipment

Battle Creek Invents Good Prologue On "The Copperhead"

PROLOGUES are not always within the reach of the small town man, but the Post Theatre, Battle Creek, Mich., has invented a prologue for "The Copperhead" which is well within the reach of any small house or can be made to fit the big time.

Using a straight wood drop, this was built up with a couple of stacks of guns, a tent, a campfire and a cannon into the semblance of a military camp.

In this set the Battle Creek Fife and Drum Corps, composed entirely of veterans of the Civil War, played the old time airs and the shrilling of the fifes and the rattle of the drums stirred the blood and left the spectators ready for the play. They also played on the street in the early evening.

Where a fife and drum corps is not available, singers can be used in a medley of old time war airs with almost equally good effect, and this can be worked even where there is no stage or setting. Try it if you have not yet played the story.

Orowitz Takes an Encore on Navy Tie-up for Hart

ALREADY we have told how Eli M. Orowitz, the Paramount exploitation man in Detroit, got free a stand he had already offered $500 for by tying up with the Navy recruiting posters.

But Orowitz did not figure that he was through when he worked this stunt once. It was a "just once" stunt, but he figured that perhaps he could beat the flag—and he did.

The very next week red, white and blue one sheets told the town

You Will Never Be Held Up at
THE TOLL
G A T E
if you
Join the
A R M Y
and
Learn to Earn.

Pin a medal on Orowitz. He surely deserves one for taking an encore on a once only stunt.

Made Machines and Stills Announce House Reopening

WHEN N. P. Sackett, of the Sampson, Penn Yan, N. Y., began his preparations for reopening the house under the new management, he did not content himself with announcing that he was going to have new machines. He figured that comparatively few persons had ever seen a projection apparatus, so he arranged to have his two Simplexes shipped early, and he put them in one of the leading stores in town. With a nice attention to detail, he had them pointing in opposite directions, so that both sides of the machine would show. Down in the front are descriptions of how the machine is run. The machines form the attractors for a display of stills showing the stars booked, and it gives not only the theatre, but the store a corking good advertisement. It is in little points such as this the live wire manager proves his value. No amount of advertising could have one-tenth of the value of this practical showing. It substitutes the fact for the word and is of greater value just as the pictured educational sinks in deeper than does the text book.

"Shore Acres" a Cleanup in Washington Helped by Unusual Newspaper Campaign

RUNNING on its long-established popularity, plus a clever newspaper campaign, "Shore Acres" got over so strongly at the Metropolitan Theatre, Washington, that after Wednesday the special advertising was stopped and the attraction coasted the remainder of the week on the usual forty lines, single.

For the opening Sunday, Nelson B. Bell, the Crandall publicity man, went out of his way in the shape of a four-column space, against his usual two or three. The foundation cut was a reproduction of part of the 24-sheet, taken from the press book, and retouched by the local engraver, a circle head of Alice Lake being added.

How About It?

WE will appreciate an expression of opinion as to the helpfulness of prologues, or rather as to the value to the exhibitor of photographs showing how such prologues are put on.

It is our belief that in the present paper shortage, the limited space at our disposal is more helpful if given to promotion stunts which may be more generally copied. We believe that exploitation schemes are more generally helpful, even though they may not make as pretty pictures.

Which do you want?

This touched up cut is a stunt Mr. Bell has worked out to the limit, often working on the negative instead of art copy. The use of the illustration from the big sheet hooked the paper stands to the newspaper display, and gained that advantage.

A Five Day Week.

There was an all-type announcement on Saturday, across two columns, and a similar space was taken Monday, Tuesday and Wednesday, but by that time it was clear that the play was good for the week, so the spreads were cut out and the regular house space resorted to.

Mr. Bell knew that if he once got the play over, the old time popularity of the play, plus the word-of-mouth report of the excellence of the new production would do the work, so he devoted his energy to the Sunday smash, following this up only long enough to be certain that the title was driven home.

Try the Scheme.

This is well to remember when you come to play this attraction, if you have it booked. For years the play has been a favorite above the average, classing with "The Old Homestead" and plays of similar type. The chief requirement is to get the title over in connection with your house, and once this is done, the big spaces can be dropped. In planning a "Shore Acres" campaign it is good policy to plan to spend two-thirds of the advertising appropriation before the opening, since less than usual will be needed for the latter days of the run.

Here's the Latest Way to Use the "No Bull" Exploit

SOME weeks ago we printed a picture of a cow being led down Broadway with the statement that "This is no bull" on a blanket advertising Locklear. The same idea was lately used in Youngstown, Ohio, where a cow on a truck tailed a circus parade. The calliope music soured her milk, but otherwise they got good results. Because of the crowd, it was deemed expedient to elevate the animal and a truck was procured which, appropriately bore the legend, "We haul anything, any where." This lay just outside the circus lot until the parade came off and tailed in just behind the steam piano and stuck there over the route. It got a lot of business from the crowd and for once the dreaded circus day showed better results than any day of the run except the Sunday opening.

Of Course, the Sampson Needed a Strong Attraction.

So before the opening N. P. Sackett put the projection machines in a phonograph window and even the dumb are telling the deaf about the Sampson.

Small House in Big Town Corner Windows

Many Novel Exploitation Schemes Are Devise by Grauman for New Ince Film

OPENING last Sunday at Grauman's Rialto Theatre, Los Angeles, Thomas H. Ince's new Bosworth production, "Below the Surface," has been industriously exploited and some of the means used were novel in the extreme.

Perhaps the most unusual idea was a hook-up between the theatre, studio and the Record, which lately ran a campaign against the fake schools of photoplay acting. This took the form of a free camera test.

All who desired to participate were to drop their names and addresses in a box at the Rialto and were to be notified when to present themselves at the studio for a "collective test."

Got Headlines.

This carried a cross-page line on the front and a four-column drop with a turn to another page. The applicants for a test were advised to see the picture, though this was not required. Most of them did. The test was a group picture, and those who showed up well were promised consideration for parts in a forthcoming production.

Large daily stories were carried and photographs of the groups and winners were used following the test.

As an offset, the Herald used a series of articles by Ince on production; a series of signed stories which aroused much interest. This ran for the full first week of the showing.

Two divers in full equipment were sent around town on a platform street car. Banners on either side told of the showing, and the sight of deep-sea divers taking a street car ride gave point to the title.

Even more effective was a contest held at Venice, a beach resort, for divers, breath-holding contest, and similar diversions, Bosworth acting as the judge of the events. Of course this brought out a large entry, for the prize was $500, and the papers carried spread stories.

Mailing campaigns, posters and generous newspaper advertising are also being used, and for next week, to start off the second period of the run with proper jazz, new stunts will be sprung.

The picture deals with deep-sea diving, and offers an almost virgin field for the stunt man.

New York Uptown Manager Gets Many Window Displays

WITH most neighborhood houses in the cities claiming that it is not possible to pull window stunts because the town is too big, Frank A. Gorman, of the Yorkville Casino, New York, got fourteen window displays for a Hodkinson Week, which covered "Desert Gold," "The Lone Wolf's Daughter" and "His Temporary Wife." Mr. Gorman does not say that the town is too big. He went out and made friends with the merchants and when he wants an exploitation drive he can get about what he wants. It's merely a question of nerve and hustle, and a lot of small houses in the big towns would change hands less frequently if their conductors possessed these two essentials of showmanship. If you are "buried" in a large town your immediate locality does not differ a particle from the entire town. You merely work your section of it, and to argue that it cannot be done is merely an excuse for laziness.

It's All Right If It's on the Left.

For the left hand side of a stand is the right side to be on, and when Johnny Ray saw how he was topping the bill he went right out and struck for a raise in salary. Los Angeles is no place to pull publicity for the stars. It puts bad notions into their heads.

Post Card Teaser Helped Tell Omaha About Jimmy

WARNING recipients to keep their safes locked because Jimmy Valentine was abroad in the land formed the major half of a postcard teaser campaign for the Sun theatre, Omaha; part of the "Light circuit" of which the Moon and Star are sister houses. The card was printed up in imitation of handwriting and read:

> Dear Sir—Lock your safe. The world's most notorious crook, Alias Jimmy Valentine, will be in Omaha next week. Committee of Safety.
>
> P. S.—You will receive another communication to-morrow.

The second card announced the showing at the Sun and found the prospects interested in that fact. Such a card should be sent only to a selected list of business men. For more general use it should advise householders to see to it that their lower windows are securely locked and the silver put away.

Backing this up, Mr. Goldberg borrowed a safe which he planted on the sidewalk with fifty silver dollars inside and the iron men were to go to anyone who could Valentine the safe; professionals barred and "soup" strictly forbidden.

And when Mr. Goldberg put the fifty back in the bank he had a lot more to go with them—a whole lot.

Boston After Another Record

HAVING made a record of twenty weeks at close to capacity with "Daddy Long Legs," the Tremont Temple, Boston, is out to beat this for "The River's End," and if the hot weather does not cut in too badly, a report may be expected about Thanksgiving. The Temple is not primarily a picture house, and the Pickford run was stopped by a contract for the house held by an evangelist.

Don't imagine that because the stunt you read about was for "Slugged in the Subway" and you have not that title booked, you cannot use the idea. Change it over to work for "Butchered in a Balloon." It can be done.

Hearst Papers Press Agents for a Person Named "Jiggs"

WORKING in with the local theatres showing the cartoon pictures of "Bringing Up Father," the Hearst newspapers give a running line to the local appearances, as shown by this strip from the Los Angeles Examiner and the theatre, to come back, takes an extra bill board space to put over the title, splitting with the drama.

The Los Angeles Examiner Hook-up.

Six sheets are built up by means of block letters to make a large stand, and the cartoon is given the position of honor, largely because it is the better advertised elsewhere. Even those papers which merely use the syndicated strip come in heavily, but the Hearst string go the limit, which is nice for the exhibitor.

Albright Discovers Sixteen Distinct Sexes

Worked Eight Good Stunts for Late Janis Production

GEORGE J. SCHADE, of Sandusky, working with Eddie Carrier, a Selznick first aid man, put over eight stunts for Elsie Janis in "A Regular Girl," and packed them in. He found it necessary to hold overflow meetings in the Plaza, a sister house, in order to take care of them all.

He put a banner across the street reading, "Join the American Red Cross with Elsie Janis in 'A Regular Girl.'" The Red Cross hook-up made the stringing of the banner easy.

A boys' band worked for two days in advance and during the run, parading the streets, and prizes were given the school children selling the greatest number of seats.

A parade of girl and boy Scouts, the American Legion and some cadets, strung out over four blocks, and the whole town turned out to see, and the Sandusky Register got ou a special edition of which more than 2,000 were sold, the profits going to a fund for flowers for the soldier dead in France. Soap box orators who sold tickets and gave each purchaser a booster button of the American Legion and a liberal paper display, brought the number of special stunts up and filled both houses.

Fifteen per cent. of the gross was contributed to the American Legion, which stunt formed the foundation for all the others.

Capitalized Local Talent

Knowing that local appearances are always ticket sellers, C. C. Deardouff, Goldwyn publicity man in Cleveland, persuaded P. G. Theophelus, of the Lorain Opera House to put on a local production arranged by Mrs. McCoy, a dramatic coach.

Two numbers were put on, each employing ten young women of Lorain, and of course all of the friends of the amateurs helped to crowd the house. Extensive use of lithographs and window cards helped, but the local angle proved to be the big winner.

This Lighthouse on a Lake Guided Them In.
Part of the scheme of the Moon Theatre, Omaha, for getting the crowds to see Alice Lake in "Shore Acres." The other part was a big searchlight on the roof. Sure this is a lake lighthouse. Look at the base of the structure.

Funny! A Lighthouse Was Reason for Heavy Houses

BUILDING a lighthouse atop a painting showing the waves gave the Moon Theatre, Omaha, an appropriate and striking attractor for the Metro production of "Shore Acres." The idea was carried further by the establishment on the roof of the theatre of a powerful searchlight which threw its beam far and wide. The marquis does not appear to have been provided with illumination, but this is where Phil Gersdorf's idea of an electric fan flasher might have been worked to advantage with the alternate swings of the fan throwing in red and white lights. Even the still model helped to increase the business, or rather to call attention to the attraction which is popular enough to sell itself. With "Shore Acres" the chief thing is to tell them that you have it. The title should do the rest.

Calls for Eyes of Age for Eyes of Youth Prize Offer

STARTING off the summer picture season at Keith's Theatre, Cincinnati, New Hastings opened with "Eyes of Youth" and offered a prize of $25 to the oldest resident of Cincinnati who can read without the aid of glasses.

All contestants over seventy years of age who qualify are given free admissions. At the close of the contest the most ancient of these will be given the $25. It's simple, but it is making a lot of talk.

It Is the Title Which Sells So Tell Them All the Title

CHERISHING the idea that when a title will sell best the best advertising is to sell the title, H. A. Albright, of the American, Butte, manages to repeat the title sixteen times in his lobby showing for Louise Glaum in "Sex." He argues that the title will do most of the selling, even above the name of the star, so he played it up and adds that business was good. It will be noted that the style of lettering is the same in all of the examples, and the color scheme was similarly uniform; black on orange. This three-letter title offered exceptional advantages, but the hint is helpful for other titles and is about the best thing Mr. Albright has done since he invented the "lady" sign painter.

There Used to Be Only Two Sexes: Male and Female.
But Cecil De Mille took out a patent or copyright or something and now H. A. Albright offers sixteen. Some offer.

There are three classes of managers. One man does something and tells the rest. Another does something, but doesn't tell. The third kind are dead from the heels up. What's your number?

Gosh! Auction of Souls Is Still Selling

Utica Got Treadmill to Offset Ball Opening Day

BECAUSE the opening of the local ball league season promised to blanket the opening of "In Old Kentucky," Barney Lumberg called in the aid of Lt. J. P. Anderson, of the First National Exchange, Buffalo. Then things began to spin. Contracts were made for 450 inches of newspaper space for advance advertising, and the treadmill effect was sent for, the advertising hammering home the fact that a really and truly race was to be run.

To give emphasis to this fact, the police were asked to interfere on the grounds that the race scene was contrary to the city ordinance permitting the showing of pictures on Sunday. It was playing with fire, but the stunt went over and got the first page in all the local papers.

Local Singer "Plugged" Songs.

A local singer was employed to sing the plugger song and it was announced that she would ride "Queen Bess" in the race scene. This stirred a lot of interest, because the wearer of the silks was well known in town.

Between the two stunts the picture went over big, and kept going. It was a pretty example of intensive campaigning, for Anderson was not called in until three days before the opening, and he and Lumberg had to work quickly.

Try Ticker Tape to Tell of Coming of "The Silver Horde"

HARRY R. GUEST, Goldwyn exploitation man at Detroit, got out something new for the Washington, Bay, City, Mich., for "The Silver Horde." He had printed up cards about 3 by 1¾. Above a blank space was "Learn to read the ticker tape." Below was the legend: "The grasping fingers of Wall Street greed—the courage and might of strong men fighting for fortune and a woman's love." In between was wound about 22 inches of ticker tape, printed in all capitals, with the message: "Don't pass up 'The Silver Horde'—the biggest entertainment investment of the year —a drama of fiery hearts and frozen trails —Rex Beach wrote it—Goldwyn made it—the Washington is playing it five days, commencing Sunday." This was wound three times around the card, one end being pasted on, so that it might not become lost. It will work on any financial story.

Apparently it was set several times (in all capitals, the same as the telegraph printer), and then cut into strips. Four thousand were put out and excellent results are reported.

Lost One Fashion Show But Put on a Second Edition

MAKING such a hit with a fashion show that the other theatres complained to the hook-up store and forced a withdrawal, Harry Watts, of the Strand, Omaha, put on another show at a few hours' notice and made more of a hit than ever.

He had booked in "Why Change Your Wife?" for a ten-day run, and arranged with one of the local stores for a fashion show in connection with the picture. There were fashion shows for mixed audiences in the evening, with ladies' matinees for a display of undies, and the mayor and the police and fire chiefs all raised a kick about the way the sidewalk was blocked.

The success of the show caused pressure to be brought by the other houses, and the store backed down after ten days, though the run had been extended to the full two weeks. Watts got notice in the morning and by matinee time he had hooked up with another store and some more models and advertised a second edition which brought a lot of the first patrons back.

Worked a Side Stunt.

As a side stunt he had a competition based on the title with eight prizes ranging from $25 to tickets for the best essays against the divorce habit, limited to married people who could talk inside of 200 words—and a lot of husbands were surprised to find that their wives could keep inside that limit if the reward was large enough.

"Trailing, Trailing, Over the Belgian Blocks."
This was the bloodthirsty song of the Seattle pirates, whose home port was the Strand Theatre, and they cleaned up big.

Spry's New Idea in Passes Advertises Current Program

NOVELTY ideas in passes usually take the form of checks, but Tom Spry, of the Tremont Temple, Boston, gets something really new when he offers printed passes showing a cut for the current attraction. That reproduced was used when he had Marshall Neilan's production of "The River's End," and is illustrated with a single column press-book cut for the production.

Tom Spry's Novelty Pass.

The passes are 5½ by 4 inches, rather large, but worth the more ample stock in the advertising it returns. Most managers would argue that there is no use advertising to the pass fiends, but there is undoubted advertising value to the idea in that the possessors will show them around, and each showing is virtually a personal solicitation.

The Paper Bags Work Again

Once more the paper bags with a film advertisement have worked as they have for the past ten years. The Empire Theatre, Buffalo, was playing "Auction of Souls" rather late in the season and wanted to reach the women. Supplying local grocers with No. 3 bags suitably printed, put the advertising directly into the hands of more women than perhaps any other form of advertising. Ninety per cent. of the shopping is done by women, and it was they who got and read the bags. And don't forget that for resort theatres the ad on the peanut bag is a powerful worker. It goes well on circus days, too, advertising a coming or current attraction.

Tableau Wagon With Pirate Load for "Treasure Island"

BECAUSE a tableau float had not been seen in the streets of Seattle for a year or so, Wyland H. Taylor, explaitation man for Paramount, got up a pretentious display for the Strand when it offered "Treasure Island." Although a very pretentious effect was gained, the building was not as difficult as the cut suggests. The wagon was kept out from two until six o'clock daily, and the bright colors of the costumes did much to get the attention. Small houses cannot well afford heavy building, but the float suggests that a wagon load of pirates roaring about the famous fifteen men would help and be within the means even of the small town house. Three more pirates were used for prolague and they sang the Stein Song! We don't think so much of that, but the float was a good idea.

Human nature is just about the same the world over.

A "stunt" that gets the money in one town will repeat in another.

Page Pat Dowling for Column Three, Please

Cliff Carroll, Now in Rome, Probably Does as Romans Do

CLIFF A. CARROLL has moved to the Carroll Theatre, Rome, N. Y., but does not explain whether or not the house is named in his honor. He gets more space than he did before and he makes better use of it; but he is up against a compositor who does not sleep well nights unless he can fill up advertisements with a lot of Gothic all-caps. Light and heavy Gothic faces have led more than one good printer astray, but there is no excuse for its use for everything below a twelve point. It is better to use a body Roman than to muss the spaces all up with eight inch lines of all caps.

A Four Sixes with Too Many Small Cap Lines.

The objection to the Gothic in quantities is that there is no contrast. There are no ascenders or descenders, but the letters are all the same height and present to the eye no points of contrast. Most persons are sight readers. They do not spell out c-a-t, but they know the word by sight and the combination looks, rather than spelling the word. But the eye is trained to read Roman type and when it encounters the less-familiar Gothic the letters must be spelled into words.

HE'S HERE!
THE CARROLL
ROME'S LEADING PLAYHOUSE
GREAT EASTER PROGRAM OF SUPER-EXTRA FEATURES
TONIGHT-TUE-WED
WILLIAM FARNUM
The Adventurer
Would You Fight the World For Love of a Woman?
SPECIAL MUSICAL SCORE ARRANGED BY PROF. BOEHNLEIN.
Two Top-Notch Acts PICK OF THE WORLD VAUDEVILLE
OTHER SCREEN FEATURES!
Three Performances Daily—2 15, 7 and 9. Same Small Prices.
COM THURSDAY- ALL AMERICAN BILL with SOLDIERS OF FORTUNE

A Three Eights Which Gives a Better Display.

This applies with slightly less force to all capital lines, but Gothic is worse than the others because it is not a shaded letter and there is not even this distinction. To try and read an eight inch line such as those below the title in the four sixes is like trying to climb up a glacier. There is nothing to hold on to; no breaks in the monotony on which the eye can catch for landmarks. You may not realize it, but the stems of the Roman type help you to "keep your place" as the eye shifts along the line.

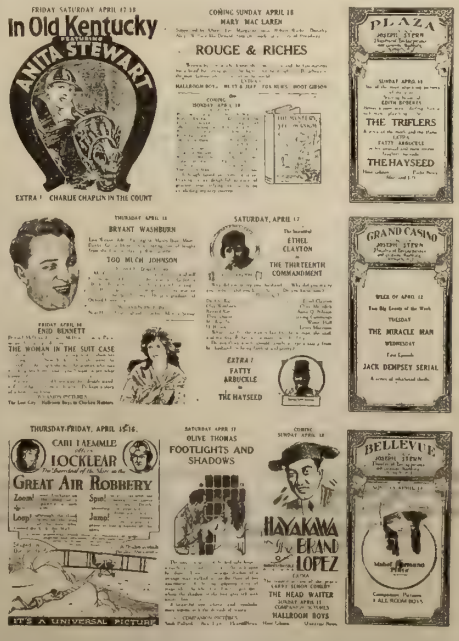
In all capitals there is no such aid to easy reading. In this display Mr. Carroll plays the star above the title, which is the safest policy, but since the title has a novel origin it is worth a better display than it is given here on the chance of appealing to some who do not know the star and do know the book. A better display is found in the three eights for William Farnum, and here the printer has found an upper and lower case line which works better than the Gothic.

In this instance the tall and narrow form seems to work better than the wider display, but this is largely due to the cut and its placement. Apparently the proportions of the cut determines the sizing of the space. Generally he dispenses with the cut after the first splash and uses a smaller space. He is writing better copy and he has more room, but he needs to have a very serious talk with the compositor before he gets all he is paying for.

—P. T. A.—

Sheet Programs Save the Cost of Two or More Handlings

PRINTING the programs for three houses on a single sheet saves the Joseph Stern Enterprises, of Newark, the cost of handling two of the three jobs. The programs for the three houses are printed on a sheet 12½ by 17 inches, worked on both sides. The programs are than cut apart for distribution. The printing is one of the costly operations and, where a large edition is to be run off, money can be saved by duplicating the plates.

In cases where the cost of additional composition will exceed the cost of presswork a saving may be effected by printing

A Sheet of Three Programs.

the programs for two weeks at once and cutting them apart. With printing costs increasing so rapidly, anything which serves to cut down expense is worthy of study. Even the general stunt of printing both sides of the sheet at once, running half the number of sheets through, and reversing for the second feed will cut down the presswork charges, and where the press is large enough this should always be done.

—P. T. A.—

Pat Dowling Smiles When He Looks at This Photograph

HERE is one of the reasons for the smile Pat Dowling of the Christie Films habitually wears. It shows the front of the Rosemary Theatre, Ocean Park, Cal., with a Christie comedy sharing the space with "Why Change Your Wife?" Between "Petticoats and Pants" and the dress hooking up in the DeMille subject we think the manager lost a chance in not advertising it as "Dress Up Week," but he made a pretty lobby showing largely be-

An Unusually Neat House Front.

cause he gives the natural prettiness of the house a chance. Too much lithographic work around a house front is always fatal. Meantime, Pat smiles because he has to sell the Christie comedies instead of throwing them in with a dramatic feature, and he likes to have these proofs of the fact that he can sell them.

—P. T. A.—

Did It Up Brown for New House Warming Invitation

BROWN was the color scheme of the Rialto, Akron, Ohio, for its house warming. The envelopes were brown, matching the four-page slip, printed in brown, with a one-point rule panel in blue. The cover merely announced "The Motion Picture Event of Akron." Inside the second page carried "This will admit yourself and friend," while the third page was given to a brief announcement of the opening of the new house.

It was all done in excellent taste and got the house off to a good start. First impressions always count for much, and more could not well have been done, short of engraved plates, and it is a question whether engraving would have been better than straight printing. It is probable that a large percentage of patrons were more favorably impressed by this arrangement.

—P. T. A.—

Gersdorf Used Them, Too

Phil Gersdorf was another to use pennants for "Excuse My Dust." He had his printed on cloth-backed paper, red ink on white stock, with the corners turned under to give a firm grip to brass grommets. This made the best pennant we have seen yet for use of this title. Nothing but the title appeared on the sheet, which was 8 by 36 inches, so there was a big demand for the markers, and Gersdorf was overrun with requests for an additional supply. He had

Live News from Everywhere

Kansas City Kullings

Richards & Flynn Will Produce.

RICHARDS & FLYNN, of the First National Film Co., have bought a large quantity of short reel and feature productions. Their list includes single reel Snakeville comedies, two-reel dramas, Taylor Holmes features, and the "Return of Eve" with Eugene O'Brien. They have also made a contract with Jack Gardner to produce a series of twelve pictures. The Jack Gardner studio is being arranged for in California.

Goldwyn Man Gives Dinner.

Felix Mendelssohn, home office representative for Goldwyn, spent last week in Kansas City. While here, Mr. Mendelssohn was the host at a dinner given at the Hotel Muehlebach in honor of W. E. Truog, who is the new manager of the K. C. branch, and P. A. Block, who has been changed to the Cleveland office.

Installs New Branch Manager.

E. C. Jensen, division manager for the Goldwyn Distributing Corporation, spent the week in Kansas City for the purpose of assisting W. E. Truog to assume his duties as the local branch manager. Cecil Mayberry, manager of Goldwyn's St. Louis branch, was in Kansas City recently.

Metro's Coming to K. C.

"Shore Acres," Metro's new feature production, is coming to the Royal for a seven-day run the week of May 23. "Should a Woman Tell?" featuring Alice Lake will be attraction at the Regent the week of May 23. Metro's new release, "The Heart of a Child," starring Nazimova, will be shown at the Newman Theatre the week of June 6.

Republic Exchange Improving.

Jack Weil, manager of Republic Pictures Corporation, will take a trip out into the territory for a few days to see the exhibitors and close contracts for their big features. New Simplex machines are soon to be installed in the projection room of Republic for the accommodation of the exhibitors.

Pathe Moves K. C. Exchange.

The Pathe Exchange has moved to the Film Exchange Building, where they occupy the entire fourth floor. The offices are a work of art. The projection room, where pictures will be screened for exhibitors will be arranged in form of a miniature theatre and will contain every desired comfort.

Republic Salesmen Active.

Charles Gregory, salesman for Republic Pictures Corporation, has just returned from a two-weeks' trip through Kansas territory. Republic has also secured the services of R. W. Brashear as a salesman, whose special work is serials and short reel productions.

K. C. Film Personals.

The United Artists Corporation has moved to the seventh floor of the new Film Exchange Bldg.

J. W. Brill has built a theatre at Sedalia, Mo., called the Iona. The house is a model of elegance and beauty on the order of the Liberty Theatre, this city, but in some ways much nicer.

William Parsons, former salesman in the Oklahoma territory, has taken over the Ideal Theatre in Joplin, Mo., and is having a big success.

"The Courage of Marge O'Doone" will open a two weeks' engagement June 6 at the Doric. Inquiries on the picture from all over the territory promise many bookings.

A. A. Molder, owner of the Empress, Theatre, Sapulpa, Okla., and Arma, Kans., visited the Realart Exchange while in Kansas City.

Attractions May 23-29

New York City.

Criterion: "Why Change Your Wife?" (fifth week).
Rivoli: "Nurse Marjorie."
Rialto: "The Sea Wolf."
Strand: "Jes' Call Me Jim."
Broadway: "The Silver Horde."
Capitol: "Old Lady 31."

Chicago.

Randolph: "The Love Expert" (second week).
Castle: "Dollars and Sense."
Barbee's: "The Harvest Moon."
Playhouse: "Simple Souls."
Casino: "The Girl in No. 29."
Ziegfeld: "Polly of the Storm Country."
Riviera: "The Woman Gives."
State-Lake: "Sherry."
Euclid: "Huckleberry Finn."
Metropolitan-Strand: "The Yellow Typhoon."
Stillman: "Old Lady 31."
Alhambra-Mall: "The Dancin' Fool."
Orpheum: "The Curse of Eve."
Liberty: "Nothing But Lies."

Philadelphia.

Stanley: "Why Change Your Wife" (third week).
Victoria: "The Strongest."
Metropolitan: "Down on the Farm."
Forrest: "Ireland a Nation" (second week).
Garrick: "On with the Dance."
Arcadia: "Nurse Marjorie."
Palace: "Virgin of Stamboul."
Allegheny: "The Lone Wolf's Daughter."
Strand: "The Dancin' Fool."
Rivoli: "The Confession."
Capitol: "The Sagebrusher."
Regent: "A Modern Salome."

Washington.

Metropolitan: "The Heart of a Child."
Loew's Palace: "The Dark Mirror."
Loew's Columbia: "The Shadow of Rosalie Byrne."
Moore's Rialto: "Passions Playground."
Moore's Garden: "Treasure Island."
Moore's Strand: "King Spruce."

Cincinnati.

Gifts: "Duds."
Lyric: "Sins of the Children."
Grand: "The Sagebrusher."
Boulevard: "Some One Must Pay."
B. F. Keith's: "The Eyes of Youth."
Walnut: "Alarm Clock Andy."
Strand: "Footlights and Shadows."
Palace: "The Blood Barrier."

Detroit.

Adams: "The Dancin' Fool."
Madison: "Yellow Typhoon."
Broadway-Strand: "The Toll Gate."
Majestic: "Sex."
Washington: "The Forbidden Woman."
Colonial: "The Deadlier Sex."
Miles: "Dangerous to Men."
Regent: "Heart of a Child."
Orpheum: "Pardners of the Night."

Boston.

Park: "The Sea Wolf."
Tremont Temple: "The River's End."
Modern and Beacon: "Paris Green."
Gordon's Scollay Square Olympia: "In Search of a Sinner."
Boston: "The Terror."

Los Angeles.

California: "Jes Call Me Jim."
Grauman's: "Miss Hobbs."
Rialto: "Below the Surface" (third week).
Kinema: "The Double Standard."
Clune's Broadway: "Footlights and Shadows."
Superba: "The Girl in Number 29."
Miller's: "The Stolen Kiss."
Palace: "Thou Art the Man."
Victory: "That Something" (third week).
Garrick: "The Idol Dancer."
Tally's: "The Woman Gives."

Pittsburgh Pointers

Attractions May 23-29.

Nixon: "The Confession."
Liberty and Grand: "Don't Ever Marry."
Cameraphone: "The Virgin of Stamboul."
Loew's Lyceum: "April Folly."
Blackstone: "The Silver Horde."
Savoy: "Shore Acres."
Olympic: "Down on the Farm."
Minerva: "Dude."
New Kenyon: "The Forbidden Woman."
Columbia: "Bullet Proof."

Lichtenstein Does Double Duty.

THE Olympic Theatre, Pittsburgh, has secured J. Howard Lichtenstein as director of publicity. Mr. Lichtenstein will look after the Olympic's publicity and newspaper advertising in addition to his prologue presentations at the Cameraphone.

Legitimate Houses Play Films.

Three legitimate theatres of Pittsburgh are playing motion pictures during June. They are the Alvin, Pitt and Nixon. The attraction at the Alvin is "U. S. Army Battle History"; at the Pitt, "A Mormon Maid"; at the Nixon, "The Confession."

Ridgeway Theatre Changes.

R. D. DeSeve is now owner of the New Orpheum, Ridgeway, Pa., succeeding Mr. Jepson, who bought the house from Mrs. Stout only recently. Mr. DeSeve is an experienced showman, having had houses in different parts of the State. The theatre was closed for a week at which time it was given a complete overhauling.

Death of Popular Showman.

Charles J. "Chick" Phillips, of the Chickquitty Theatre, North East, Pa., passed away suddenly at his home on May 1 from an attack of heart failure. Mr. Phillips was a gentleman whose kindliness and good fellowship made him a favorite among all picture salesmen. He always had a word of greeting for the tired salesman and was known as the salesman's friend. He leaves a widow and two children, Dorothy, living at home, and Phil, who has returned from Florida to take over his father's interests. The Chickquitty Theatre is continuing under the management of A. H. McQuitty, who was associated with the deceased since the opening of the theatre in 1915.

Opens House of Novel Construction.

E. L. Brand & Bro. have built a moving picture theatre and dance hall combined in Sutton, W. Va., which is quite a novelty in its way. The house is built on the bleacher style, with a space 20x60 feet between the seats and screen for dancing. The seating capacity is 400 and a stage has also been installed for road shows, which will also be used as a bandstand when dances are being held. The house was opened to the public last week and has been doing a good business.

Charleston Rialto Remodeling.

Manager Weir, of the Rialto, Charleston, W. Va., is doing considerable remodeling. The stage is being redecorated and a $15,000 organ is being installed. The decorations are being carried out in buff and old rose.

Correcting Wrong Impression.

In our Cincinnati correspondence it was recently stated that McMahan & Jackson are running the Lyrick Theatre in that city. C. C. Hite Attractions Co., through John J. Weiss, president and general manager, now advises us that we should correct the error unintentionally made. Mr. Weiss states that his company has a lease from the Heuck Opera House Company to operate the Lyric Theatre, Cincinnati, until September, 1920.

By day it was "Waiter, bring me a cup of coffee!" and *he* was the waiter!

By night it was "Sir, this breast of guinea hen is very fine," and "Is the service to your liking?" spoken *to* and not *by* him, and very respectfully.

Waiter by day and millionaire high-flyer by night; can't you imagine what the one and only Max Linder can do in a story like that?

Max Linder is back, in a fresh, original and highly amusing comedy of feature length.

THE THIRD EYE

WITH WARNER OLAND AND EILEEN PERCY

Written by H.H. Van Loan
Produced by Astra

Crash! Bang! went the wireless.

The words of the message meant little, but the spark!—

Angrily leaping across the gap it did what it was planned to do,—fired the fuse!

And there the girl lay, helpless, a prisoner!

That's just one of the hundred thrills in this hummer of a serial. They come in flocks, in every episode.

A Pathe Serial

Pathé
Distributors

Edgar Lewis PRODUCTIONS INC.

PRESENTS

SHERRY

"Spendthrift, lover of rum, disgrace to the town," any nice old lady would have told you that of him without stopping to take a breath.

"Generous, brave, not a bit of harm in him," would be the verdict of the two or three humble souls who knew him best.

Can a young man win his way in spite of a practically unanimous hostile opinion?

A big, human picture.

Pathé Distributors

Personally directed by

Edgar Lewis

Pathé Distributors

Based on the novel by

George Barr McCutcheon

Mrs Sidney Drew
presents
THE EMOTIONAL MISS VAUGHN
featuring
JOHN CUMBERLAND
with
MRS. DREW (herself)
in the title role

A Two Reel Comedy

From one of the "After Thirty" stories by Julian Street

Mrs. Drew is the one producer in the business who can make high-class comedies without using slapstick methods.

Competent critics declare her work a revelation; managers of high-class houses say their audiences find it a treat; everyone likes the wholesome tang that is apparent in every one of her comedies.

See them for yourself, at the nearest Pathe exchange.

Pathé Distributors

Walter Long in New Neilan Picture

Walter Long, one of the most talented character actor on the screen, makes his debut in the third Marshall Neilan productions. Mr. Long, according to the Neilan offices, has a most unusual character in this picture. The story is understood to be a big mystery drama and its success is said to depend largely upon the haracterization by Mr. Long.

The title and all details concerning this production have not been made public.

Robert Bruce Sails to Film Beauties of Lands Overseas

ROBERT C. BRUCE, creator of "Scenics Beautiful," which are released by Educational Films Corporation, sailed on May 18 for England, where he will make a new series of pictures. He expects to be abroad for practically a year and to visit various parts of the British Isles and several of the Continental countries.

This is the first time Mr. Bruce has left North America for the purpose of seeking material, except for a recent brief trip to Cuba and Jamaica. Practically all of his work has been done in the United States, the remainder in Canada. His work has been released by Educational since the day that company was formed.

In his visits to England, Scotland and Wales, Mr. Bruce will avoid the big cities and do the main portion of his work in the quaint villages and countryside. His efforts will be to bring to the screen new matter and to avoid the usual "travel stuff." Mr. Bruce holds that the scenery of a country is as typical as the people themselves and he expects to interpret the spirit of each of the lands he visits in his visualizations.

Holmes Sails for Europe

Burton Holmes, author, lecturer and creator of the Paramount Travel pictures bearing his name, sailed on Wednesday, May 19, for Cherbourg as the initial step of another film expedition. Except for Mr. Holmes and the friends who came to the pier to bid him farewell, Mr. Holmes was practically a stranger among the crowds on the boat as he is making the present tour alone except for his cameraman, who will join him from Spain.

Mr. Holmes' first destination is Jerusalem, where he will film scenes of the Holy Land as well as developments in the Zionist movement and agrarian and colonizing undertakings which have flourished in Palestine.

Mr. Holmes will return to America the end of August and the pictures taken during his trip will be released later as Paramount-Burton Holmes Travel series.

Installs Commission Management at Home Office of Universal; Lederman Resigns

MANAGEMENT of Universal activities hereafter will be directed by a commission of three high officials of that organization, it is announced by Carl Laemmle, president of the corporation. The commission form of management, inaugurated recently at Universal City, has proved such a success that Mr. Laemmle decided to install a similar body in the Universal home office.

The newly formed committee consists of Abe Stern, treasurer; E. H. Goldstein, secretary to the president, and H. M. Berman, general manager of exchanges. Their word will be final in most of the general affairs of the film concern. By the formation of this commission, Mr. Laemmle hopes to unburden himself and his chief aid, R. H. Cochrane, vice-president, of much of the routine details of the business. Hereafter these two officials will confine themselves to important questions of policy and picture betterment.

Lederman Resigned.

The formation of this commission was possible by reason of several important changes just announced in Universal's executive staff. Daniel B. Lederman, formerly assistant to the president, has resigned.

E. H. Goldstein has just been appointed to a newly created executive position, secretary to Mr. Laemmle. Among other activities, he will assume the duties formerly shouldered by Lederman.

Goldstein has been general sales manager of the company for two years. His present promotion is the reward of many years of efficient and valuable service to Universal, with which concern he started as salesman when the company was organized. Previous to his appointment as general sales manager, he was manager of the Big "U" (New York) exchange for several years.

Sedran Made Purchasing Agent.

Another important change is the appointment of Samuel Sedran as purchasing agent. Sedran also is the head of the Universal supply department. The new appointment consolidates the co-functions of the two positions, and is expected to be a far-reaching step toward maximum efficiency. Sedran's appointment follows the recent resignation of the former Purchasing Agent Albert Tuchman.

"Trial of the commission form of government for Universal City has convinced me in less than a month that it is the ideal method for handling the many phased activities of a film company," explained Mr. Laemmle.

"For years I had difficulty at Universal City. Manager after manager had to give it up. The absolute rule of the vast studio plant was too much for one man. When I established a commission of three there this spring, I must confess that I was skeptical. The three commissioners, Isadore Bernstein, Sam Von Ronkle and Louis Loeb, assisted by my personal representative, Irving Thalberg, have accomplished wonders, however. Today Universal City is a regular Utopia. Production is at high tide and what is more important, everyone is contented and enthusiastic.

Biggest Step in Reorganization.

"Naturally such a state of affairs caused me to consider the same plan for the Universal executive offices. There are too many matters of more or less importance coming up continually for one man to pass upon effectively. That is why I have created this new triumvirate for Universal. It is the biggest step I have taken so far in the reorganization of the company. It is another milestone in my plan to make Universal the most powerful film company in the country.

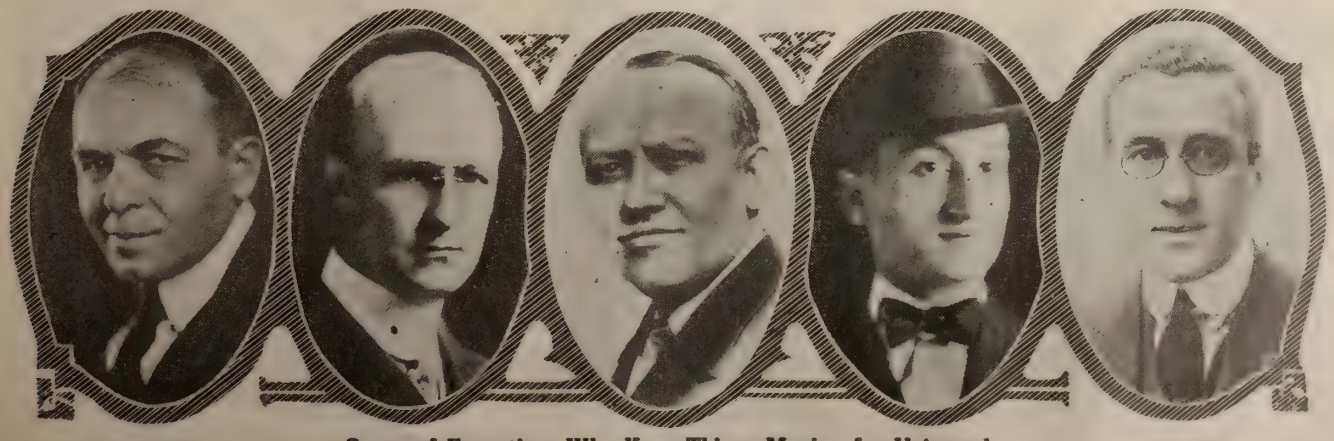
Have Acquired Powers' Interest.

"I have taken many steps toward that goal in the last few months. The first, of course, was the acquisition by R. H. Cochrane and myself of the Universal stock held by P. A. Powers, my former associate. That gave me power to put my plans for Universal into effect.

"The second important step was the reorganization of the management of Universal City and the placing of the studios on an efficient and harmonious basis. The third step was the building up of the scenario department and the assurance that Universal will put out the best possible stories by the best writers. The establishment of the commission in the home office is the fourth great step. The next step will be—well, it will be announced when I take it.

Laemmle Going to Europe.

"Mr. Cochrane has just gone away for a six weeks' vacation and rest. In a few weeks I will do likewise. I am going to Europe for a few months. When I get back the film world will begin to appreciate what I mean when I say that Universal has the greatest future of any film concern."



Group of Executives Who Keep Things Moving for Universal.

From left to right: Harry M. Berman, general manager of exchanges; R. H. Cochrane, vice-president; Carl Laemmle, president; Abe Stern, treasurer, and E. H. Goldstein, secretary to president.

Representative of Irish Producers Is Here with "In the Days of St. Patrick"

NORMAN WHITTEN, of General-Film Supply Cinematograph Specialists, of Dublin, Ireland, is stopping at the Pennsylvania Hotel, New York. He brought to this country a six-reel feature entitled "In the Days of St. Patrick," with Gaelic and English titles and depicted entirely by Irish players, the actual characters selected from among the Irish gentry, with the collorateur of the real Irish scenery and atmosphere.

This feature will be the General Film's first offering for the approval of the American public. In addition to special features, the General Film is making a weekly entitled "Irish Events." The National Board of Review has seen "In the Days of St. Patrick," and has given it seven "excellents." Mr. Whitten says the General Film has already established an exchange in New York.

Mr. Whitten also says that the Irish people prefer American pictures and 80 per cent. shown are from this country. In Old Castle, a town of only 250 inhabitants, there is a modern cinema theatre, with Power's projection machines and its own electric plant.

Mr. Whitten runs a film exchange in connection with the General Film and says towns like Sligo, Galloway, Ennis, Cahair and Bundoran have established theatres and no longer are troubled by the traveling cinema outfit.

Most theatres in Ireland compare favorably with any of the 600 and 1,000-seat houses here, and make four changes of program weekly. Mr. Whitten will be glad to show his production and co-operate with American exhibitors and producers in the exchange of interests here and in Ireland. The demand for pictures in Ireland is such that it is impossible to secure dates for their pictures less than eighteen months in advance; pictures selling now may not get a showing for two years. Mr. Whitten will remain at the Pennsylvania until June 15.

Faversham Feature First Film Offering at Hartman Theatre

THE Man Who Lost Himself," starring William Faversham in his first Selznick production, will be the opening attraction on June 6 at the first motion picture show that has ever been seen in the Hartman Theatre of Columbus, Ohio. This theatre, one of the finest in Columbus, will run nothing but superproductions at advanced prices throughout the summer. The choosing of "The Man Who Lost Himself" by the management is considered another tribute to the popularity of Mr. Faversham as a Selznick star.

"The Man Who Lost Himself" is an adaptation of the novel of the same name by H. DeVere Stackpoole. It was directed by George E. Baker. Mr. Faversham, ably supported by a strong cast, is said to reveal an impressive dual characterization. He portrays Victor Jones, an American commercal agent who finds himself stranded in London owing to his inability to get certain contracts for his firm, and the Earl of Rochester, known as one of the worst bounders in London.

Hedda Hopper plays the leading feminine role as "Teresa, Countess of Rochester."

"Best of Luck" Now Scheduled as First Release of Metro's Drury Lane Dramas

UNDER a rearrangement of its releasing schedule Metro returns to its original intention of issuing "The Best of Luck" as the first of its five all-star picturizations of Drury Lane melodramas. "The Best of Luck" was the first of this quintet to be put in production, but suffered a slight delay in the making by reason of the extra time required in shooting a series of submarine scenes.

These scenes under water, photographed with the aid of a diving bell, sub-surface lights and other elaborate paraphernalia, have been finished to the entire satisfaction of Metro officials, who, after viewing the picture at a private projection, declared it in every respect worthy of the distinction of being the first of Drury Lane plays to reach the public.

Kathryn Adams, Jack Holt, Lilie Leslie and Fred Malatesta are featured at the head of the all-star cast. Miss Adams was selected for the role of Leslie Macleod, an intrepid Scottish girl, because of her willingness and ability to undertake a number of thrilling stunts.

For instance, in the course of unfoldment of the plot, Miss Adams makes several airplane flights; she rides a high-powered motorcycle at night at high speed, winding up by dashing madly across a narrow suspension bridge that spans a chasm; she submerges in an undersea craft and engages in a physical conflict with Fred Malatesta in one of the big scenes of the melodrama.

The action of the melodrama revolves about a chest of jewels, once the property of a Spanish queen, which lies at the bottom of the sea in a wrecked galleon. Leslie Macleod, a daring and beautiful Scottish girl, is pitted against General Lanzana, rich and unscrupulous Spaniard, who seeks to possess not only the lost treasure but Leslie herself.

The play was scenarioized by Albert Shelby Le Vino, of the Metro scenario staff on the West Coast. It was directed by Ray C. Smallwood. Harold Wenstrom was the cameraman and the special art settings were designed by Edward J. Shulter.

Big Character Talent Seen in Mary Pickford's "Suds"

IN casting the characters for her next production for the United Artists, Mary Pickford has gathered an exceptional array of character talent. Every member of the cast is well cast, to say the least, and each member has done exceptionally clever character parts on prior occasions.

Prominent in her support is Mme. Rose Dione, for a long time one of the leading members of Sarah Bernhardt's company in Paris, and who since the outbreak of the war has appeared in French dramas at the French Theatre in New York, and more recently came to California to appear in the silent art.

The principal lead, the possessor of the shirt upon which this story is founded, is Albert Austin, an English comedian of note, who for the past four years has been prominent in all of Charlie Chaplin's productions and who was loaned by the world famous comedian to Miss Pickford for this production.

Harold Goodwin, who scored such a success in support of Miss Pickford in "The Heart of the Hills," is also seen in the production as Benjamin Pillsbury Jones, master of transportation for the laundry, his occupation being to drive the dilapidated old nag.

Nadyne Montgomery, the clever English character actress, who has played in a number of eastern productions, but who more recently has appeared at the Little Theatre in Los Angeles, has a splendid part.

Scenes from "Below the Surface," a Tense Drama, with Hobart Bosworth, and Released by Paramount.

1—Wishing them a happy wedded life. 2—There goes the submarine "Below the Surface." 3—The boss looking at the seaman's adornment that is below the chin. This player must have heard of the barbers' strike in the East.

Moral Crusaders Most Unintentionally Help "Sex" Break Records in Lawrence

BECAUSE three women, members of the Lawence Betterment League, found fault with J. Parker Read, Jr.'s Louise Glaum production, "Sex," Andrew J. Cobe, proprietor of the Rialto Theatre, Lawrence, Mass., abandoned a specially devised exploitation campaign on the powerful W. W. Hodkinson release and allowed first-page newspaper publicity and a two-column editorial to pack his house.

The controversy had its inception when the three league members cornered Mr. Cobe after the opening performance of "Sex" Monday afternoon and demanded that he eliminate a number of incidents in the picture which they deemed objectionable. His prompt refusal brought Marshal Thomas O'Brien, who is delegated by the Town Council to pass on all amusements in Lawrence, to the theatre within an hour. Reporters also made their appearance.

The protesting parties remained to view the picture with the official censor and the newspapermen. At its conclusion the complainants waxed indignant when "Sex" was given a clean bill of health by the marshal and the reporters. That evening both the Sun and the Telegram printed half-column stories on the first page, closing with a statement from Mr. Cobe that "if there is a demand from my audiences tonight that the Louise Glaum picture be stopped, its engagement will end at once.

Filled 1,300 Capacity House.

The Rialto with a seating capacity of 1,300 was packed to the doors at both evening performances, and the audiences, knowing they were there as tribunals as well as spectators, rendered their decisions with applause at the conclusion of each showing. The following day the Sun devoted half of its editorial section to commending Mr. Cobe's sportsmanship.

Needless to say, "Sex" broke all attendance records at the Rialto and only the previous booking of one of the big specials prevented Mr. Cobe from continuing the "Sex" engagement for another week. The Rialto management is now arranging with W. H. Dunbar, Hodkinson Boston manager, for a return week's engagement in July.

Pseudo Wesley Barry Runs Into Real Wesley Barry's Grandma—And Runs Away

ONEONTA may be provincial, but its citizens are not so easy as many might surmise," says a newspaper published in that town in New York State in describing how Manager Rose, of the Strand Theatre, put one over on one Alfred Scott, who had promised to have Wesley Barry, the Marshall Neilan boy star, on hand for a personal appearance.

"That isn't Barry," said Manager Rose when the boy and his "manager" stepped off the train.

Scott insisted that it was.

Manager Barry escorted them to the Oneonta Hotel, where the real Barry's grandmother, Mrs. Laura Barry, of Brooklyn, was stopping. When the grandmother took the boy by the shoulders and looked him squarely in the face, she said: "You are not Wesley Barry; I know him too well to permit such an imposition."

Scott broke down and admitted that the boy was his son, Sidney Scott. Then he signed a statement exonerating Manager Rose and agreed to reimburse him for the expense and damage sustained. Manager Rose in turn informed the public that Wesley Barry would not appear, as advertised, and now he is in stronger with his clientele than ever before.

The next time Scott wishes his son to pose as Wesley Barry he should try New York City, not Oneonta.

Prepare Elaborate Press Book for "Old Wives for New"

THE progress made in press book exploitation of motion pictures during the last three years is evidenced by the press book issued by the publicity and advertising department of the Famous Players-Lasky Corporation for Cecil B. DeMille's Paramount picture, "Old Wives for New," which is to be released June 6. This is a revised edition of Mr. De Mille's production first released June 16, 1918.

The demand for a new and improved version of "Old Wives for New" was so heavy that Famous Players-Lasky decided to present it in a new form with new accessories. The prints were revised, new and beautiful titles arranged and the picture itself carefully edited. When the original picture was released a press book, 8 by 11 inches, was prepared, and this amply served its purposes for that period.

But picture exploitation methods change almost daily, and to keep up with the march of improvement, the revised version of the picture required a new press book. It is a magazine of twelve pages, 11 by 16 inches in size, printed on heavy super-paper, while the cover is India tinted and printed in soft brown and green.

The second page presents a series of production cuts printed in blue, while on the third page are brief editorial paragraphs presenting in concise form all facts needful to exhibitors for the proper exploitation of the photoplay. On page 4 there is a special feature story on the production and a half page of publicity stories.

All Details Are Complete.

On page 5 are found the cast and story, press reviews, one of them in rhyme, and a price list of accessories on the picture. On the following page are found the mail campaign and musical synopsis. On page 7 are a dozen of well written publicity stories. On pages 8 and 9 are shown the half-page, three, two and one column advertising cuts with admirably phased advertising matter, while on page 10 are excerpts from New York newspaper reviews. On page 11 is a lobby display of eight scenes with presentation card, and on the back cover is found the reproduction of posters.

Buys "Determination" for Europe

The United States Photoplay Corporation has recently contracted for the entire European rights for the super-feature production "Determination" with the Stoll Film Company of London.

Howard Hall, a well-known author, dramatic writer, screen star and actor, has been added to the scenario staff. He has been placed in charge of the continuity. This production will be first released in New York City and then follow into London. Arrangements are being made to show it in one of the largest houses in the the Stoll chain in Drury Lane.

"We have been in our studio at Grantwood, N. J., since May 1 and are working day and night," said an official of the United States Photoplay Corporation.

Harry Rapf
Who is West Coast studio manager for Selznick.

"Human Dynamo" Keeps Selznick's Plant Buzzing

HARRY RAPF, western production manager of Selznick Enterprises, is often referred to as the human dynamo. Thinking that exhibitors in general are interested in the man who has a hand in preparing and producing the motion pictures which they show in their theatres and that they would be exceptionally interested in a man of the human dynamo variety, the Selznick organization has revealed that under Mr. Rapf's capable guidance the West Coast studios are buzzing along like the proverbial bee.

Many West Coast Activities.

At the Selznick plant on the West Coast, which is located at Hollywood, many of the productions of Selznick Enterprises are made. It is here that "Just a Wife," the first production of National Picture Theatres, Inc., was produced. Being in personal charge of the production work of this picture at the West Coast plant, Mr. Rapf looked after the building of the sets, selecting of the cast and the making of the titles. "Blind Youth," the second picture of National Picture Theatres, Inc., was also made there, as well as the third production, "The Invisible Divorce." At the present time the fourth subject for National Picture Theatres, Inc., is being made there under the title of "The Palace of Darkened Windows," Henry Kolker directing.

Myron Selznick, who is in charge of production work of Selznick Enterprises, frequently sends a Selznick company to the West Coast to make a subject. At the present time Owen Moore is there and has been there for some weeks.

All in all, the position of western production manager of the Selznick organization is no small task, and it requires a human dynamo such as Harry Rapf to carry out the plans of Mr. Selznick to successful completion.

Kelly Heads National in Pittsburgh

James B. Kelly, formerly manager of the Triangle Distributing Corporation, Boston, has assumed the management of the National Picture Theatres at Pittsburgh. Mr. Kelly, having formerly operated in the Pennsylvania territory, has many friends thereabouts who are glad to welcome his return to his old stamping ground.

Albert E. Smith Names "Trumpet Island," by Morris, as Next Big Vitagraph Special

ALBERT E. SMITH, president of Vitagraph, announces that "Trumpet Island" will be the next special of that company. The first of this series, James Oliver Curwood's "The Courage of Marge O'Doone," is booked at New York's Capitol Theatre for next week. Final scenes, requiring the Hudson River as a background for airplane scenes, will be taken in New York, and Director Tom Terriss and several members of his company will shortly leave for the East.

This is believed to be the first picture ever made in which airplanes supplanted trains and automobiles in transporting players and technical staff from the studio to locations. This air commutation service was maintained between the Vitagraph studios in Hollywood and Catalina Island, Long Beach and Palm Springs during the course of the production and while these locations were being used.

The use of the 'planes in this service was not designed merely to be spectacular. Six were used almost constantly in the picture, so the double duty of transporting people to locations was a logical and modern idea.

The theme of the story is ultra-romantic. A young American, seeking a lonely place to forget his confused past and to regain his self-respect, has a bride drop to him from out of the sky, victim of an airplane wreck in a heavy storm. True settings, so beautiful as to appear almost fantastic, have been obtained for the exteriors. Yet the story is not allegorical and runs from beginning to end in logical sequence without weird imagery.

New York and the Hudson River are backgrounds for a large portion of the scenes, making a romantic contrast with the semi-tropical scenes obtained in Southern California.

This special production will introduce Marguerite De La Motte in the most important part she has had, one that she fits admirably and a role that is certain to establish her, despite her youth, as a leading star.

Cohan Hails Picturization of His Popular Comedy-Drama

GEORGE M. Cohan, the actor-playwright, expressed extreme gratification over the picturization of his comedy-drama, "Forty-five Minutes from Broadway," in a letter to Charles Ray, who is now engaged in Los Angeles adapting the stage piece to the screen.

Mr. Cohan not only assured the screen star that in his opinion the play was inimitably suited to film adaptation but expressed his satisfaction that such an actor as Charles Ray was to give to the country a high-class picturization of a George M. Cohan success, and one which, because of theatrical associations, was particularly dear to the playwright.

"It is with the greatest pleasure," wrote Mr. Cohan to the First National star, "that I learn you are now working on the picture version of my play, 'Forty-five Minutes from Broadway.' As one of the most popular of my dramatic pieces to reach the screen, I am gratified to find the play in such capable hands, with every prospect of reaching the public in a form which does credit to the traditions of the piece and to the favor it has enjoyed.

"I have no doubt that your final results will give to the public one of those distinctly different and high-class film characterizations which do so much to raise the plane of the cinema art in the estimation of intelligent people."

Bringing Him Aboard the Ship of Good Cheer in Sunshine Harbor.
Mary Miles Minter must be very hungry by the way she is coaxing her father. A pretty scene from "Peggy Rebels," an American production.

Selznick Leases Solax Studio

The steady growth of Selznick Pictures was cited in concrete form this week when the Selznick organization took active possession of the Solax studio at Fort Lee under a long term lease. With the completion of extensive alterations and the installation of a new lighting system Selznick began its tenancy.

Equipped with all the up-to-date paraphernalia essential to a first class studio, the first scenes taken were for "The Dangerous Paradise," starring Louise Huff, who makes her initial bow as a Selznick star in this production. William P. S. Earle is directing.

Selznick now has three studios in the East and one on the West Coast.

"The Invisible Divorce" Is Hailed as Great Attraction

WITH a strong combination of both cast and story, "The Invisible Divorce," the third and current release of National Picture Theatres, Inc., is announced as surpassing in box office value the first and second National Theatres pictures "Just a Wife" and "Blind Youth." Lewis J. Selznick is head of National Picture Theatres.

Heading the cast are Walter McGrail, a screen actor with many successes to his credit, who plays the role of J. B. Ryder, and Leatrice Joy, an actress of ability, portraying Pidgie Ryder. Other prominent members include Grace Darmond, known for her characteristics as a leading woman; Walter Miller and Tom Bates.

"The Invisible Divorce" was produced at the Selznick West Coast studios and was directed by Thomas R. Mills. The story, written by Leila Burton Wells, was adapted for the screen by Katherine Reed.

Lloyd Ready to Embark on Second Series of Comedies

HAROLD LLOYD has embarked on his second series of multiple reelers for distribution by Pathe, according to an announcement made by the Rolin Film Company, makers of the Lloyd Comedies. "High and Dry" is the title of the Lloyd production that will inaugurate the second series of mirth makers. While the books for the second Lloyd series have virtually just been opened, many prominent exhibitors are placing bookings on the series, among them being Jack Eaton, of the Strand; Bowes, of the Capitol; Clemmer, of Seattle; Shea, of Buffalo; Harris, of Pittsburgh; Gustanovic of Cleveland; Moss, of New York; Talbot, of Denver, and Keith, of New York.

This list is growing daily. The thousands of exhibitors who played the first series of Lloyds, which marked among their number such impressive comedies as "Bumping Into Broadway," "Haunted Spooks," "Captain Kidd's Kids," "His Royal Slyness," "From Hand to Mouth" and "An Eastern Westerner" will be augmented by other thousands.

Lichtman Announces Promotions

In line with his policy of promoting capable men in his department to more important positions, Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, this week announced changes in the personnel of two exchanges.

To fill the vacancy caused by the resignation of G. W. Erdman, Herbert E. Elder, formerly branch manager at Pittsburgh, has been made branch manager at Cleveland. E. M. Strube, who has been sales manager in the Pittsburgh exchange, has been made manager of that office.

Goldwyn Closes Foreign Deal

Arthur Ziehm, foreign sales manager for Goldwyn, has closed a contract at a high figure for the marketing of Goldwyn's third year product in Chile, Bolivia and Peru. The deal negotiated brings the largest return to Goldwyn ever realized in these South American countries.

The success of the first and second year Goldwyn pictures in South America is said to have established firmly this brand of productions in the theatres in Chile, Bolivia and Peru, where the film business is being conducted along far more systematic lines than in the past, according to advices received from the Goldwyn representative touring the South American countries.

Hampton's "A Broadway Cowboy" Distributed by Pathe

A BROADWAY COWBOY," featuring William Desmond, has just been taken over for distribution by Pathe Exchange, Inc. The production was made by Jesse D. Hampton from the story "The Man from Make Believe," written by Byron Morgan. It is a comedy that jumps from Broadway to the Golden West, and while making the transcontinental trip offers wholesome amusement. George Plympton, who made the screen adaptation, proved himself a master of continuity, for the story is related without a hitch or a single instance of the slowing up of action.

Desmond is supported by a strong supporting cast. His leading woman is Betty Francisco, who for some time charmed New York audiences at the "Follies." Thomas Delmar, J. P. Lockney, Paddy McGuire, Clark Comstock and Evelyn Selbie are others who help in furnishing the amusement. Date of the picture's release probably will be announced within a week or two.

Employes to Present Selznick With Testimonial of Loyalty

ACTUAL work upon the testimonial of friendship and loyalty to Lewis J. Selznick, president of Selznick Pictures, from his employes, began recently when sheets of indestructible parchment were sent out to the various branch offices and to the home departments of the Selznick Enterprises. These will be signed by the various men and women of the organization as an expression of their appreciation of their chief.

This is following out a plan adopted at the recent convention of the branch managers in New York, when it was decided that instead of a gift to Mr. Selznick to show that they were with him to a man, the employes should prepare a testimonial —something lasting.

The sheets of parchment are all of uniform size and handsomely illuminated. All persons connected with the organization will be given an opportunity of signing these sheets. The address to Mr. Selznick, which was read at the convention banquet, will be engrossed upon similar sheets, and when the signatures are completed all these sheets will be assembled and joined together in a permanent binding.

Sylvia Breamer Is Ill

Sylvia Bremer, who played the title role in "Athalie," is suffering from a nervous collapse, according to word received from Los Angeles by the New York office of Mayflower. Ten weeks of constant work in the difficult role of a psychic, resulting in an overstrain of the nerves, is given as the reason for the star's breakdown.

As soon as she is able to travel, the little actress will be taken to the mountains for a rest of six weeks, after which it is expected she will return to New York for a short time.

Montagu Love to Have Important Part in Geraldine Farrar's "The Riddle: Woman"

MONTAGU LOVE, one of the best known stars of the motion picture firmament, has just been engaged by Edward Jose to play an important part in Geraldine Farrar's first Associated Exhibitors production, "The Riddle: Woman," which will be distributed by Pathe. Coincident with this announcement, Associated Exhibitors reports that Miss Farrar has returned from her southern operatic tour and that preparations have been completed for her to begin work on the picture on Wednesday, May 26. The production is to be filmed under direction of Mr. Jose in the Thanhouser studio at New Rochelle.

The signing of Montagu Love, following the engagement of Adele Blood for the role of Kristine, is evidence to the Associated Exhibitors' statement that the cast will be a great one. Montagu Love for several years was a star in his own right, being featured in pictures produced by William A. Brady. One of the most vigorous actors on stage or screen, he has given the motion picture some great character delineations. He was starred in "Rasputin, the Black Monk," which had a sensational career just about the time of the Russian collapse. Mr. Jose did not state which part would be intrusted to him. Two characterizations are under consideration.

Mr. Love also is internationally known for his work as an artist. It was a strange happening of chance that started him on his way to theatrical honors. He originally was an artist, and during the Russian-Japanese war, he was at Port Arthur sketching for London newspapers. He remained there after the war and then went to China, where he became interested in a travelling stock company playing Hong Kong. When one of the players was taken ill, Mr. Love stepped into the role. He immediately showed that he had remarkable talent.

A real stage career in London followed, and finally Cyril Maude brought him to America with "Grumpy." Mr. Love then felt the lure of the motion picture, and from the time he stepped into a studio he headed for the top rung, which he soon attained. His screen career in America is familiar to showmen and fans.

Stanton Gets Offer to Be Director of Floating Studio

RICHARD STANTON, the noted director of "Checkers" and other box-office successes, has received an offer from the largest Italian film organization, which calls for a series of film features to be produced by him under most unusual conditions.

The company in question has constructed a floating motion picture studio. A large ocean-going steamship has been converted into a veritable production palace. Two decks are devoted to the stages and an elaborate array of dressing rooms, laboratory equipment and living quarters for the studio personnel have taken the place of the former staterooms of the ship.

Mr. Stanton's offer involves a weekly salary well up in the four figures, to be paid him as director general of the floating studio. The ship will house three entire producing units and will spend a year in cruising among the beauty spots of Europe. The perfection of a unique stabilizing device permits the photographing of pictures as efficiently while the ship is in motion as when taken in a stationary studio.

Mr. Stanton at the present time is engaged in production for William Fox, and at the completion of this picture in June will announce the full details of his European project.

Vitagraph's Eastern Units Not to be Moved to the Coast; Map Out 1920 Production Plan

ALBERT E. SMITH, president of Vitagraph, has returned to New York after a ten weeks' stay in Hollywood, where he combined a rest with work on the production plans for his company's western studios. Mr. Smith also completed "Hidden Dangers," a new serial, in collaboration with Cleveland Moffett, well known fiction writer, who went west at the same time. This serial is now being produced with Joe Ryan and Jean Paige in the leading roles.

Mr. Smith's plans for Vitagraph include the production of specials from books by well known authors for release at regular intervals. "The Courage of Marge O'Doone," by James Oliver Curwood, has just been completed by Director David Smith, who is now preparing another Curwood story for the screen.

Another special adapted from "Trumpet Island," by Gouverneur Morris, is being completed at the Hollywood studios under the direction of Tom Terriss, with an all-star cast. Earle Williams will continue to make his features in Los Angeles, Mr. Smith announces, under the direction of Chester Bennett.

Speaks on Story Problem.

In interviews granted to newspapers on the coast before leaving for New York, Mr. Smith spoke chiefly of the problem of obtaining stories for the screen—something that has not yet become a serious obstacle to Vitagraph because of its large purchases of rights to standard fiction classics and plays. He says that the altered attitude and growing interest shown by famous authors toward motion pictures offers a promising future to the industry.

"They are learning to write action, not merely words," said Mr. Smith.

"Authors of the greatest art and skill have now discovered that a thousand words of description can be duplicated in a few seconds on the screen; also that characters must be doing something all the while in front of these beautiful backgrounds. A description of the heroine's eyes and hair may take up a considerable section of a piece of printed fiction, but on the screen the spectators will know in one second whether she is beautiful or not."

Mr. Smith has written nearly a score of serials and numerous other works for the screen and has had as collaborators some of the best fiction writers. And he thinks that the new attitude of standard writers is the best step forward in motion pictures of the past year.

To Produce in the East.

Although Vitagraph has considerably enlarged its facilities at the western studios, the space is required by the companies at present working there and the eastern Vitagraph units will continue to produce at the Brooklyn studios. This corrects a report current recently that Vitagraph planned to concentrate all its production in Hollywood. The companies headed by Alice Joyce, Corinne Griffith and Harry T. Morey will stay in the East. The rumor resulted when Vitagraph purchased ten more acres of ground in Los Angeles, but this was needed by the ten units already operating in the West.

Work Out Production Schedule.

With W. S. Smith, manager of western Vitagraph, Mr. Smith worked out a production schedule for 1920 which in addition to specials will keep three serials in the course of production. A. E. Smith and Cleveland Moffet supervised the editing of the final episodes of "The Silent Avenger," William Duncan's current serial, while in the west, and also started work on "The Veiled Mystery," for another month before returning east to continue writing with Mr. Smith at the latter's summer headquarters in Oyster Bay.

Larry Semon will continue to produce his special comedies at the western studios. An unlimited production cost has been awarded him by Mr. Smith.

4,000 New Tongues Have I!

—And that since my January issue! My February number, carrying the world-wide news of the amusement field to Latin-America, spoke with 11,500 tongues.

My June issue, now on the press, will speak with 15,500 tongues. 4,000 new salesmen, advertising and selling your product in every corner where Spanish or Portuguese is spoken, have been added to our lists and to yours.

These 15,500 salesmen, promoting products advertised in my pages, speak to a buying public of 80,000. Here is a sales force you can command for an entire month for $100. And a contract signed now will mean thousands of additional selling agents before the expiration of your contract period.

Let me give you more particulars. You know me. I am:

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516 Fifth Avenue, New York City

United War Veterans Outline Plans of Their Organization

"WE are the pioneer veteran organization of the world war, having been organized on November 12, 1918," says a statement of the aims and activities of the United American War Veterans, which was incorporated in New York State on December 23, 1918, and which now has its headquarters at 417 Lexington avenue, New York City. The headquarters will soon move to Washington, D. C. The organization's Congressional charter was applied for, presented to Congress and referred to the judiciary committee on January 23, 1919.

It is organized along military lines. Divisions are composed of five or more states, departments are composed of a certain number of posts in a state and posts are composed of twenty-five comrades. The rules and regulations and rituals are compiled from those of the G. A. R., the Spanish-American War Veterans and the Veterans of Foreign Wars. The organization is governed by a board of trustees of seven comrades. It makes no distinctions in race, color or creed, but bars conscientious objectors and draft dodgers. Men and women who served in the army, navy, marine corps or auxiliary branches and were honorably discharged are eligible to membership. Annual dues are $3 a year.

The first announced aim is to "weld into one compact, nationwide federation all veterans of the military and naval service of the United States of all wars." Aid for disabled or sick veterans, including relief funds and homes, is promised, and the organization will seek legislation now and in the future that will assure justice to veterans.

Monarche Theatre Is Improved

Erected in 1916 by Mrs. Edith H. Williams at a cost of $30,000, the Monarche Theatre of Porterville, Cal., has been recently remodeled by its present owners, A. R. Moore, Everett and C. C. Howell, and is now considered one of the finest in the San Joaquin valley. Its auditorium seats 596, with a depth of only twenty rows of seats, and has a balcony seating 220. All equipment is modern and the house is as near to being fireproof as it is possible to be. Features are a large organ, enlarged last year at a cost of $3,000, and the ventilation system. Its operating booth is lined with metal and equipped with automatic closing shutters. Only quality pictures are shown.

Clawson Heads Walsh Cameramen

Del Clawson, one of the best known cameramen in the profession, has arrived in New York from the Pacific Coast to assume the post of head cameraman for the the R. A. Walsh organization. Clawson will supervise the photographing of the director's forthcoming independent production to be presented by the Mayflower Photoplay Corporation through First National. Preparatory to beginning actual work on the Walsh production, the cameraman is at the Paragon Studio, Fort Lee, experimenting with new lighting devices which he will use in the forthcoming subject.

New York Office for London Interests

H. Winik, in association with a number of well known screen interests of London and New York, has bought from the Hilda Holding Corporation the twelve-story office building at 141-143 West 45th street, on a plot 68 by 100 feet. The property shows an annual rental of $130,000 and the asking price was $1,250,000. The same interests recently bought the entire block front known as the Aero properties, at Westchester avenue and Simpson street, the Bronx, a $1,000,000 transaction.

Director Jack Dillon Is in New York and Likes the City

JACK DILLON, Mary Pickford's director, was in New York City last week on a vacation, having completed "Suds," Little Mary's second United Artists production. After two weeks in and around the metropolis Mr. Dillon will speed west to direct Douglas Fairbanks in that star's fourth "Big Four" production.

The director is another one of these men who announce themselves as "easterners by birth but westerners by choice." It is five years since he has visited his friends in the East, and he admits very candidly for a Californian that "New York is the greatest spot on earth for a vacation."

Jack Dillon is credited with having put over something out of the ordinary in arranging the settings for "Suds." It seems that G. P. Huntley, the noted English comedian, gave him the once-over and exclaimed at the faithful reproduction of London streets and characters. He recognized one of the Westminster arches, Knight's Bridge and other landscape features, and Mrs. Huntley paid Little Mary the compliment of saying: "We used to have a scullery maid in our London home who looked very much like you do in the pictures, Miss Pickford."

Denver's Picture Exposition Is Now Scheduled for July 1

A REGULAR studio set complete, where scenes will be taken, and a model theatre, equipped up to the minute and showing pictures, are only two of the features promised for Denver's annual moving picture exposition convention and grand ball that has been set for July 1 and 2. The original dates were June 18 and 19. The postponement was decided upon when the directors conceived some strikingly original ideas and asked for two more weeks in which to develop them.

A Big Time for All.

It should be a glorious "get-together" for everybody in the film business in that territory, and for a great many others in all parts of the country. The governor of Colorado, the mayor of Denver and city and state officials are co-operating with the Rocky Mountain Screen Club to make this a gala occasion. Distributing companies in New York City are lending their assistance, and many screen stars are already telling "Marie" and "Suzette" to see what there is in the wardrobe to fit the occasion.

All the exchanges, supply houses and producing companies will have special exhibits. Every article used in and around a picture house will be on exhibition. At the morning sessions of the convention the exhibitors will have their say. Matters of vital importance will be considered. There is a general invitation extended all members of the industry and the public as well. "We expect to have a great gathering and a great time," say the committee.

Famous Players Representatives Sail to Establish Production Studios in India

CARRYING plans for the erection of a studio and the establishment of an exchange system throughout the Far East, Frank Meyer, assistant secretary of the Famous-Lasky Corporation, and Tarkington Baker have sailed for Bombay as the first step in the plans which Adolph Zukor has made for the production of Paramount pictures in India.

Their departure follows the announcement recently made by Mr. Zukor of the formation of the Indian Empire Famous Players-Lasky Film Company, Ltd., a $3,000,000 corporation organized by the American company acting in conjunction with prominent London and Indian bankers.

As soon as they arrive in Bombay Mr. Meyer and Mr. Baker will begin at once the erection of a large studio equipped with all the most modern appliances that characterize Famous Players studios in this country. American methods will prevail throughout and the equipment will be installed by a staff of American technical experts working under the supervision of Mr. Meyer.

Films of Geographical Interest.

As soon as the studio is ready, it is the plan of Mr. Zukor and Jesse L. Lasky, first vice-president, in charge of production, to send a stock company of American players to India where well known stories with Indian backgrounds will be filmed in their native settings. This is in line with Mr. Zukor's policy of producing pictures that are accurate in all their historical and geographical details.

In view of the fact that 400,000,000 people, or one-fifth of the entire population of the world, live in India, Mr. Zukor felt that pictures truthfully reflecting the lives and ideals of this great nation should be placed on the screen, and the only way such pictures can be done well is to make them on the spot. The pictures will be distributed in this country as well as in India. Thus, American exhibitors will benefit immeasurably by getting a new and distinctive note in the productions they show. The first of these pictures is expected to be available for distribution by Christmas.

Mr. Meyer, who has been in charge of the construction and real estate division of the corporation, will lay the plans and supervise the erection of the studio, and will arrange production details. Mr. Baker will remain as the general representative of the Famous Players-Lasky Corporation in India. Plans call for a distribution system that will have exchanges in the principal cities of India, Straits Settlements and other parts of the Far East.

New Theatre for Danville, Va.

The Southern Amusement Company plans a new $150,000 picture theatre for Danville, Va. It now operates the Bijou, Broadway and Majestic theatres in that places. A site costing $60,000 and having a frontage on Main street of sixty-four feet and a depth of 195 feet has been purchased. Plans are being prepared. The proposed theatre will seat 1,400 on the ground floor. Two galleries will bring the total seating capacity to 2,000. The stage will be large enough to stage road shows. Two stores will be included in the structure and the rest of the front will be devoted to the lobby and foyer. The cost of the building will be about $150,000.

To Film Stories in Texas Oil Fields

The Superior Pictures Productions has been formed to make a series of "Liquid Gold Stories" in the Texas oil fields. The headquarters will be at Eastland in that state. The direction will be under the personal supervision of Marion A. Kent and the prints will be made by Rothacker. The company will spend this summer on location in the oil fields. It will have winter studios either at Los Angeles or San Antonio, Texas. The names of the stars are withheld for the present, but an all-star cast will be used throughout the entire series of six pictures of six reels each. Distribution will be through the open market.

"Shoe! Shoe! You're Always Knocking. Get Off My Heel!"

Chester Conklin evidently has taken a liking to Miss Shoemaker. Please don't write in asking how long it takes her to tie the lace or how much it costs to remodel it. You can get this information by seeing the latest Fox comedy.

Callaghan Announces Formation of New Unit Known as Ida May Park Productions

ANDREW J. CALLAGHAN, head of the Los Angeles producing company which is starring Bessie Love, has announced plans for the formation of the Ida May Park Productions. Miss Park has already been engaged, together with Joseph de Grasse, to direct the second film offering of Bessie Love. The projected formation of an Ida May Park Productions unit is in recognition of the work accomplished by Miss Park in the adaptation of "The Midlanders" to the screen as the first Bessie Love film for Andrew J. Callaghan Productions, Inc.

"The Andrew J. Callaghan Productions, Inc., is pleased to announce the projected creation of a new unit to be known as the Ida May Park Productions which is now in process of formation," said Mr. Callaghan. "Officials of this company have long been aware of the distinctive quality of Miss Park's directorial work, and now with the definite results of 'The Midlanders' which is rapidly nearing completion to confirm our highest faith in Miss Park, we are able to take this step as a means of recognition and announce the plans for the organization of her own producing unit.

"Miss Park, in co-operation with Mr. Joseph de Grasse, has vindicated our belief in the screen possibilities of Bessie Love. Their photoplay adaptation of 'The Midlanders' brings out the charm and dramatic ability of the actress in a big way. It was our intention to place this star before the industry in surroundings such as she has never had, and to this end we secured well-known novels and popular plays, the first of these vehicles being 'The Midlanders.'

"The projected formation of the Ida May Park Productions will not interfere with the existing arrangements whereby Miss Park will again act as co-director with Joseph de Grasse in the production of Bessie Love's second Callaghan photoplay, the vehicle for which is now under consideration from several well-known copyrighted novels and stage successes."

Famous Players to Open New Exchange in Albany

PLANS made by Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, call for the opening of the new Famous Players exchange at Albany by June 7.

The new exchange, which will be a model of exchange housing and facilities, will be at 33 Orange street. Joseph H. Seidleman, who has been appointed exchange manager, has been busy for the last month whipping things into shape preparatory to the opening. He states that when the doors are thrown open exhibitors of the Albany district will find one of the most completely equipped and efficiently laid out branch offices that they have ever done business with. Mr. Seidleman is planning a reception at which the exhibitors of his territory will be given an opportunity to make an inspection of the offices.

In the establishment of the Albany exchange exhibitors whose theatres are in the territory between New York City and Buffalo will be able to get quicker and better service than heretofore has been possible. In the appointments of the new exchange exhibitors will find, it is said, unusual facilities for making their transacting business in comfort.

Manager Seidleman has practically completed the engagement of his office staff. In this and in arranging for the opening of the office he has had the assistance of Marvin W. Kemptner, who has been appointed sales manager.

Hodkinson Pamphlet Is Called "An Appeal to Common Sense"

W. W. HODKINSON has published for free distribution to exhibitors a pamphlet which he calls "An Appeal to Common Sense." The pamphlet deals in a brief and lucid manner with present conditions in the industry. Mr. Hodkinson's contention is that many of the evils which now beset theatre owners arise from the fact that the same financial interests control producing and distribution.

Mr. Hodkinson says that under the system now followed by producer-distributors all the picture failures are charged as a debit against the exhibitor, thereby saddling on him the cost of unfortunate experiments. An independent distributing agency forcing the producer to bear the cost of failures on his own shoulders is one of the remedies proposed by Mr. Hodkinson.

"The booklet," he said, "embodies the observations and experience of many years, together with the sincere desire to help the exhibitor out of his present difficulties. In our organization I have created a selective machinery automatically rejecting pictures of low commercial value. We are offering to the exhibitor a complete and thoroughly effective mechanism by the use of which he may safeguard his investment and be sure of a steady supply of high quality pictures."

Elks Fete Eric Von Stroheim as Judge in Beauty Contest

ERIC VON STROHEIM, one of Universal's foremost directors and noted screen actor, arrived in Chicago Friday, May 21, to act as chief judge in the beauty contest which was instituted about two months ago by the Elks' Club, and in which the winners are to be starred in at least one Universal production.

On Saturday a luncheon was given in honor of Mr. von Stroheim by the Elks' Club at its headquarters, 170 Washington street. About one hundred guests were present, including many members of the club and representatives from the Universal and other film exchanges in Chicago. William J. Sinek, exalted ruler of the Elks' lodge in Chicago, was toastmaster. At the close of the luncheon Mr. Sinek stated he had a surprise announcement to make, namely, that Mr. von Stroheim was about to be married, and he thereupon introduced the prospective bride, Miss Valerie Germonprez.

Mr. von Stroheim, in an entertaining talk, thanked Mr. Sinek and the Elks Club for their hospitality and acknowledge a debt of gratitude to Carl Laemmle.

He was easily recognized as the Hun-villain of several well-known war pictures, including "Hearts of the World," "The Heart of Humanity," "For France" and "Blind Husbands."

About seventyfive of the girl contestants gathered in Chicago's Universal office Saturday afternoon, May 22. Six judges were present to decide which ones will make the best camera types.

Signs Josephson on Long Contract

Julien Josephson, one of the most successful scenario writers in the profession, has just been engaged under a long-term contract to write original stories and the continuities therefor for Famous Players-Lasky Corporation. Mr. Josephson will have his headquarters at the West Coast studio of the organization.

Buffalo's Famous Star Theatre Leased by Famous Players-Lasky Corporation

ACCORDING to reliable information, the Famous Players-Lasky Corporation has invaded the Buffalo exhibiting field in closing a deal for the taking over of the Star Theatre, Buffalo's historic house, where it is expected the company will show its super-features. While no information is available as to the probable date of the reopening of the Star, it is learned that Famous Players will spend quite a large sum on the redecoration and renovation of the house, the plans also calling for the erection of a marquee in front of the theatre and the changing of the entrance to the Pearl street corner.

According to Harold B. Franklin, managing director of Shea's Hippodrome, a representative of the Famous Players-Lasky Corporation approached the Shea Amusement Company on a proposition to co-operate with the latter company in operating the Star, under which it was proposed to present the "super-features" in the Star and the remainder of the F. P.-L. product in Shea's Hippodrome. Mr. Franklin informed the representative that the plan was impossible, with the result that arrangements were made for the taking over of the Star, for which it is declared the papers have been signed.

House a Theatrical Landmark.

Allan S. Moritz, Buffalo manager for Famous Players-Lasky, when asked about the proposition, declared that he knew nothing whatever about it. The company's current feature, "Why Change Your Wife?" is scheduled for a three-week and possibly four-week presentation in the Family Theatre. It is possible that following super-productions may be presented in the Star.

Rumors of the coming of the Famous Players-Lasky Company into the Buffalo exhibiting game have been frequent during the past several months and the taking over of the Star is the climax of the proposition.

A. A. Fennyvessy, of Rochester, is one of the largest—in fact, the principal—stockholders in the Star. The house has been playing popular vaudeville and pictures. Last fall the Famous Players Company and the Shea Company co-operated in putting on "The Miracle Man" in the Star, but the presentation was not a howling success.

Henry Lehrman Begins Work on Two-Reel Comedy Series

THINGS are booming again at the Henry Lehrman studios at Culver City, where Mr. Lehrman is beginning work on a series of two-reel comedies under the business management of C. L. Chester, producer of Chester Comedies, Chester Outings and Screenics. The company has taken over a contract with the First National Exhibitors' to supply twelve of the Lehrman Comedies to this organization during the coming year.

Operations began last week on the first picture of the farce-comedy series, which has received the temporary title of "Springtime." Albert Ray, a juvenile who worked with Mr. Lehrman in Sunshine Comedies, and Charlotte Dawn, a 17-year-old ingenue, are being featured. Besides "Springtime" Mr. Lehrman has obtained stories for two other comedies which will keep him busy for some weeks. A. B. W. Hodges, vice-president of Henry Lehrman Comedies, Inc., is in active charge of the business end, while Allan Dudley is treasurer.

A third Chester Comedy featuring Alexander, the trained chimpanzee, and Arthur Nowell, the baby whom New York critics named "the infant Douglas Fairbanks," has just been completed under the direction of William S. Campbell at the Chester Studios near Lincoln Park. These comedies are being released through the Educational Films Corporation, which is also taking care of the distribution of Chester Outings and Screenics.

Mr. Chester is at present negotiating for the sale and distribution of another well known series of comedies.

Selznick Squelches O'Brien Report

Myron Selznick, president of Selznick Pictures Corporation, this week squelched the report that Eugene O'Brien was to conclude his association with Selznick, and announced that Mr. O'Brien's contract has had its termination date extended to April 27, 1924.

"Mr. O'Brien will continue under the Selznick banner for four more years," said Mr. Selznick. It has been common knowledge that various producers have been bidding for the services of Mr. O'Brien since his recent return from the coast. As a matter of fact, at no time did he consider appearing on the screen other than a Selznick star."

Blackton Reaches High Point of Production with "Passers By," a Pathe June Release

EXHIBITORS following the progress of J. Stuart Blackton's releases through Pathe have been impressed by the steady increase in the box office value of each new Blackton attraction. "The Blood Barrier," last of the series to be released, has developed into the biggest winner of the list. Each succeeding picture has shown marked improvement in technical and story value, as well, and in "Passers By" reaches the same high point of production in his career under the Pathe banner.

"Passers By" stars Herbert Rawlinson, and was adapted from the stage success by C. Haddon Chambers. Effects new to the motion picture have been introduced by Mr. Blackton. Most of the action is laid in London and in the time of the year when fogs are densest. He obtained remarkable results from his "fog" photography, which lends to the production an atmosphere as true as could have been obtained in London itself.

The Blackton studio in Brooklyn was transformed into a section of London during the filming of "Passers By." The feminine interest is maintained by Leila Valentine. Ellen Cassity and Pauline Coffyn, while considerable appeal is won by little Charles Stuart Blackton, son of the producer-director, who portrays the role of Little Peter. Leila Valentine is cast as Margaret Summers; Ellen Cassity as Beatrice Dainton, and Pauline Coffyn as Lady Hurley.

Herbert Rawlinson, as Peter Waverton, is admirably assisted by Tom Lewis, Dick Lee, and W. J. Ferguson, three capable character actors, whose work stands out as a conspicuous tribute to their art.

Strand Books Faversham Picture

During the week of May 30, the Strand Theatre of New York will show William Faversham in his first Selznick picture, "The Man Who Lost Himself," written by the well-known author H. DeVere Stackpoole, and directed by George E. Baker.

J. Frank Brockliss.

Simplex's Great Britain Distributor Long Associated with Edwin S. Porter

DURING the year 1910, when Edwin S. Porter, vice-president of Precision Machine Company, together with others whose names are associated with the earlier and generally exciting days, were producing pictures under the Rex banner, J. Frank Brockliss was already a well-established film distributor, with general offices in London and branches in Paris, Berlin, Vienna, Moscow, Petrograd, Barcelona and Milan.

At that time Mr. Brockliss had the foreign rights to the "Imp," "Powers" and other American films, as well as the George Melies and Le Lion films of Paris and the Aquila of Italy. It was upon Mr. Brockliss' first visit to the United States that he met Edwin S. Porter and the latter's associates in the affairs of the Rex Company. The meeting resulted in the foreign rights to the Rex pictures going to Mr. Brockliss, who continued to successfully market them until the formation of the Universal Film Company. Mr. Brockliss then took over the foreign rights of the Lubin product, which at that time was at the height of its popularity.

In 1912, Mr. Porter delegated Mr. Brockliss as his personal representative to negotiate with Mme. Sarah Bernhardt for the picturization of "Queen Elizabeth," a play in which she was touring Europe at that time.

Engaged Sarah Bernhardt.

That these early satisfactory associations were remembered, probably accounts for the fact that J. Frank Brockliss, Ltd., has been the exclusive distributor for Great Britain of the Simplex Projector, manufactured by the Precision Machine Company since 1918.

The general headquarters are located at 167-169 Wardour street, London, which includes a five-story building, situated in the heart of the greatest film district in Europe. In the basement are two theatres for reviewing and trade showing purposes. Both have well-equipped projection rooms, each of which contains a complete and up-to-date equipment of two Simplex projectors. Buyers thus have an opportunity of viewing the Simplex projectors in operation.

The entire street floor houses the general offices, which occupy the greater portion of this area, while the front portion of the first floor is devoted to the showing of all late models of the Simplex. In the large show-windows facing Wardour street are placed various exhibition models of the Simplex with special lighting effects and announcements.

With its many connections throughout the United Kingdom, the company has been unusually successful in the distribution of the Simplex. The efficient sales organization is supported by a high grade repair and service department in charge of an expert electrical mechanic, under whose supervision repairs of all kinds of theatrical equipment are readily effected.

Von Claud Jensen Celebrates His First Birthday with Notable Kiddie Show

IMAGINE a year-old youngster having 700 children at his birthday party and borrowing one of his daddy's theatres to hold it in, while half a score municipal organizations jump in to help along with the arrangements and the Drama League puts on a special playlet! That's how Von Claud Jensen, son of C. S. Jensen, of Jensen & Von Herberg, put in the morning of his first anniversary.

His proud daddy decided that the best way to celebrate the passing of the first milestone was to make other kiddies happy, and he planned a special show at the Columbia for the institutional children of Portland, Ore.

The children of every public institution were invited, but an epidemic of measles was responsible for regrets from several homes. About seven hundred children accepted.

As soon as the affair was announced the Portland Ad Club interested itself and enlisted one hundred cars; the Knights of Columbus arranged to transport the children in the Catholic homes, and the Rotary Club also declared in.

Drama League, Too.

The Drama League, which has lately gone on record against the motion pictures, agreed to help, and staged a bright little playlet, "Quite by Ourselves," in which a number of juvenile amateurs appeared. The play dealt with a children's entertainment for the delectation of their mother, in which, as usual, poor mother did most of the work.

The performance was announced for 10 o'clock Saturday morning, but the guests began to arrive as early as half-past eight. The house was open for their reception, and each child, upon entering, was presented with a whistle balloon and a tin horn.

Henry Murtgh, the organist, was at his console and entertained the early comers with organ solos and delighted them with animal imitations on the huge organ. Then representatives of the Portland Community Service, headed by Walter Jenkins, taught them new songs until the hour for the formal entertainment arrived.

The Host in Pictures.

In addition to the drama there were 600 feet of pictures of the tiny host showing how he conceived the idea, and for the first time the kiddies realized just how it happened that they could have toy balloons and horns and auto rides and movies all in one glorious morning.

The chief feature was Chaplin in "A Dog's Life," and the small guests were provided with stick candy and animal crackers as they left the house.

The autos took the longest way home, to prolong the fun, and the kiddies are looking forward to Von Claud's second birthday.

Among Those Present.

More than one hundred women from the socially elect were hostesses and more than 150 business men dropped in to see the fun and stayed until they had to be chased out that the house might be prepared for the regular matinee. All told it was a wonderful affair.

Mr. Jensen was so pleased with the enjoyment of the children that he plans to give a morning matinee with a six-cent admission each Saturday.

Invite Neilan to Speak at Columbia

Marshall Neilan has just received an invitation from Miss M. S. Ayers in behalf of the Cinema Composers of the Columbia University to address this body some evening during his visit here in August when he sails from New York to London. It is the desire of the students to have Mr. Neilan given "a heart to heart talk" about matters involving the treatment of scenarios.

Read to Have Agents in Key Cities

Pursuant to the J. Parker Read, Jr., cooperative exploitation policy, the producer will dispatch personal representatives in each key section of the country, whose duty it will be to get in personal touch with the exhibitor and the distributer in the key centers. Mr. Read believes that the exhibitor and producer can come to a better understanding by the personal touch rather than by means of correspondence.

Jack Eaton Leaves Strand

Jack Eaton, managing director of the Mark Strand Theatre, New York, has tendered his resignation to the Mitchel H. Mark Realty Corporation to take effect on June 14. Mr. Eaton will enter the producing field, in which he had been engaged prior to his appointment as managing director of the Strand.

Fire Destroys Green Bay House

Film momentarily retarded in passing through the projection machine caught fire and as a result the Royal Theatre, Green Bay, Wis., was recently destroyed, causing a loss approximating $20,000. An audience estimated at 300 people filed out of the exits without panic.

C. S. Jensen with His Son.
Mr. Jensen and Von Herberg are First National franchise holders for Seattle.

Victor Kremer.

Says 80 Per Cent. of Capacity of Picture Houses Controlled by the Independent Showmen

VICTOR KREMER, president of Victor Kremer Film Features, Inc., in discussing the question of the effect of the producer-exhibitor upon the industry, takes the position that the exhibitor has nothing to fear. "Although the producer-exhibitor has at his command financial means to buy and build theatres and enough productions backed by national advertising for his programs, yet on the other hand the independent exhibitor owns and controls eighty per cent. of the seating capacity of moving picture houses," says Mr. Kremer.

"The independent exhibitor also prefers to be his own boss and although his class is not at present presenting a united front it will eventually do so, and will then have more resources than the producer-exhibitor. Further, new capital is organizing, waiting only for united action at Cleveland, to take its place among the independent producers who will make better productions and still better productions."

Edward J. Shalvey Dies

Edward J. Shalvey, president of the V. B. K. Film Corporation, producers of Paramount-Drew comedies, died on the evening of Wednesday, May 19, at the Post-Graduate Hospital in New York City. Mr. Shalvey was on the road to recovery from a serious operation and suffered a reaction which resulted in his death. He passed away in a coma.

In the amusement business Mr. Shalvey was actively identified with Amedee J. Van Beuren. In addition to his executive position with the V. B. K. Corporation, Mr. Shalvey was treasurer of the AyVeeBee Corporation, producers of Ernest Truex two-reel comedies; secretary of the Notlek Amusement Company and secretary of the Van-Kelton Amusement Corporation.

The deceased was a director in all of these corporations.

Add Three to Hutchison Serial

Robert Brunton, supervising the serial in which Charles Hutchison is to star for Pathe, has selected three well known players to make up the supporting company for the first episode—Jack Mathers for a heavy role; Natalie Warfield for the role of the vamp; and William Brown, also for a character part.

Admission Tax Frauds Stir Government; Federal Agents Now Trailing Suspects

AFTER several months of quiet investigation, agents of the Treasury Department have come to the conclusion that the government is being defrauded out of many thousands of dollars in admission taxes each month, and the Bureau of Internal Revenue has inaugurated a nation-wide campaign to collect these delinquent taxes, together with the full penalties provided by law.

The first step in this campaign was taken several weeks ago, when eight ticket brokers were arrested in Chicago. Evidence in these cases secured by government agents showed conclusively that the agents were not accounting for the admission and speculators' taxes which they were collecting on tickets sold by them.

A further investigation of the situation developed the belief that not only were ticket brokers failing to make proper returns of taxes collected, but there was an effort on the part of moving picture and other theatres to defraud the government of the full admission taxes due. It is estimated by officials of the Bureau of Internal Revenue that many hundreds of thousands of dollars will be collected in delinquent taxes and penalties as a result of its campaign.

To Make "Sample" Prosecutions.

The exhibitor who is caught by the bureau attempting to defraud the government of any part of the admission taxes collected, or who is failing to collect the tax in every instance, will be in a sorry plight indeed, for the government is now looking for a few theatre men of whom it can make examples.

Information furnished the Bureau of Internal Revenue by the Washington bureau of Moving Picture World has assisted government officials in planning raids upon the crooked theatres. Basing its figures upon facts furnished by the bureau, the Internal Revenue Bureau some time ago came to the conclusion that there was a great discrepancy between what should be collected and what was actually being received.

This was first evidenced in New York, it is said, where the collections for that district were only about a tenth of what they should be. Investigation of this case, however, developed the fact that the full amount was being collected, but that, in making up his reports, the collector for the district had entered most of the collection under another item.

In checking up the New York office, however, men were sent to other large cities for investigations along similar lines, and it was then that the failure of some of the theatres fully to account for admission taxes was first uncovered. Since then the investigation has been proceeding quietly, as the government's agents set about their big task of checking up on the theatres.

Selznick Buys More Stories

Following the announcement last week that Selznick had purchased the screen rights to the much sought for story, "The Daughter Pays," it was announced this week that "The Fib" and "Yesterday's Wife," two additional magazine stories which have enjoyed wide popularity in two nationally known periodicals, have been purchased by Myron Selznick, president of Selznick Pictures Corporation.

"The Daughter Pays," written by Mrs. Baillie Reynolds, is said to have set all England talking about its unusual plot, and which, since publication, has attracted widespread attention in America.

The two other stories, "Yesterday's Wife" and "The Fib," were written by Evelyn Campbell and George H. Hodenpyl respectively.

New Jersey State Association Called to Newark Convention

EVERY exhibitor in New Jersey knows that the time has come that in order to protect his investment he must become a part of the state organization.

Today the producers are becoming your competitors. They are buying and building theatres to compete with you, who have provided the funds that have made them successful in operating their producing concerns, and perhaps have provided them with so much profit that they feel now that the time has arrived when they will produce, distribute and exhibit their product. If for no other reason than this you are called to the state convention at the Hotel Robert Treat, Newark, June 2, 1920, at 10 a. m., to perfect an organization which will be representative of the great interest of the motion picture theatre owners of the state.

Do not fail to attend. You are wanted—your voice and your vote. It is for you to decide your own questions, not for any selected committee, self-appointed, as has often been the case heretofore. The biggest thing that you can do to insure your business against attacks from within and without the industry, is to be on time and ready to form a state organization on June 2.

JOHN T. COLLINS,
Temporary Chairman.

German Film Firms Merge to Fight for World Trade

REPORTS to the Department of Commerce from the commercial attache at the Hague report great activity in the German film industry and the merger of several of the important producers.

It is reported that the Decla and Bioscop films companies, which have been considering consolidation for some time, have merged. The capital of the new concern will be 50,000,000 marks.

The two film concerns, Muenchener Lichtspielkunst and Robert Reinerts Monumentalfilmwerke, have also joined forces in forming a Bavarian film enterprise with a capital of several million marks, financed by the leading large Bavarian banks. Another large South German undertaking is the Cinoscop-Company-Commandite, in which principally foreign capital is invested. Other firms are also being extended.

In German Austria the Sascha-Film A. G. is raising its capital from 5,000,000 to 20,000,000 marks and has entered into negotiations with American interests with the idea of placing its film production on a broader basis.

The most important event in the German film world is to be the so-called internationalization of the Ufa concern. A director of the company recently paid visits to Rome and Copenhagen, and it is said that an agreement for community of interests has been closed with the Unione Cinematografica Italiana and the Famous Players-Lasky Corporation.

Winfield Sheehan of Fox Returns from Trip Through Many European Countries

WINFIELD R. SHEEHAN, general manager of Fox Film Corporation, has returned from his European trip and is back at his desk in the new William Fox building on West Fifty-fifth street, New York.

As a result of his trip, which covered Fox branch offices in England, France, Germany, Austria, Czecho-Slovakia, Italy and Belgium, and also brought him in close touch with Spain and Algiers, Mr. Sheehan brought back with him most enthusiastic reports of Fox Films status abroad. During his visits to the countries named, he made a systematic study of conditions surrounding the motion picture trade generally, and the outlook in particular for Fox.

Mr. Sheehan reports that throughout those territories which have recently been opened to films following a long period under war conditions, the exhibitors are looking forward with eager interest to Fox films. This, he says, is the feeling generally in the foreign markets, and all European branches of the organization have made great strides in contracting with exhibitors for pictures now listed for release.

London Offices Opened.

During Mr. Sheehan's stay in London the new Fox offices at 13 Berners street were officially opened with ceremonies at which Justin Huntly McCarthy, author of the famous story, "If I Were King," presided. Many notables attended a luncheon in the directors' room of the Fox building—which, by the way, served during the war, as headquarters of the Canadian Expeditionary Forces in London. It is a beautiful structure, and required but little remodeling to adapt it to the service of the Fox branch organization.

General Manager Sheehan opened in England and France new plants for the production of Fox films in those countries. These two branch plants will enable the European offices of this firm to supply prints on a far bigger scale than hitherto. Also they will supply for America Fox Films made in France with French companies.

In London, which registers the pulse of the motion picture fans of Great Britain and Ireland, Mr. Sheehan found that the English exhibitors are anxiously awaiting the arrival of the Fox Sunshine Special Comedy which soon will be released. This big five-reel Sunshine has a market ready and waiting for it in Europe, judging from the enthusiasm evinced by the theatre men who use the regular two-reel Sunshines as fast as they can obtain them. To date this brand of film fun is apparently as popular abroad as it is at home.

No announcement is yet forthcoming from the Fox office of next season's plans, or the names of new stars or plays which may have arrived with General Manager Sheehan. It is expected, however, that such an announcement will soon be issued.

Winfield R. Sheehan,
General manager of Fox Film Corporation, who has just returned from Europe.

Rothapfel to Direct Shows at Capitol; Lower Scale of Prices for the Summer

EDWARD BOWES, managing director of the Capitol Theatre, New York, announces the appointment of S. L. Rothapfel, who will assume charge of the future presentations. Mr. Rothapfel's assumption of office in "the world's largest theatre" is a significant step in the advancement of pictorial entertainment and will mean much to theatre patrons of New York.

With the advent of Mr. Rothapfel, Managing Director Bowes announces the inauguration of a summer policy. The theatre will be closed after next Tuesday's performance and will not reopen until the Friday night following, when the type of program that Mr. Rothapfel devised for motion picture presentation and which has brought him world-wide fame through its universal adoption will be ushered in. During the two days of intermission there will be extensive physical embellishment of the interior of the theatre, with particular reference to the stage, and rehearsals for the inaugural program will be actively carried on.

There will also be a radical reduction in prices with the opening Friday, June 4, under the summer policy. The top price will be $1 for the choicest seats, with the scale down to 40 cents. Matinee prices will be on an even more popular scale—30 and 40 cents. It is Mr. Rothapfel's idea that every effort should be made to minimize the price of amusements, and that the $1 mark is the logical top expenditure that will allow ample return for the theatre, and economic outlay for the patron.

It was Mr. Rothapfel who inaugurated the amusement policy of the Strand Theatre in April, 1914, and it was he who subsequently stepped in at the birth of the Rialto Theatre and made his own interesting type of program the most talked-of thing on Broadway. The Rivoli Theatre was next added to Mr. Rothapfel's list of theatre successes.

To Make Ralph Connor Stories

Winnipeg, May 26.

The Board of Trade and leading citizens of Winnipeg signed contracts today with Ernest Shipman, president of Dominion Films, controlling screen rights to Ralph Connor stories. Unlimited backing was pledged for the making of "The Foreigner," a story of Winnipeg. Mayor Grey, hero of the big strike, will assist Ralph Connor in story construction. It was voted to grant Calgary the right to film two of the Ralph Connor stories. "The Sky Pilot" will be reserved. Shipman left for New York to organize the producing company. The pictures will be released through First National.

To Produce "Old Homestead" in East

Although it was originally announced that "The Old Homestead," Denman Thompson's play, was to be made by George H. Melford for Paramount at the Lasky studio in Hollywood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced this week that the picture would be made in the East.

Mr. Lasky explained that the switch in plans was caused by the fact that a large number of the scenes require New England settings, which cannot be duplicated outside of New England.

New $50,000 Nebraska House Has Clientele of Only 2,000

THE new Pastime Theatre owned by Albert Gehrke and Gus Holub of Ravenna, Nebraska, cost $50,000—just exactly $25 for every man, woman and child in Ravenna. There are 2,000 people in the busy little city.

Messrs. Gehrke and Holub started the theatre twelve years ago, occasionally enlarging it, but in the summer of 1919 the crowds became too large. Despite the cost of building material, additonal space was bought, the frame buildings were torn down and the big, new $50,000 structure was built. It seats 650 on the main coor and 150 in the gallery. Every evening the show runs, winter and summer, rain or shine, booking some of the best pictures obtainable.

The ticket office is in the inside lobby. The house is well heated in winter and well ventilated in summer, and the interior decoration is a pride of the owners. A neatly furnished rest room is provided for women. Th projection room is modern in every way, with two machines. The theatre has its own electric power plant and is free from the occasional failure of the local plant.

"It took a little nerve to spend $50,000 on a 50 by 120-foot building in a town this size, to be used exclusively for pictures, but the crowds we entertain every night, often crowding our house to capacity, proves that it is necessary to have something in order to sell it," is the way Gus Holub, who is the active manager, looks at it.

Mr. Holub has $25,000 invested and his partner, Mr. Gehrke, also has $25,000 in the business. Mr. Holub does the booking and looks after the operating end of the theatre.

Neilan's "River's End" Has Big Opening at the Tremont Temple

MARSHALL NEILAN'S initial independent production, "The River's End," received its premier for the New England territory at the Tremont Temple recently. After an auspicious opening, Tom Spry, manager of Tremont Temple, sent the following wire to the Neilan company: "'River's End' opened Monday night to one of the most enthusiastic audiences ever gathered together in Tremont Temple for any picture. No question but that we have the biggest hit of the year."

The picture is scheduled for an indefinite run and an extensive advertising campaign is being used to exploit it. Quarter page advertisements and special publicity displays in the newspapers are proving unusually effective.

In addition to the newspaper publicity a billboard campaign covering Boston and all the surrounding towns is being used. An elaborate tie-up campaign between the theatre, the publishers of the book, the local book stores and stores handling "The River's End" song is another feature of the campaign.

Universal's Star Series Will Consist of Forty-eight Specials by Six Stars

UNIVERSAL is well launched into the production of its Star Series, the new schedule of feature releases for the 1920-1921 season. This series contemplates forty-eight five-reel specials, turned out by six popular stars. Each star is to produce eight high-class photoplays. The series was planned so that any exhibitor can select a series of eight pictures by the Universal stars most popular among his patrons.

The stars are Harry Carey, Edith Roberts, Eddie Lyons and Lee Moran, working together, and Frank Mayo, Carmel Myers and Anne Cornwall. Two of the new series already have been completed. They are "The Girl in the Rain," featuring Anne Cornwall, and "The Red Lane," with Frank Mayo. The former is an adaptation of Varick Vanardy's novel, "The Girl by the Roadside." It was put into continuity form by Doris Schroeder and directed by Rollin Sturgeon. The latter is a picturization of Holman Day's novel of that name. It is an action story of the Canadian border. Lynn Reynolds was the director.

Edith Roberts Makes "Marama."

Three other Star Series pictures are under way. Edith Roberts is doing "Marama," a South Sea story by Ralph Stock. Every indication points to an unusual picture. Universal heads debated for some time whether this picture should be released as a Jewel production or placed in the Star Series. The decision to release it in the latter class is an evidence of the determination to make the Star Series a combination of high-class pictures. Norman Dawn is directing it.

Lyons and Moran are producing "La La Lucille," a film version of Fred Jackson's musical farce success of last season. The players have summoned all their eight years of screen comedy experience to aid them in making this new picture a succession of laughs.

Harry Carey is working on "Fightin' Job," an original screen story by H. H. Van Loan, the author of "The Virgin of Stamboul" and other highly successful photoplays. Carmel Myers, Universal's newest star, has just arrived at the West Coast, after giving up musical comedy work in New York, and is beginning work on a new story by Katherine Leiser Robbins, "In Folly's Trail," directed by Rollin Sturgeon.

Two more of the Star Series soon will be begun. They are "Sundown Slim," an original story for Harry Carey by H. H. Knibbs, the author of "Marked Men," Carey's recent success, and "Out of a Clear Sky," a humorous story by J. U. Giesy, a magazine writer. Edith Roberts will star in "Out of a Clear Sky," directed by Philip Rosen. It is a story of a dainty circus parachute jumper who lands in a young clergyman's garden and of the rollicking complications that result from his attempt to keep her hidden from his parishioners.

The first of the Star Series to be released will be "The Girl in the Rain," which is scheduled for July 12. "The Red Lane" will be released on July 19 and "Fightin' Job" on July 26.

"Marama," "La La Lucille" and "In Folly's Trail" will be released August 9, 16 and 26, respectively. After September 1 the Star Series pictures will be released one a week. Universal announces that the series will be started in the middle of the summer instead of the fall so as to give exhibitors strong drawing cards for the slack summer months.

West Coast Film Specialists Declare That "Mollycoddle" Suits Fairbanks

THAT "Douglas Fairbanks has come through with another winner" is the consensus of opinion of those West Coast experts who were given the opportunity of seeing the first print of "The Mollycoddles." Messages telling of the value from box office and patron standpoints of the picture have been received by Hiram Abrams, of the United Artists Corporation.

Mr. Abrams has set June 13 as the release date for this production, the third "Doug" has made for the Big Four. Expressions of opinion have come from Allan Dwan, the director; Anita Loos, the scenarist; Charles Chaplin and others who were the guests at a private viewing of the working print.

Gets Telegram of Praise.

The message received by Mr. Abrams states: "Just finished cutting working print 'Mollycoddle'; length approximately six thousand feet. Chaplin says brilliant, clever and a wonderful characterization—the best picture he ever saw Douglas in. Dwan says best picture 'Doug' ever made in his entire career. Anita Loos unqualifiedly agrees with Dwan. Mary Pickford very enthusiastic. We all think it a knockout."

Indications point to the premise that "Doug" has come through with another production that will add more laurels to those already won by his "Big Four" pictures. "The Mollycoddle" is unlike anything Fairbanks has yet been seen in, with a new idea and a story which finds him in an agreeable character.

Fairbanks has made a departure from the usual type of picture with which he has been identified. He has done away with much of his "stunting," which has been supplanted by a love story, affording him an opportunity to place himself in a subdued character of a sympathetic nature.

Spectacular "Fight" a Feature.

There is a fight participated in by the star and Wallace Beery, who shoulders the "heavy" work, which is declared to be unusual. For full ten minutes the two batter each other in a spectacular manner that heightens the realism.

Among other outstanding features of "The Mollycoddle" are the scenes which were taken at the Hopi Indian reservation in Arizona. Twenty-five hundred Indians perform their initial engagement in motion pictures.

It was only after considerable debating that Fairbanks was given permission by the chiefs to photograph the members of the tribe. When the redskins finally did get in action they proved to be an impressive asset.

Ruth Renick Is New "Lead."

Considerable attention will also be drawn to Ruth Renick, the new leading woman, who is a newcomer to the screen. The credit for the direction of "The Mollycoddle" falls to Victor Fleming, who for a long period was the head of the photgraphic department of the Fairbanks organization.

Mr. Fleming made his initial bow as a director when the second "Big Four" production, "When the Clouds Roll By," was filmed. Tom Reed assisted in the direction of the picture and the photography was done by William McCann and Harry Thorpe. The production management was in charge of Robert P. Fairbanks.

Claims Half Million Invested.

Among those who figure prominently in the cast are Betty Bouton, Adele Farrington, Charles Stevens, Lewis Hippe, Morris Hughes, George Steward and "Bull" Montana and Albert MacQuarrie. "The Mollycoddle" is the most expensive production ever made by Fairbanks.

The picture required more than ten weeks to make and three weeks for preparation purposes, with an asserted expenditure of $500,000. The scenario is by Tom Geraghty.

Pathe Division Heads Change.

W. S. Wesling, formerly stationed in St. Louis as southern division manager for Pathe, has been transferred to San Francisco to assume the coast division managership while William Yoder has succeeded him as southern division manager with headquarters in Dallas, Tex.

Empire of Portland Extends Bookings on New Neilan Film

THE statement first started at the New York Strand in connection with Marshall Neilan's initial independent production, "The River's End," that this picture proved "the biggest attraction in the history of this theatre," has again been duplicated by the Empire Theatre, Portland, Me.

In a telegram just received at the Marshall Neilan offices in New York Manager Boucher states that the film proved a most successful week's run of any picture in the history of his house. The production was booked through Tom Spry, of the Boston First National exchange for the usual run of three days. It was then extended another day. The business of the fourth day was so great that Manager Boucher again extended the booking two more days.

Henry B. Walthall Heads Big Star Cast in "A Splendid Hazard," A Mayflower Feature

ONE of the noteworthy features of "A Splendid Hazard," Allan Dwan's third independent production presented by the Mayflower Photoplay Corporation through the First National Exhibitors' Circuit, is the appearance of a five-star cast. Headed by Henry B. Walthall, it consists of seven prominent players, five of whom have been starred individually.

In the role of Karl Breitman, "the man who took the greatest sporting chance," Walthall gives one of the most brilliant characterizations he has ever contributed to the screen. The feminine lead is played by Rosemary Theby whose work in serials and dramatic features has brought her to the fore as a screen star. The young American newspaper correspondent who figures prominently in the story which was written by Harold MacGrath and published originally as a book is essayed by Norman Kerry, one of filmdom's best known leading men.

Joseph Dowling Heads Support.

Others in the five-star cast are Joseph Dowling, whose performance as "The Miracle Man" in George Loane Tucker's sensational success of that name, created a furor and who is also featured in "The Kentucky Colonel," and Ann Forrest, who has starred in a number of Western subjects produced by Universal.

The supporting company includes Thomas Jefferson, son of Joseph Jefferson, who attained everlasting fame in the role of "Rip Van Winkle." The former is recognized as one of the most skillful character actors on stage and in pictures and has a score of successes to his credit. Others in the cast of the Dwan production are Philo McCullough and Jiquel Lanoe.

"A Splendid Hazard" is scheduled for release during the early part of June. According to a statement from Mayflower, reports received from First National franchise holders throughout the country indicate that exhibitor interest has been keyed to a high pitch by the box office potentialities of the Dwan production.

"Girl Who Dared" Is Strong Western Drama.

For sheer western atmosphere running riot with fascinating outdoor shots and daring horsemanship, Edythe Sterling in "The Girl Who Dared," scheduled for release by Republic toward the close of May, is calculated to delight those audiences who flock to western melodrama, according to general manager Sam E. Morris of Select Pictures and Republic Distributing Corporation, who speaks for Republic.

"The Girl Who Dared" was written by Alvin J. Seitz and directed by Cliff Smith. It is said to tell the story of a plucky western girl who, in order to win the favor of the voters, captures a wild pinto horse roaming the plains.

The Secret Is "The Silent Barrier." What's It All About? Guess It Must Be Hidden Up in the Alps.

Scene 3 shows the heroine on her way up the mountains, but perhaps there's a barrier that will bring her to a halt. Three good views of this new Hodkinson release, made by the Louis Tracy Productions, with Florence Dixon and Gladys Hulette.

ROBERTSON-COLE

Presents

GEORGES CARPENTIER

in

The Wonder Man

Directed by John G. Adolfi

A New Artist

is born to the Cinema World in this great dramatic production

Make Scenes in San Francisco Chinatown for Vitagraph Film

CHESTER BENNETT will take his company, headed by Earle Williams, from Hollywood to San Francisco to spend two weeks in obtaining colorful Chinatown scenes and in filming submarine incidents in the bay. The story is "The Purple Cipher," announced by Albert E. Smith as the next Williams release. It is taken from a popular magazine novel, and happily combines its plot with a locale on the Pacific coast which enables the Vitagraph players to perform in the actual settings of the story all within a few hundred miles of the studio.

The story links China and the United States in a melodramatic plot of action and a surprise finish. The unseen hand of a Chinese tong affects and threatens the lives of a group of young Americans, men and women.

Vitagraph's permanent street set was enlarged to twice its size and redone into a Chinese atmosphere for Chinatown scenes requiring special lighting effects. These scenes were taken at night. The rest of the like scenes will be taken in San Francisco's Chinatown amid the actual setting pictured in the original story.

U. S. Navy submarines will play a part in the final climax, where the international band which signs its threats with "The Purple Cipher" is revealed. A surprise finish, totally unexpected, gives the plot an unique angle, it is said, and far out of the ordinary.

Vola Vale, who appeared with Mr. Williams in "A Master Stroke," his most recent feature, again is opposite him in this story. Henry A. Barrow, Allen Forest and Ernest Shields have important parts.

Morris Reports Big Exhibitor Returns on Six Republic Films

FROM coast to coast, east and west, north and south, in practically every town and hamlet boasting a motion picture theatre, six Republic productions have been creating big box office returns for exhibitors, according to Sam E. Morris, general manager of the Republic Distributing Corporation.

The six productions are "Trilby," starring Clara Kimball Young, "Twelve Ten," with Marie Doro, "The Gift Supreme," with Bernard Durning, "The One Way Trail," starring Edythe Sterling, "The Blue Pearl" and "Romany, Where Love Runs Wild," with all star casts.

"These box office returns reported to us by our branch managers," said Mr. Morris, "are the surest guarantees of the productions as worth while attractions. If they have created bigger patronage with its attendant returns for exhibitors, then other exhibitors who have not booked the pictures should fall in line and profit in a similar manner.

"Our notices to exhibitors are made as persistently and intensely as the advertising, campaign books and exploitation we carry on. With the combined efforts of our organization always available for exhibitors, the productions we offer must of necessity be out of the beaten track and sure-fire winners."

"The Valley of Doubt" to Be Released by Selznick May 24

CONTAINING all the power and dramatic force that has made Willard Mack, the famous playwright, known as a writer of virile stage dramas, "The Valley of Doubt," his screen creation for Selznick Pictures released on May 24, is said to reveal in the trend of its unfolding the master stroke of Director Burton George.

Director George, in his handling of the story and the cast of well known screen players, is credited with effectively throwing to the foreground the dynamic flow and stirring scenes of the Willard Mack drama. Thurston Hall, who plays the leading male role in the production, is ably supported by Arline Pretty, Anna Lehr, Jack Costello, Bobby Agnew, John Ardizoni and other talented screen players.

Exhibitor aids in the form of an interesting press book are offered by Selznick to help push the production over the top.

"Dangerous Paradise" First Louise Huff-Selznick Picture

LOUISE HUFF, in her forthcoming Selznick production, "The Dangerous Paradise," in which she makes her initial bow as a Selznick star, is supported by a stellar array of talent, according to an announcement this week.

Included in the cast are Ida Darling, Templar Saxe, Jack Raymond and Harry Benham.

Work on the production is said to be well under way, and expectations point to a production that in its entirety will embody the composite artistic endeavors of both the stars.

The story was written by Edmund Goulding.

"Common Clay" Still Going Strong.

Probably no other picture in the long list of Pathe release has enjoyed the longevity of "Common Clay," Pathe's cinema version of the stage play in which Fannie Ward had the leading role. At this time "Common Clay" is in the period of its career when most pictures, even those of the higher type, are resting comfortably on shelves, yet is being booked weekly in scores of theatres. This fact is attributed to the unusually high class presentation given the stage drama.

Mary Miles Minter Pictures Are Praised by Exhibitors

THE recent sensational quotations on the stock of a popular make of automobile offer a dull comparison to the sharp upward break Mary Miles Minter's name has made as a box-office asset with her last two Realart pictures, "Nurse Marjorie" and "Jenny Be Good," according to reports received from well-known exhibitors.

Dan Michalove, director of theatres for Southern Enterprises, Inc., declares that when these two productions have concluded their run over that circuit, Miss Minter "will be second to none in drawing power in our territory." He has proved his faith in this by scheduling the pictures for the maximum play dates for the circuit.

M. L. Finkelstein, of Finkelstein & Ruben, managers of the Twin City Amusement Trust Estate, personally viewed the two pictures and considered them the best Mary Miles Minter had ever made. Finkelstein & Ruben recently staged a record exploitation campaign for "Anne of Green Gables," Miss Minter's first Realart picture, and are planning to follow through with the star's latter pictures.

The Olympia Theatre, in Lynn, Mass., showed "Nurse Marjorie" for a week and, according to an official statement, "fully 25,000 persons witnessed the picture and were loud in their praise of her work."

As a result of reports of this nature that have had a wide circulation among exhibitors, maximum play dates have been reserved on circuits holding the contract for the Realart star series and extra days have been engaged by a number of exhibitors.

"Close-Up" of Tail Spin Shown for First Time in Pathe News

PATHE NEWS, No. 40, presents for the first time in motion pictures a "close-up" of a war plane looping the loop, taking a tail spin, and the views of the revolving earth and sky as the "stunt" plane was making its evolutions. The cameraman was actually grinding while he was upside down. The remarkable "shots" were secured at Bolling Field, D. C., where army "birdmen" hold their first Air Meet to maintain their wartime prowess.

To obtain the desired "close-up" required considerable daring on the part of the Pathe cameraman, as it was necessary that his plane should follow the army plane as closely as safety would permit. Several attempts were made before the coveted shot was secured, and even then it looked as though the planes were going to crash until the army flyer skillfully swerved his machine to safety.

"Bab's Candidate" for Her Hand Is About to Ask Dad's Permission When She Halts Him.

Even though the rods are prominent in Scene 1 this is no "fish" story. Corinne Griffith on a burglar hunt at the right. We're not up on fashions, but would suggest that her new style garment be called a "negligent gown."

Buffalo Showman Makes Plea for Films Holding Particular Appeal for Kiddies

THE attention of producers should be called to the shortage of suitable pictures for children, not of the slapstick comedy type, but picturizations of nursery rhymes and fairy tales so well known to the little folks, said Bruce Fowler, manager of the Elmwood Theatre, one of Buffalo's largest neighborhood theatres, which caters to the children by staging weekly "matinees for kiddies."

"No doubt it is quite true that in the past those producers who have given us productions with a special appeal for children have lost money on the project, owing to the limited number of houses that can use subjects of this character and also owing to the short runs, often for matiness only. However, theatres situated in a community such as the Elmwood are always in the market for children's stories," said Mr. Fowler to the Moving Picture World representative.

"The great majority of pictures released today have no appeal to the little folks, and they crave entertainment as well as the grown-ups," Mr. Fowler continued. "Mothers are careful in the selection of amusement for their children, and if pictures are produced to appeal to the young mind, then the older folks will become interested in the picture plays; thus new patrons are created.

"Almighty Dollar" Not Only Goal.

"Undoubtedly producers will not net big profits on pictures of this class, neither will the theatres, but the almighty dollar should not be the only goal at this time. The kiddies of today are our citizens of tomorrow, and the moving picture industry has a big responsibility on its shoulders in catering to our future citizens.

"I am confident that every municipality would welcome active co-operation with every representative theatre in lowering the ban on admission to children for special matinees, providing the trade could guarantee pictures for the kiddies.

"This problem rests solely with the producer," Mr. Fowler concluded, "and if they will lay the foundation for making these pictures they will not only be cementing a closer friendship with the family circle but will be doing a real service for the citizens of a coming day."

Leading First Run Exhibitors Booking "Riders of the Dawn"

RIDERS OF THE DAWN," the Benjamin B. Hampton production of Zane Grey's novel, "The Desert of Wheat," is receiving the same enthusiastic exhibitor approval that was accorded Mr. Hampton's previous author-supervised pictures, judging from a banner first week's business reported from many of the W. W. Hodkinson Corporation exchanges.

Tom Moore, of Washington, D. C.; James Q. Clemmer, of Seattle, and James Beatty, with big first run houses in Fresno and San Jose, are the leaders among the larger houses of the country that booked and gave immediate play dates during the past week to the Zane Grey production. Word of its successful premiere at the Mark Strand, New York, prompted Mr. Moore to shelve another picture and open his "Riders of the Dawn" presentation at his Strand Theatre on May 30 instead of June 6, as originally planned.

Mr. Beatty's Liberty theatres at Fresno and San Jose will give "Riders of the Dawn" a week's day and date engagement that will be inaugurated with a powerful promotion campaign. Mr. Clemmer promises a campaign that will equal in power his promotion of Benjamin B. Hampton's "The Westerners," the Seattle showman already planning a sixteen-column newspaper advertising spread such as he used on the previous Hodkinson release.

Goldwyn to Distribute New Series of Two-Reel Comedies

A NEW series of twenty-six two-reel comedies, produced by the National Film Corporation of America, will be released through Goldwyn Distributing Corporation, according to an announcement received from Goldwyn. The exact nature of these comedies is not revealed but it is said that they are modeled along unusual lines and feature players who are well known to both stage patrons and motion picture audiences.

Captain Harry M. Rubey, president of the National corporation, is authority for the statement that these will be the most costly two-reel photoplays ever made at the company's studios in Hollywood. The first four releases, "The Road to Ruin," "His Wife's Husband," "In and Out" and "Knocking 'Em Cold" have been completed and prints soon will be in the hands of Goldwyn exchange managers.

Criterion Books "Humoresque" for an Indefinite Engagement

HUMORESQUE," Fannie Hurst's story of mother love, done in motion pictures by Cosmopolitan Productions, will be shown for the first time at the Criterion Theatre, beginning Sunday, May 30, where it opens for an indefinite run.

"As a portrait of a fascinating part of New York's—and therefore America's—life, as a portrait of the spirit of the ghetto, it surpasses any cinema description of that field that I have ever seen," said Hugo Riesenfeld, managing director of the Criterion, in announcing the booking of the production.

"The sympathetic drawing of the Jewish character, with its strength, its meekness, its idealism and its proverbial love of all that is of the family, is interpreted by the actors with a skill that makes me believe they have lived and breathed in the spirit of that race.

"As I sat and watched Miss Hurst's effort on the screen I felt that I was seeing my own youth revealed—the never-ending struggle for an education, in my case musical, as in the case of the hero of this picture; the recurrent sacrifice of the Jewish mother that her child may have the place denied to her, and the crusty old father who protests against these sacrifices and labors even more than she to see that the sacrifices are made possible.

"As I saw myself in the photoplay, so will thousands of others see themselves. The picture is great because it reflects reality."

Selznick Buys Van Loan Story

Myron Selznick, president of Selznick Pictures, has purchased from H. H. Van Loan, a well-known motion picture writer, an original story which will be put into production in the near future, according to present plans. The title of the story is "The Nobleman," in which the writer has embodied a plot and counterplot which is declared to be of decidedly unique interest.

Mr. Selznick has engaged Mary Murillo to prepare the story for the screen. Production is expected to begin as soon as all necessary preparations have been completed.

Educational Opens Buffalo Branch

Educational Films Corporation announces the opening early in June of an additional exchange in Buffalo, which will handle a considerable share of the bookings for New York State. The office will be located at 327 Main street, Buffalo, and will be under the management of D. J. Savage. Exhibitors will be able to see a number of Educational pictures at the Buffalo exchange in advance of their release dates.

Alice Brady Quits Stage to Star for Year with Realart

ALICE BRADY has decided to discontinue temporarily her work on the speaking stage and to devote her entire time and energies to the making of pictures for Realart. The decision comes after two seasons as the star in Owen Davis' successful play, "Forever After."

Miss Brady is now in Chicago, where, in addition to playing at the Princess Theatre in "Forever After," she is working on her third Realart picture, "A Dark Lantern," under the direction of John S. Robertson. As soon as her stage engagement is finished and the final scenes for "A Dark Lantern" taken Miss Brady will return to New York City and will take a rest before starting work on her next season's productions for Realart.

Played Both Films and Stage.

For several seasons Miss Brady has devoted almost her entire time to the stage. Her return to the screen, therefore, for a year at least, during which time she will appear solely in Realart pictures, will be of considerable interest to exhibitors who in past years have built up large Brady followings.

It has not been definitely decided whether Miss Brady will produce her pictures on the West Coast or in New York City, but it is believed that the latter will be the choice. This will enable the star to have the range of the country's fashion center and to maintain her reputation as among the best and most stylishly dressed women of the screen.

Gasnier and Skinner Ready to Start Work on "Kismet"

FOR the first time since organizing his own company, Louis J. Gasnier, head of Gasnier Productions, will take up the megaphone and assume personal direction of the coming production of "Kismet," with Otis Skinner in the leading role. Announcement of Mr. Gasnier as director for "Kismet" is made by Robertson-Cole, which company will distribute the picture.

Mr. Gasnier has been in New York in conference with Mr. Skinner, who appeared for three solid years in "Kismet," in which he had the central role of Hadji. All arrangements have been made and the director and the star will soon begin work.

New Fanny Ward Picture

J. A. Ferrand, New York representative for the DeLac & Vandal Company of France, announces that Fanny Ward will appear in the stellar role of "She Played and Paid," the newest DeLac & Vandal picture to reach the market, instead of "Storm-Swept," as announced last week.

The story is a screen adaptation of Henri Bernstein's masterpiece, "La Rafale," and the title of "Storm-Swept" was originally given this picture during its production period in Paris. Upon bringing the picture to the American market, however, the producers changed the title to "She Played and Paid," which they consider a more apropos and fitting title.

Tie-up with Legion Insured Big Crowds for Premiere of Carpentier Production

ONE of the greatest ovations ever given a motion picture star is predicted for Georges Carpentier, war hero and boxer, when his first screen production, "The Wonder Man," presented by Robertson-Cole, is shown in the grand ballroom of the Hotel Astor, New York, for one week, beginning Saturday evening, May 29.

The showings are under the auspices of the American Legion of New York County. Carpentier is extremely popular with the Legion, not only because of his war record—he was decorated three times and wounded twice—but for other reasons. One week before the initial showing every seat was sold and the advance sale of seats for the other performances was progressing satisfactorily. Much enthusiasm was worked up and the way paved for a heavy advance sale at prices ranging from $1 to $2.

Ex-Soldiers Much Interested.

It is estimated that 4,000,000 ex-soldiers and their friends and families, aggregating several more millions, all will want to see Carpentier. This is one of the strongest angles of exploitation on which the exhibitor can dwell. Here is the way the Robertson-Cole home office in New York put over the premier showing of "The Wonder Man."

When the New York County Committee of the Legion decided to hold the showings under its auspices, President Henry Buxton appointed a committee of representative business men to work in co-operation with Robertson-Cole. Tickets were put on sale with all of the branch agencies of a prominent amusement ticket seller. The committee also placed women members of the Legion in the lobbies of the big hotels as voluntary workers in selling tickets.

Advertising accessories were distributed by the county organization to the various local posts, and Legion and post members saw to it that the advertising was displayed in their sections. Oil paintings of Carpentier were placed in store windows. A specially mapped out campaign was followed in newspaper and trade paper advertising. The newspaper campaign began the Sunday before the showings and extended throughout the week.

The paper, consisting of twenty-four sheet stands, six, three and one sheets, was distributed liberally throughout the city, and one sheets were posted in subway and elevated stations. The management of the Hotel Astor decorated the grand ballroom with the French and American colors, placed advertising matter in its lobby and permitted the display of electric signs.

Governor Smith of New York and Governor Edwards of New Jersey accepted invitations to attend the opening performance, as did Admiral Glennon, commandant of the Third Naval District, comprising New York, and Lieutenant General Bullard. Arrangements were made for distributing handsome Carpentier souvenirs to women attending the opening performance.

Private View of "Restless Sex"

A special private showing of Marion Davies' latest starring feature, "The Restless Sex," a Cosmopolitan production released by Paramount-Artcraft, will be held Wednesday, June 2, at 8:30 p. m., in the grand ballroom of the Ritz-Carlton Hotel.

"The Restless Sex," which is by Robert W. Chambers and hailed by critics as one of the best things he has ever written, appeared in Cosmopolitan Magazine.

Robertson-Cole Prepares Elaborate Press Book on Carpentier's Special Production

ROBERTSON-COLE has published as an aid to the exhibitor in showing "The Wonder Man," starring Georges Carpentier, the most pretentious of the many elaborate press books which it recently has issued. The book has been forwarded to the twenty-five Robertson-Cole branches.

The front cover is to be used as a lobby display. It contains in the centre a large smiling likeness of Carpentier with the popular Frenchman at each corner, smaller, in different garbs.

Just inside the book is tipped in a beautiful picture of Carpentier for the same sort of use. In this picture he is seen standing in evening dress before a background of the French tricolor. Following this there is a sales talk, by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation.

Contains Regular News Stories.

A complete set of display advertisements of various sorts appealing both to the sporting element and to women who form the greater bulk of picture audiences are included.

Another page contains the press comments which were made on Carpentier upon his arrival in this country, including excerpts from editorials, special stories and regular news stories. A page is also devoted to a sketch of the life of Carpentier with all its romance.

On the following page is shown pictures of the cast supporting him which includes Faire Binney, Robert Barrat, Downing Clarke, Francois Descamps, Florence Billings, P. C. Hartigan and Charles Craig. Lobby displays including reproductions of the various still photographs available and an elaborate list of excessories occupy more space.

Eight Pages on Exploitation.

The exploitation section takes up fully eight pages of the book. It contains teaser ads, co-operative advertising, commercial tie-ups, stunts, booklet and novelty, stickers and heralds, mailing list, contests, lobby display, prologue. Included also is a detailed program for the exhibitor to follow, chronologically arranged.

Following this are pages devoted to complete program copy, to more scenes from the production, to the posters provided, and a page to the career of Director John G. Adolfi. In addition to this there is a twelve-page newspaper publicity insert divided into two parts. The first six pages are designed for use by dramatic editors and news editors. The second section is for use by sporting editors exclusively and contains news and special stories to meet all the needs of the exhibitors showing the picture in a city of any size. Accompanying this is a complete line of cuts.

"Cynthia-of-the-Minute" Has Hardly Any Interior Scenes

"CYNTHIA-OF - THE - MINUTE," starring Leah Baird, the Gibraltar picture version of Louis Joseph Vance's widely read novel for W. W. Hodkinson distribution, is one of the very few plays completed since 1914 to represent the great outdoors by land and sea practically to the exclusion of interiors.

The story has little to do with drawing room scandal, although there is plenty of intrigue and spirited action develops almost from the beginning. The attempt of a band of sea brigands to scuttle a ship in which the heroine has become interested through her association with the titled woman owning it, and her thwarting of the plan through her knowledge of wireless telegraphy, suggest something of the sort of play this is, but it is impossible to convey except by witnessing the picture a correct notion of the dramatic interest maintained throughout the six parts of "Cynthia- of-the-Minute."

Besides Burr McIntosh and Hugh Thompson, the cast assembled by Arthur F. Beck to support Miss Baird includes Alexander Gaden, Mathilde Brundage, John Webb Dillon, Wallace Widdecombe and William Welch.

Hammerstein's Supporting Cast Given for "The Point of View"

FIRST announcement of the cast supporting Elaine Hammerstein in her forthcoming Selznick production, "The Point of View," was made this week by Myron Selznick, supervisor of productions for Selznick Pictures Corporation.

Mr. Selznick stated that the picture, now in the course of production, will be a revelation in picture making, in that it will contain striking and elaborate interior sets. The story is said to offer unusual opportunities for the display of Miss Hammerstein's acting ability, affording her a role distinctly different from anything she has ever essayed under the Selznick banner.

In the cast are included the names of several prominent screen players. Arthur Housman, the well known portrayer of heavy roles, is scheduled to play the heavy. Other players are Warren Cook and Cornish Beck, both of whom have appeared creditably in several Selznick productions, Rockliffe Fellowes, who appeared with Ethel Barrymore on the stage and who among other productions is equally well known to screen fans for his appearance in the Selznick picture, "The Easiest Way," Helen Lindroth, also a prominent figure in screen circles, and Hugh Huntley, known to both stage and screen circles, and Hugh Hutley, known to both st ge and screen as a talented actor.

"The Point of View" is a screen adaptation of Edith Ellis' stage play of the same name. Alan Crosland is directing.

All That I Can Wish You Is "The Best of Luck."
Close-up scene from a production on the Metro chart. Jack Holt is the sober-looking person that is being "wished."

Work Progressing Rapidly on Viola Dana's Next Metro Film

WORK is now well under way at Metro's west coast studios in Hollywood on Viola Dana's next starring vehicle, which has been retitled "The Chorus Girl's Romance." It is a picturization of F. Scott Fitzgerald's Saturday Evening Post story, "Head and Shoulders" and follows Miss Dana's characterization of Eliza, in "Dangerous to Men," adapted from the stage play by H. V. Esmond.

Miss Dana now has the role of a chorus girl whose specialty is shimmy dancing.

F. Scott Fitzgerald's story was adapted to the screen by Percy Heath and William C. Dowlan is directing.

Miss Dana's leading man, Gareth Hughes, has the part of Horace Tarbox, the studious college boy who falls in love with the little dancer. Phil Ainsworth has been cast for an important part as Steve Reynolds, a cabaret performer.

Others in the exceptional cast are William Quinn, Jerre Sundin, Sidney De Grey, Lawrence Grant, Tom Gallery, Edward Jobson and Martyn Best.

John Arnold is photographing the production, and the special art settings are by A. E. Freuderman.

Many Goldwyn Productions Are in the Course of Completion

HAVING finished his work in "Cupid, the Cowpuncher," a story by Eleanor Gates, produced by Goldwyn at the Culver City Studios, Will Rogers is waiting for the completion of the continuity of "Old Hutch," Garret Smith's story that ran in The Saturday Evening Post. In the new picture, as in his previous successes, Rogers will be directed by Clarence Badger.

The production of Mary Roberts Rinehart's "Empire Builders," a story of "prep" school life, is progressing under the direction of E. Mason Hopper, who at present has an army of 500 colored people on an island north of Santa Monica where scenes representing life among South Sea Island savages are being filmed.

"Just Out of College," George Ade's play, has been selected as the next starring vehicle for Jack Pickford, who, directed by Al Green, is nearing the final episodes of "The Man Who Had Everything." "Just Out of College" is one of the finest comedies ever written by America's premiere humorist and provides a central character in every way suited to the personality of Goldwyn's youthful male star.

By the latter part of this week, Tom Moore will be engaged on the production of the mystery farce, "Stop Thief," with Hazel Daly as his leading woman. Harry Beaumont is directing. Wallace Worsley has just finished editing Gouverneur Morris' "The Penalty," a Goldwyn Eminent Authors Picture.

"Honey Bee" Goes Big at the Casino.

Manager W. Z. Boyd, of the Casino, Chester, Pa., had a big two-day run when he put over "The Honey Bee." "One of the best film plays seen in Chester in many months" was the comment. "The scenes in the play were gripping and the attention of the audience was intense as the picture unfolded a thrilling story of romance" is the word which reached the producers of this "Flying A" Special after its first run. "Unusual" is the way Mr. Boyd advertised this picture.

Goldwyn-Bray Comics Well Received.

Throughout the world of motion pictures the new Goldwyn-Bray Comics, which are made in co-operation with the International Film Service, have won an assured place on the comedy end of programs. Such characters as Judge Rumhausor and Happy Hooligan are as well known to picture patrons as some of the best advertised screen stars. In their new animated form, these grotesque characters of the daily newspapers are winning new converts to their style of fun-making.

Picturization of His Novel Gratifies Sir Louis Tracy

SIR LOUIS TRACY, author of "The Silent Barrier," witnessed a private showing of the feature production just finished by Gibraltar Pictures for W. W. Hodkinson release, before his departure from New York, a few days ago, and expressed himself as delighted with the pictorial results achieved by Director William Worthington.

After viewing the picture as presented in its incomplete stage by Louis Tracy Productions, Inc., the producing organization headed by C. C. Burr, Sir Louis remarked on the success with which Swiss Alpine scenes has been reproduced. These scenes, which were made at Lake Placid, with sixty people in the company and such well known artists as Sheldon Lewis, Gladys Hulette, Corinne Barker and Donald Cameron, took eight weeks of hard work in the very depth of winter.

"I have spent some time at St. Moritz in the Swiss Engadine, where these scenes are laid," said Sir Louis, "but the snow scenes would positively deceive me into believing that they were made in Switzerland if I didn't happen to know just where they were enacted."

Allan Dwan Takes Scenes at Camp in California Sierras

RUGGED mountain scenery, weird and colorful effects, innovations in photographic arts, will form important settings in the new Allan Dwan production for Mayflower. Scenes are being taken at Camp Keen, at an elevation of 5,000 feet in the Southern California Sierras, where Director Dwan and company went a week ago.

Cameraman Antonio Gaudio turned the crank almost constantly from sunrise to sunset. Advantage was taken of the photographic morning light and the mountain sunsets. The "shooting" schedule was worked out more than two weeks before the picture was started. Victor Dwan and his assistant, James Hogan, spent several days at Camp Keen, writing the continuity to fit the actual scenes which they planned to film.

"This method of fitting the continuity to the scenes on location rather than seeking locations that fit the continuity," declared Allan Dwan, "has proved a great success. We have been able to make the scenes in about half the time, thereby allowing more chance to perfect the artistic details."

Mary Thurman and Niles Welch play the leading roles. Joseph Dowling and Frank Campeau play "heavies"; Eugenie Besserer, an emotional mother role, and George Hackathorn appears in a sympathetic part. Stanton Williams is also in the cast.

Begin Work on Storyart Scenics.

Work on the filming of the first of the Storyart Scenics, which Charles Clemens Husted is producing, has been started and it is said that the initial release will be in readiness for a private showing within a short time.

Mr. Husted has as his cameraman Earl W. Rossman, formerly one of the experts with the Prizma organization and a man who thoroughly understands the technique of photography and laboratory work.

A specially engaged cast of players has been used in the first of the Storyart Scenics, which are not only to depict unusual nature stories, but be enhanced by the appearance of models to properly illustrate some of the poetic incidents of the stories.

Mr. Husted expects to go ahead rapidly with the work of production now that he has started and will complete at least four of his Storyart Scenics before making any release, although private showings will be given as each one is completed.

Universal Director Reports Completion of Anne Cornwall's "Girl in the Rain"

ROLLIN STURGEON, Universal director, has just announced the completion at Universal City for a new picture starring Anne Cornwall, Universal's most recent stellar find. The picture, "The Girl in the Rain," is an adaptation of Varick Vanardy's popular novel, "The Girl by the Roadside." It will be one of the first releases under the newly established Star Series plan of Universal bookings.

"The Girl in the Rain" is Miss Cornwall's third picture for Universal. Her first was "Everything but the Truth," in which she played a supporting role to Lyons and Moran. She then was starred in a picturization of Ida M. Evans' magazine story, "Virginia," which was released as a picture under the title of "The Path She Chose."

"The Girl in the Rain" is a story of a pretty girl who is marooned by a tempest in a deserted shack with a socially prominent young man. The two fall in love, but the girl is the innocent associate of a pair of lawbreakers. The complications that result from her attempts to break from the crooks and to keep her story from her new found love, form a spirited plot full of action and mystery.

Supporting Miss Cornwall are James Liddy, Lloyd Bacon, Jossalyn Von Trump, James Farley, George Runkel and Neal Hardin.

Both Miss Cornwall and Liddy, who plays opposite her, are newcomers in the films. Both are former musical comedy favorites. Miss Cornwall formerly was one of the prettiest chorus girls who played in the series of intimate musical shows presented at the Princess Theatre, New York. Her principal screen portrayal before joining Universal, was that of the ingenue role in "The Copperhead," with Lionel Barrymore.

Liddy was a star football half-back before he went on the stage. He was a University of Arizona favorite and made the All-Western team.

"The Girl in the Rain" will be released July 12.

Olive Thomas Is Supported by Eight Prominent Artists

OLIVE THOMAS in her forthcoming Selznick production, "Jenny," has an array of supporting talent that includes the names of eight prominent screen players, according to an announcement this week.

The names of the well kown film folk embrace Barney Sherry, well known for his portrayals in the productions of most of the more prominent film concerns; Betty Schade, who has appeared in "Happiness a la Mode," a Selznick picture, and other screen plays; Colin Kenny, who played a part in the National Picture Theatres production, "Blind Youth"; Andrew Arbuckle, well known as a portrayer of western roles; Margaret McQuade and Mrs. George Hernandez.

"Jenny" is in the course of production at the Selznick West Coast studios. This story, written by the noted British author, Roy Horniman, is said to have caused considerable comment in the literary circles of both America and London.

Laurence Trimble, who guided Zena Keefe, the Selznick 1920 star, in "The Woman God Sent," is directing the production.

Working Day and Night on S-L Special Production

TRYING to catch up to the schedule originally mapped out for the S-L special production of "Love, Honor and Obey," the photoplay adapted by Eugene Walter from Charles Neville Buck's novel, "The Tyranny of Weakness," Director Leander de Cordova has started a week of day-and-night work that will leave the company with no time to themselves for anything but sleep.

The original schedule laid out by Maxwell Karger, director general, was upset by the illness of Wilda Bennett, who plays the heroine, Constance Williams. Miss Bennett was new to the screen and the bright lights of the studio caused a case of Klieg eyes and temporary blindness.

Claire Whitney, who plays Marion Holbury, the New York society woman, found her schedule interrupted by rehearsals for "An Innocent Idea," the stage play in which she was preparing to appear with Robert Emmet Keane. Now playing "An Innocent Idea" at night, she will be available for the motion picture in daytime only.

Then the New York Maytime weather stepped in and forbade a number of scheduled exterior scenes to be made.

Marion Davies Starts on New Play.

Marion Davies, who recently completed "The Restless Sex" for Cosmopolitan Productions, has started work on "Buried Treasure," from the story of the same name by F. Austen Britten.

Interrupting a Discussion to Get Their Latest Photograph.

Reading from left to right, they are: William J. Ferguson, playing on the stage in "The Little Whopper"; Tom Lewis, well-known comedian, and J. Stuart Blackton, director of a new Pathe special in which these players appear.

Robertson-Cole Explains Exploitation Possibilities of "The Heart of Twenty"

SOME unusual exploitation angles have been mapped out by Robertson-Cole on "The Heart of Twenty," the Brentwood picture, soon to be released, featuring ZaSu Pitts, the distinctive little actress of quaintly human parts.

The exploitation section of the campaign book on this picture shows a dozen ways of increasing box office receipts, with a minimum of expense. An ingenious plan outlined takes advantage of the electioneering campaigns that are now going on in every section of the country. Although "The Heart of Twenty" is a comedy-drama of youthful aspiration, there is an electioneering angle that is peculiarly timely.

In a general way, the plan is to work up an interest in two mysterious candidates for mayor in the particular city where the exhibitor is located. It is suggested that as far ahead of the presentation of the picture as possible, the exhibitor plasters his town with electioneering one-sheets, giving the impression that two men, Higginbotham and Wiseman, are rival candidates for the mayoralty.

Even though the regular mayoralty campaign is many months away, these one-sheets are calculated to arouse the curiosity. Of couse it is necessary for the exhibitor to keep in the background. If a Higginbotham or a Wiseman live in the exhibitor's town, they might be induced to issue statements to the newspapers denying they are candidates for office.

The connection with the theatre comes about through the insertion of an advertisement, separate and distinct from the regular advertising on the picture, announcing that a joint debate will be held by the two candidates at the theatre. A postscript on the ad states that the debate will not interfere with the regular showings of "The Heart of Twenty" and the debate is a part of the picture. The secret is out after the first showing and a good follow-up stunt is suggested.

De Cordoba in Cast of Second Faversham-Selznick Picture

INCLUDED in the prominent cast supporting William Faversham in his second Selznick production, "The Sin That Was His," in addition to Lucy Cotton is Pedro de Cordoba, well known to both exhibitors and screen fans as a player of no mean ability, who plays an important role in the picture.

Mr. Cordoba's name is linked with many stage and screen productions. On the stage he appeared with Sothern and Marlowe for two seasons in "If I Were King," with Leonore Ulric in "Tiger Rose," and among others in the famous Maurice Maeterlinck play. His screen productions have brought him considerable fame, and it is expected that his engagement in support of Mr. Faversham in "The Sin That Was His" will reveal an unusually effective and impressive characterization that will surpass anything he has ever done on the screen.

"The Sin That Was His" is an adaptation of the novel of the same name by Frank L. Packard, author of "The Miracle Man." Hobart Henley is directing.

Schaefer Doing Much Editing and Titling.

Fred Schaefer, formerly of General Film, has been turning his versatility to good account since giving up the publicity directorship of that company. He has been some months with the Vitagraph Company of America editing and titling releases and doing continuity.

He has adapted four pictures for Harry Morey and one for Earle Williams, several of which are in production. The current release from his pen is "The Sea Rider" from a synopsis by H. L. Dittmar, of which Schaefer has made a strikingly colorful marine story.

Schaefer has also written the lines for the Alice Joyce feature, "Dollars and the Woman," is titling a Duncan serial and a Joe Ryan serial, and is editing a number of forthcoming pictures.

"Hatriet and the Piper" Nearing Completion.

Anita Stewart's latest Mayer-made First National production, "Harriet and the Piper," is fast nearing completion in the Los Angeles studios of Louis B. Mayer. Only a few of the scenes remain to be photographed and cutting will begin by the end of the week. The cast includes Irving Cummings, Ward Crane, Charles Richman, Myrtle Stedman, Barbara La Mar Deely, Byron Munson and Margaret Landis.

The picture is being directed by Bertram Bracken, and Monte M. Katterjohn arranged the screen version from the story of the same name by Kathleen Norris.

Coleman Is Lead in New Talmadge Film.

Vincent Coleman, who is now appearing opposite Josephine Victor in "Martinique" at the Eltinge Theatre in New York, has been engaged for the leading male role in Constance Talmadge's next feature. Mr. Coleman has appeared in several films during the past year, but this new feature marks his first attempt at working before the camera and on the stage at the same time.

Exhibitors Await Max Linder Release.

America has not forgotten Max Linder, the popular French comedian. This statement is based upon reports received from Pathe, on the early bookings accorded "The Little Cafe," in which Linder again makes his American appearance as a star. Pathe on June 6 is to release the screen comedy which was adapted from the great Klaw & Erlanger legitimate success of the same name. Early bookings on the production assure Linder of a cordial reception on his return to the screen, after several years spent in the trenches of France.

"Doug" and Mary in an Intimate View at Their Home.

Snapped after the day's work. Mary Pickford is playing in "Suds" and Douglas Fairbanks in "The Mollycoddle," both to be presented by United Artists.

Leonard Company to Come East; "Evil Eye" Is About Completed

WORD comes from the Coast that the last episodes of the Hallmark serial, "The Evil Eye," by Roy L. McCardell, starring Benny Leonard, lightweight champion of the world, are now nearing completion and that the company, which includes supervising Director Wally Van, Director J. Gordon Cooper, Stuart Holmes, Ruth Dwyer, Mme. Marstini and others will soon return to New York.

As the story of "The Evil Eye" parallels the great Wall Street bond mystery and deals most extensively with the elusive "mastermind," it was necessary to make the first three episodes in New York. The company after finishing the Wall Street scenes, in which the Consolidated Stock Exchange figures conspicuously, left for the Coast the latter part of February, where they have been working ever since, with the exception of a week spent in Tijuana, Mexico, where the big race track scenes in the ninth and tenth episodes were made just before the overthrow of the Caranza Government.

Metro Preparing to Picturize "Big Game."

With the completion of the scenario of "Big Game," a virile story of the Northwest, casting will commence immediately, the plan being to make this play into a Metro all-star screen production.

The play was produced during the present season in New York and met with conspicuous success. Willard Robertson and Kilbourne Gordon wrote the original drama. Elliott Clawson of the scenario department at Metro's west coast studios in Hollywood translating it to the screen.

Lucy Cotton in Leading Role.

Playing the leading feminine role in the Hobart Henley production, "The Sin That Was His," in which William Faversham will make his second appearance as a Selznick star, is Lucy Cotton, known throughout stage and film circles as an actress who can imbue her portrayals with sheer realism.

Miss Cotton has appeared in leading roles for some of the more prominent film concerns. Her last appearance in a Selznick picture was in "The Broken Melody," starring Eugene O'Brien.

Mayer Putting "Old Dad" in Film.

"Old Dad," the Eleanor Hallowell Abbott serial which was published recently in a popular monthly magazine, is soon to be given to the picture public in motion picture form. The story was purchased by Louis B. Mayer for Mildred Harris Chaplin.

George Stewart, brother of Anita, appears opposite the star and the cast includes Myrtle Stedman, Irving Cummings, John Sainpolis and Hazel Howell.

The picture is now in the course of production and is being directed by Lloyd Ingraham.

"You're Pinched" Is New Rolin Comedy.

"You're Pinched," showing the trials of a motor-cycle cop is the latest Rolin Comedy which Pathe will release June 6. "Snub" Pollard is featured with the little Italian beauty, Marie Mosquini, as his leading woman. Eddie Boland and "Sunshine Sambo" assist in the funmaking. The comedy opens with a burst of speed and maintains this tempo throughout, showing that a full-fledged force of motor-cycle cops can prduce an entirely new brand of humor.

Matt Moore in Cosmopolitan Picture.

Matt Moore has been engaged for the leading part in "The Passionate Pilgrim," the Cosmopolitan Production to be made from Samuel Merwin's novel of the same name, which appeared in Cosmopolitan Magazine. Robert Vignola will direct.

Making Big Scenes for Drury Lane Drama in Connecticut

THE cast of "The Marriages of Mayfair," reinforced by more than 200 extra persons, has started work on location at Stamford, Conn., and at country estates in that vicinity on the Sound. They will be occupied there for several weeks.

"The Marriages of Mayfair," by Cecil Raleigh, is the latest of the five Drury Lane melodramas selected for production by Metro. The screening of most of the interior scenes has already been made at Metro's New York studios in West Sixty-first street.

The first scenes taken at Stamford represent an exclusive clubhouse on the Thames at the time of the Henley Regatta.

The scenes to be taken at Laddin's Rock represent Deerminster Hall, the English estate of the Earl of Deerminster. Here the tenantry turn out to greet the new earl and a rustic festival is held. Scenes taken there will also show the rocky precipice over which Jim Callender is hurled in his final struggle for life. This precipice in the picture is on the Swiss-Italian border overlooking a lake.

Other scenes to be filmed in the Connecticut location show the exterior of the monastery of St. Bernard. The big monastery scenes, which take place in the interior, have already been filmed in the New York studio in a set designed by M. P. Staulcup, art director. The exterior scenes are all night scenes. A building of monastic design has been found and in the night one enormous window will be lighted by flares from inside with a huge cross against the window. These scenes will all show the monastery in the distance.

Other locations representing less important scenes will be taken while the company is on the Connecticut location. The company will then return to New York, where the big scenes about the Tower of London will be taken on a site to be developed by M. P. Staulcup on the East River.

"The Dancin' Fool," Starring Reid, Scheduled for May 23

SCHEDULED for relese May 23 is the Paramount production, "The Dancin' Fool," starring Wallace Reid. The story which Clara G. Kennedy scenarized was written by Henry Payson Dowst and was printed originally in the Saturday Evening Post. Sam Wood was the director.

"The Dancin' Fool" has been aptly described as the story of a jovial jay who jazzed the jug business by day and the jig business by night. In the early part of the picture Mr. Reid, with his leading woman, Bebe Daniels, as his dancing partner, does three sets of what might be called interpretive dancing. The cave man period shows them in skin costumes in a bower of primitive beauty. Then the Apache dance is executed with much skill and abandon, while later the modern steps are performed with exceeding grace.

In the supporting cast Raymond Hatton is said to have a fine character role, while others who are prominent are William Marks, George B. Williams, Sylvia Ashton, Carlos San Martin, W. H. Brown, Tully Marshall, Ernest Joy and Ruth Ashby.

Start Work on Ince's "Beau Revel."

Under the personal supervision of Thomas H. Ince, and the direction of John Griffith Wray, the new Thomas H. Ince-Louis Joseph Vance Special, "Beau Revel," he entered production.

Kathleen Kirkham has been engaged to appear with Lewis Stone, Lloyd Hughes and other film lights in the new superspecial.

Night life along the Gay White Way, when the sky was the limit, are reproduced with all their attendant luxuriousness. The theme is a highly interesting and unusual one, and the settings of metropolitan splendor form a fitting background.

50 Day Continuous booking on Universals.

Universal has voted a 100 per cent. service flag to Ed Dolan, owner and operator of the Dream Theatre, Aberdeen, Wash. Dolan is running a 50 day continuous booking of Universal pictures.

Beginning with a three day run of "The Virgin of Stamboul" May 17, he is following it with several other Universal-Jewel productions, a dozen or more Universal feature productions short stuff, and Century and Star comedies, lasting until July 7.

V. M. Shubach, manager of Universal's Seattle branch, says he would have booked Dolan up for many more days if the Universal sales schedule had gone any further into the future.

All of the Dream Theatre's bookings of Universal pictures are for two or three days.

Will Retain Name of Novel for "Flying A" Production

THE producers of the new "Flying A" special, "The House of Toys," have decided to retain for the screen version the title given the novel by its author, Henry Russell Miller, a practicing lawyer in Pittsburgh. The drama presented by the American Film Company is anything but on the juvenile order, and there was some thought that the name might mislead the public into expecting some child's story. The drama shows how through experience and suffering the lovers' house of toys was strengthened with sound foundation and framework.

Seena Owen is the star in this six-act drama. A large and strong supporting cast is headed by Pell Trenton. Helen Jerome Eddy and George Hernandez have important roles, in which they display histrionic ability of a high order. Other members of the cast are Henry Barrows, Marian Skinner, Lillian Leighton and Perry Banks.

Metro's Eastern Companies on Location.

Metro's New York studios in West Sixty-first street, which have recently been the scene of continuous activity with three productions going on at once, have quieted down to the comparative calm of one photoplay. Taking advantage of the sunshine and fine weather, Director General Maxwell Karger has sent two of the production units out on location.

The S-L production, "Love, Honor and Obey," Eugene Walter's adaptation of Charles Neville Buck's novel, "The Tyranny of Weakness," is having its rural scenes screened on Long Island, in the vicinity of Glen Cove.

Cecil Raleigh's Drury Lane melodrama, "The Marriages of Mayfair," adapted by Julia Burnham, is having some of its outdoor scenes screened at Stamford, Conn., and on country estates nearby.

Only "Clothes," the Avery Hopwood-Channing Pollock drama, adapted by Arthur Zellner, remains at the New York studio.

Navigation Company Books Paramounts.

W. H. Sellender, general passenger agent, Matson Navigation Company, signed a contract to use Paramount pictures exclusively on the four ships of his company between San Francisco and the Hawaiian Islands. Paramount pictures are shown every evening of the 5½-day voyage,

Elsa Forster

Cannot keep off the screen. She is planning to return to her favorite field.

"Dead Line" Offers Showmen Big Values for Exploitation

OF all the subjects issued from the laboratories of Fox Film Corporation this season, the recently released picture, "The Dead Line," in which George Walsh is starred, hits the nail on the head for adaptability to the exhibitor's lobby display. Dell Henderson directed.

For those showmen who make it a point to play up the atmosphere of a picture in dressing their lobbies, this film strikes a big chord in the picturesque quality of its scenic effects, and also makes a universal appeal because of the general theme of the play—which is staged in the heart of the "moonshine" country of our own South.

Progressive exhibitors who have booked the production for good runs are planning various effective displays centering around the quaint old illicit stills which figure in the story. For this purpose many devices will be utilized, ranging from the old family copper kettle to the battered remains of some of the original stills still to be found in the mountain territory where the picture was staged.

Among those who contributed essentially to the success of the picture, and who are listed in the support of the star are Irene Doyle, Joseph Hanaway, Al Hart, Henry Pemberton, James Milady, Gus Weinberg, G. A. Stryker, Virginia Valli, James Birdsong, John Hopkins and little Frances McGuinness.

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Somebody Is Always Taking the Joy Out of Everything

THE city council of Lincoln, Neb., felt called upon recently to pass a city ordinance making it illegal to hug and kiss in darkened motion picture theatres.

The law does not apply to actors on the screen.

Four Companies Now at Work at Ince's Culver City Studio

FOLLOWING a temporary lull in activities, the Thomas H. Ince studios in Culver City once more hum with the rush of production, as four companies are at work on forthcoming Thomas H. Ince productions to be released through Famous Players-Lasky exchanges.

Enid Bennett's current vehicle, "I Wonder If—," which marks her last picture under the supervision and banner of Thomas H. Ince, is progressing under the direction of Fred Niblo. The story is by Frank Dazey. Scenario by Agnes Christine Johnston. Donald MacDonald appears opposite Miss Bennett in the leading masculine role. Other favorite players are included in the cast.

The new Ince-Vance special, "Beau Revel," under the personal supervision of Thomas H. Ince and the direction of John Griffith Wray, is in its first week of filming, while the Douglas MacLean company, under the direction of Jack Nelson, is on location for exterior scenes. Florence Vidor has been selected for the principal feminine role.

Another company, to film an Ince superfeature, is being assembled by Casting Director Freddie Fralick. The principal performers and the director will be announced in the near future.

Helen Jerome Eddy with the "Flying A."

A charming little actress who was not long in winning the hearts of the picture patrons is Helen Jerome Eddy, who carries an important role in "The House of Toys," a "Flying A" release. In this drama Miss Eddy is "the other woman," but in this case the triangle does not include her as a vamp or even a coquette. She is the high point of the apex, while through several scenes the husband and wife form a rather commonplace base which gives a unique slant to this problem of three. The role fits Miss Eddy, her personality and her character.

Tapestry Art Titles for "Peggy Rebels."

The "Flying A" art titles for "Peggy Rebels" in quaint designs are treated like tapestry, the effect being derived from straight line technique which appears to follow the weave of the fabric by parallel lines. The decorative treatment of the subjects introduced to emphasize or give suitable atmosphere to the action remind one of the days when our grandmothers were working samplers. They are artistic to the last degree, with fade-in lettering on a soft, harmonious background.

Mary Miles Minter is Peggy. George Periolat puts over a strong Captain Ward, a seaman of the old school. Alan Forrest, as leading man, heads the supporting cast, which includes Jack Connolly, in the role of the Judge, and Adele Farrington, the mother of the boy who lost his heart to Peggy. Henry King directed the picturization of this drama, written by Henry Albert Phillips.

Give Permanent Title to Melford's Picture.

George Melford's production for Paramount of Sir Gilbert Parker's novel, "The Translation of a Savage," now nearing completion at the Lasky studio, Hollywood, has just been given the new screen title, "Behold My Wife!"

Mabel Juliene Scott plays the leading femine role of the Indian girl and is said to give a most remarkable characterization, depicting the change in the girl from a state of savagery to a beautiful, cultured woman and English social leader. Milton Sills portrays the young Englishman and many other well known players are in the cast, including Elliott Dexter, Winter Hall, Maude Wayne, Ann Forrest and Helen Dunbar. Frank Condon adapted the story of the screen.

"Parlor, Bedroom and Bath" a Metro Special Nearly Finished

METRO'S all-star picturization of "Parlor, Bedrom and Bath," the boudoir comedy by C. W. Bell and Mark Swan that enjoyed such an unusual Broadway success, promises to develop far more laughs than did the original stage production, according to reports from Metro's West Coast Studios in Hollywood, where the production is being made.

Eugene Pallette, the model husband of "Fair and Warmer," starring May Allison, declares he has found more real spine ticklers in the present picture than in any previous film or stage production in which he has appeared.

Much more time than had been expected has been consumed in Metro's filmization of the farce because of the care that has been taken in the planning of every detail of the dainty sets that serve as a background for the story. Director Edward Dillon, aided by a special staff of technical men and artists, has worked out a decorative scheme for the three rooms that figure in the title of the picture that will bring joy to the hearts of any honeymooners.

Ruth Stonehouse is the adroit dealer in society scandal who entangles Reggie, the model husband.

The opportunities for dainty costumes have not been overlooked by either Miss Stonehouse or any other feminine member of the all-star cast. As the scandal-sheet reporter who breaks into society she makes use of more than a dozen costumes ranging from the most colorful of sport suits to a pair of black net pajamas.

Finishing touches are being added to the picture. It was prepared for the screen by Miss Mathis and A. P. Younger. W. M. Edmond is the cameraman and Sidney Ullman designed and executed the special art interiors.

Exhibitor Acclaims American Film.

"The Dangerous Talent," an American Film Company production, made a hit in Lincoln, Ill., when Manager Steve Bennis ran it at the Lincoln Theatre. Report comes in to the producers that it was heralded "far and away the finest story and strongest role Margarita Fisher has had in a year." One of the local newspaper critics described it as "an adventure-romance of absorbing interest, in which the strange talent possessed by a young business girl leads to her dismissal; her dismissal to her despair; her despair to a bold piece of daring; her daring into real danger; and that danger, straight as a dart, into the arms of a man who becomes her best beloved."

"Knight for a Night" Almost Finished.

Work has been practically completed at the Cliffside studios, Fort Lee, on "A Knight for a Night," the second of the "Torchy" comedies, produced by Master Films, Inc., and to be released through Educational Films Corporation. Johnny Hines, the star, is said to surpass his work in the first of the series. Immediately on the completion of this picture work will start on the third, so that there will be no question about the release schedule being met even in case of some accident. One two-reel picture is to be released each month.

Marian Skinner in "House of Toys."

Marian Skinner, a versatile interpreter of character roles for the silver sheet, convincingly carries the role of Mrs. Blaisdell in "The House of Toys," the new American Special starring Seena Owen, with Pell Trenton as the leading man.

Miss Skinner made her debut on the stage in ingenue and lead parts at the age of twenty, and later played Salome in "The Holy City" for a season. In 1913 she made her motion picture debut with the old Essanay Company, and ever since has devoted her entire time to work in filmland.

Howard Long in "A Winter City Favorite."

Howard Long, who plays the medium in "The Ouija Board" at the Bijou Theatre, has been chosen by Harley Knoles for an important role in "A Winter City Favorite," Dorothy Dalton's forthcoming picture for Paramount.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Sea Wolf

(Noah Beery—Paramount-Artcraft)

M. P. W.—It is an impressive offering and it will hold almost any audience spellbound to the end.

N.—Good action, melodrama typical of Jack London.

T. R.—Corking good picture.

E. H.—A very well made second version of Jack London.

The Silver Horde

(Special Cast—Goldwyn)

M. P. W.—Is easily in the same class with other "best sellers" written by Rex Beach.

N.—Interesting, but rather short on drama and action.

T. R.—Should give universal satisfaction wherever it is shown.

W.—Interesting environment given to theme that holds well despite few conventional ideas.

The Path She Chose

(Anne Cornwall—Universal)

M. P. W.—It is well made and suited to any audience, child or adult.

N.—Interesting despite slight story.

T. R.—There are too many sordid details in the development of this slum melodrama to allow of its classification as pleasing entertainment.

W.—Old-time plot handicaps new star's first one.

Leave It to Me

(William Russell—Fox)

M. P. W.—It may be safely estimated as genuinely good entertainment.

N.—Average farce-comedy starring William Russell.

T. R.—A very good comedy, with a number of really humorous situations that give the star ample opportunity to show his ability as a comedian.

W.—Sad attempt to make a farce from totally inadequate material.

The False Road

(Enid Bennett—Paramount)

M. P. W.—A crook story minus the many breath-taking turns and melodramatic climaxes usual in such tales is the Paramount picture.

N.—Crook story is too tame and the action is mild.

W.—Crook picture that peters out after very promising start.

E. H.—It is carefully directed and moves along smoothly to the usual happy ending.

Down on the Farm

(United Artists)

M. P. W.—Is good entertainment.

T. R.—This picture promises to be a sure-fire hit from all angles.

E. H.—A distinct novelty and the production has almost unprecedented exploitation and presentation possibilities.

Everything But the Truth

(Lyons and Moran—Universal)

M. P. W.—Carries a good, light plot, with numerous laughing moments strung along through the action.

N.—Bedroom farce, only mildly amusing.

T. R.—Is just an average program subject.

W.—Is better than average and should please all audiences.

The Thirtieth Piece of Silver

(Margarita Fisher—King Baggot-American)

M. P. W.—It is a comedy above the average and should please every one.

N.—Is well up to standard and should please any audience, no matter where it is played.

T. R.—This picture offers very amusing entertainment and may be listed as a program attraction of sure drawing power.

E. H.—Rather pleasing diversion will be found in the adaptation.

Why Change Your Wife?

(Thomas Meighan and Gloria Swanson—Paramount)

M. P. W.—Is about as near a 100 per cent. perfect picture as it is possible to make one. You can boost it without the slightest fear of disappointment.

N.—Will be a huge money-maker for exhibitors everywhere, for it will appeal to both men and women of all classes and will arouse favorable comment wherever shown.

T. R.—A picture with a combination of theme and title that should prove one of the greatest box office attractions of the season.

W.—Will reach a vast public and doubtless will make striking appeal.

The Inferior Sex

(Mildred Harris-Chaplin—First National)

M. P. W.—There are sufficient comedy and dramatic moments in it to insure satisfaction with most screen audiences.

N.—Fairly interesting domestic drama, with Mildred Harris.

T. R.—Has been elaborately done and is pleasing throughout.

W.—Considering title and star, this should be a big winner.

E. H.—A well-made, attractive screen product which should succeed universally.

Comments on Short Subjects

AN ARTIST'S MUDDLE (Rainbow), June 2.—A two-reel comic, with Harry Mann and Lillian Byron in the cast. The opening scenes occur in a studio and the hero becomes involved with a model whose husband is a husky sailor. The latter appears and there are numerous chase scenes. This number will bring numerous smiles, though it is built along conventional lines and does not contain very much business that is new. It is of about average strength.

SHOULD WAITERS MARRY? (Rainbow).—A two-reel comic, by Thomas Buckingham, with George Ovey in the lead. This subject is full of chuckles, being particularly strong in amusing small business. It leads off with restaurant scenes and then moves down to the beach, where some pretty bathing girls appear. The hero gets into a rivalry with a life guard over a girl and they have some mixups of a typical knockabout sort. The humor in this is good throughout.

A BRONCHO KID (Western), June 5.—A two-reel subject, by Arthur Henry Gooden, with Hoot Gibson and Yvette Mitchell in the leads. Hoot plays the part of a young rancher who rides away on a half-broken broncho. He is suspected of horse stealing and pursued, but retrieves his good name by saving a kidnapped girl and recovering stolen express funds. This number contains some fine riding scenes and carries the interest well despite its conventional plot. It makes a subject well up to the average of its kind.

UNDER SENTENCE (Western), June 12.—An original and wholly unusual type of story, written by George Hively. The story opens with two men in jail watching the erection of a scaffold on which they are to be hung. Next morning, as preparations are being made for the hanging and the nooses are in place, the mother of the younger man arrives on the stage. With true Western hospitality the hanging is postponed so that the young man may have a visit with his mother. Later his partner dies, leaving a written confession in which he clears the younger man. This gets a firm grip on the interest and holds it to the end. The roles of the two men and the mother are very capably acted.

THE WRESTLERS (Fox).—Mutt and Jeff break into a wrestling tournament in this diverting subject. Mutt suffers severe punishment at the hands of a professional, but Jeff comes to the rescue. This animated is one of the most amusing of its kind.

SHOULD DUMMIES WED? (Sunshine).—A two-reel comic, with Ethel Tearle, Dave Morris, Kewpie Morgan and others in the cast. Knockabout scenes prevail all through this, many of which will get a laugh. There is some new small business of an entertaining sort. The chase scenes are not as elaborate as in many productions by this company, but are lively and full of interest.

MOTHER'S ANGEL (Comedyart).—A comboy, his ill-doings and his punishment. In spite of the fact that he is "mother's angel," he stops at nothing that is naughty, until edy in which the plot revolves about a bad finally the boys of the neighborhood call a meeting, at which all wear white masks, and the bad boy is brought before them and sentenced to be tarred and feathered. When the tar is applied, and likewise the feathers, it is found to the consternation of the boys that they are there to stay, and so the bad boy wanders all night in his unhappy condition and is taken for a ghost. Finally he arrives home, vowing never to be a bad boy again.

BOUGHT AND FOUGHT FOR (Western), June 19.—A two-reel subject, adapted by Harvey Gates from a story by Alma Hearn. Magda Lane, Alfred Regnier and Clarence Hodge are in the cast. The plot has a good dramatic kick toward the close, though this is not fully taken advantage of. The scenes were hurried too much at a critical point. But the story runs well above the average of its kind. Magda Lane is quite promising, though her instinct for drama has not been fully developed. The scenic features of this number are pleasing throughout.

PATHE REVIEW, No. 47.—This opens with attractive tinted views taken in the city of Cid, Burgos, Spain. Many forms of ancient architecture are shown. Gathering galax leaves for the use of florists in making bouquets is an interesting feature; also the interpretation of a South American cabaret dance by Eva Barrows Fontaine. The "slow" camera feature pictures a field of horses in action on the race track.

THE LAST NIP (Universal), June 21.—A one-reel comic, dealing with the prohibition question. Lee Kohlmar appears as a popular gentleman with one last case of booze. He has many visitors and finally gets down to the last bottle. This he manages to carry away for his own personal use, but the contents of the bottle turns out to be cold tea. The final scenes are highly amusing.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

THE week of May 15 saw a well assorted collection of feature pictures in Times Square. Two of the five picture houses headed their programs with screen versions of famous stage successes, the Strand showing Edward Sheldon's "Romance," with Doris Keane in her original character of the Italian opera singer. At the Capitol James A. Hearne's "Shore Acres" was the principal screen attraction. The Rivoli and the Broadway ran picturized best seller novels, the former theatre having Jack London's "The Sea Wolf," and the latter "The Silver Horde," by Rex Beach. After being shown for a week at the Strand the Beach picture went to the Broadway and, at this writing, is finishing up a three weeks' run. Following its Rivoli engagement the London story is now on the Rialto bill.

Both stage plays and novels have one feature in common—they are all stories of serious purpose. "Shore Acres," first produced about twenty-five years ago, owes its success mainly to one character, an uneducated old man whose unselfish devotion to his brother and that brother's family is like a breath of the strong pure air that blows in from the Atlantic on whose coast line the farm of the Berry family is situated. "Romance," with its realistic reproduction of the social life of New York just after the close of the Civil War, presents a love story that is well outside the modern trend of tales of this nature. "The Silver Horde" is best described by that over worked term-red blooded. But "The Sea Wolf" goes the Beach story several points better on this score.

With this in mind I watched the Jack London tale at the Rivoli one evening, more to note its effect on the spectators than for any other reason. There was no doubt but that they liked the picture. The scenes of bruality that are distributed with a liberal hand through it surprised me by the way they were received. A portion of the spectators found them grimly humorous and seemed inclined to applaud "Wolf" Larsen when he attacked, single-handed, his entire crew and beat man after man into submission. The strength and courage displayed by the master of the ship made a stronger impression on the screen patrons than did the sufferings of the unjustly pounded and kicked victims of Larsen's rage. The actual fighting was watched quietly enough, but there were sounds of amused interest from the spectators the moment Larsen intimated he was ready and eager to accommodate his crew when ever they wanted to give him battle. The old primitive instinct to cheer a lively scrap at the bottom of this feeling was not confined to the male persons present. The shrill, nervous laughter of several of the gentler sex near me could be heard when a fight was brewing. If any man or woman in the audience was shocked at the scene which followed neither he nor she gave any indication of it. This information shows that no man can foretell the precise nature of the "shock" different persons will receive from the same cause when looking at a moving picture. WEITZEL.

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Polly of the Storm Country (First National).
Jes' Call Me Jim (Goldwyn).
The Broadway Cowboy (Pathe).
The Valley of Ten Thousand Smokes (Educational).
Sherry (Pathe).
The Sea Rider (Vitagraph).
Dollars and Sense (Goldwyn).

"Love's Harvest"

Shirley Mason Wins in Five-Reel Screen Version of Novel by Pearl Dole Bell.

Reviewed by Robert C. McElravy.

A PHOTOPLAY of exceptional entertainment value has been developed in this five-reel Fox subject, "Love's Harvest," based on a novel by Pearl Dole Bell and directed by Howard M. Mitchell. Shirley Mason is at her very best in this production, her portrayal of the heroine, Jane Day, being one that sets a new pace for this type of characterization. She makes that step from childhood to young womanhood, so often attempted in plays and pictures, in the prettiest possible way.

The story is one of the simple, elemental sort, calculated to touch the common heart. The presentation reaches such a fine degree of artistry that the subject should prove successful in all classes of theatres. The settings and lighting effects are unusually good, and the supporting cast is strong. Edwin Booth Tilton gives a remarkably sympathetic portrayal of the theatrical manager. Incidentally it is pleasant to get a new view of this much-maligned individual, who is so generally pictured as a cold-hearted, predatory creature. Raymond McKee plays the hero role, and Lillie Leslie has an interesting minor part. The dog, Buddie, grows in the affections of the spectator as the story progresses.

The production as a whole is one of cheerful, happy sentiment, mingling smiles with tears, and never lapses into the insipid. The plot makes no bid for special originality, but combines agreeably many situations of recognized universal appeal.

Cast.

Jane Day.....Shirley Mason
Jim Atherton.....Raymond McKee
Allen Hamilton.....Edwin Booth Tilton
Eleanor Hamilton.....Lillie Leslie
Buddie .....The Dog

Story by Pearl Doles Bell.
Scenario by Isabel Johnston.
Directed by Howard M. Mitchell.
Length, Five Reels.

The Story.

Jane Day, in Love's Harvest," is willed by her stepfather to one of his distant relatives, Jim Atherton, a young man who has accumulated riches in Wall Street. The girl has grown up in her home on the seashore, her chief friends being the housekeeper, a dog named Buddie, and a rose bush.

Jim Atherton calls in due time to see Jane, bringing with him the girl he expects to marry. Jane dislikes the intrusion and forms a particular hatred for Jim's sweetheart because the latter picks the few roses on her bush. The guests depart after a stormy interview.

The heroine, fearing Jim will return, runs away with her dog to the city. Here she applies to a theatrical manager, Allen Hamilton, for a position in the chorus, which is denied her. But she meets Hamilton later. He rescues her from some teasing boys in a park, and takes her to his home. Hamilton and his sister, Eleanor, become fond of Jane, and, discovering that she has a good natural voice, send her to Paris for musical training.

In Paris Jane unexpectedly meets Jim, who has been searching constantly for her. A love affair follows. Hamilton appears later and wishes to wed Jane, but when he learns that her heart has been given to Jim, he plays the good sport and withdraws his suit.

Program and Exploitation Catchlines: Shirley Mason in An Unusually Appealing Characterization—The Story of a Pretty Young Girl Who Is Willed by Her Stepfather to a Rich Relative.

Adaptation of Pearl Doles Bell Story with Shirley Mason in Sympathetic Role.

Story of Humor and Pathos with Shirley Mason in An Unusually Pleasing Role.

Exploitation Angles—Offer this as one of Miss Mason's best, hooking up with the stills which show the two stages of the character. Make a generous use of stills, for they will help to create interest.

"Polly of the Storm Country"

Excitement and a Sermon Are in This First National Feature Starring Mildred Harris Chaplin.

Reviewed by Mary Kelly.

INCLUDING almost every type of character and depicting a corresponding variety of human emotions, shifting from scenes of material splendor to those of humble privation, and preaching throughout a lesson of universal love, "Polly of the Storm Country" has that "something" that will put it over anywhere. A time-nurtured feud between squatters and land-owners is the mainspring of the plot. Mutual bitterness and prejudice is shared by all but three—Polly, her saintly grandmother, and her hero from the hilltop. Everything, it seems, that class-hatred can accomplish, threatens to separate the young lovers.

The photography is superb. Spectacular light-and-shade effects, shimmering fade-outs and finely-expressive close-ups are to be seen. There are significant details in the way of scenic equipment. Magnificence and squalor are set forth, there is a vivid storm scene and there are flashes of fire in the war zone, and frequent vistas of natural beauty spots, all of which bespeak infinite care and good taste.

Some of the melodramatic situations are overdrawn for the sake of arousing sympathy for the weaker, and the heroine possibly has more than her legitimate amount of trouble—and optimism. But granting this to be so, these scenes, nevertheless, have been cleverly directed, and will, no doubt, appeal.

The cast is a pleasing, although not an especially gifted one. Mildred Harris Chaplin makes the role of "Pollyop" attractive, but her impassivity is somewhat monotonous. Micky Moore is a winsome wee actor, who gets his share of admiration. The role of the benign grandmother is delicately handled by Ruby Lafayette, and that of Polly's wealthy young suitor by Emory Johnson.

The Cast.

Polly Hopkins .....Mildred Harris Chaplin
Robert Robertson.....Emory Johnson
Evelyn Robertson.....Charlotte Burton
Marcus MacKenzie.....Harry Northrop
Jeremiah Hopkins.....Maurice Valentine

Granny Hope.....Ruby Lafayette
Oscar Bennett.....Charles West
Wee Jerry.....Micky Moore

Story by Grace Miller White.
Scenario by Arthur H. Rosson.
Direction by Arthur H. Rosson.
Length, Six Reels.

The Story.

The Hopkins are a family of squatters who are struggling against the selfish and dishonest machinations of the "hill-toppers" or land-owners who are framing plots to get rid of these lowly villagers. Polly Hopkins' brother Jerry is arrested and his wife and baby die as a result of the shock. This serves to aggravate the hatred already existing between the two classes. Then one day Robertson, one of the hill-toppers, chances to ride by the Hopkins hut and attracted by a curious sign which Polly had exhited in front, stops and gets acquainted with her. They immediately like each other.

Later Polly delivers a secret message from Evelyn, Bob's sister, to Oscar Bennett, one of the squatters. Oscar asks Polly to go away with him, but she refuses. Unknown to her, Evelyn is married to Oscar, but is hiding the fact from her parents. Oscar threatens to expose her unless she can influence Polly to become his wife. This Polly refuses, as she is in love with Bob. But when she learns that her father has been arrested by MacKenzie, one of her bitter enemies and a suitor of Evelyn's, she agrees to marry Oscar if Evelyn will free her father. Before she carries out her promise, Oscar is struck by lightning during a terrific storm. She is bending over him, trying to resuscitate him, when Bob enters and mistaking her devotion, sorrowfully leaves.

MacKenzie is not yet satisfied with inflicting suffering upon the squatters. His agents arrive and seize Polly's small brother and disappear with him. Polly and her brother decide to get their revenge, but before they accomplish this Polly's memory of her dead grandmother's faith in love as the greatest remedy for all troubles prevents her. Her nobility has set Evelyn an example, and she promises to set things right again for the Hopkins. Evedyn and Bob then come to a happy understanding.

Program and Exploitation Catchlines: "Polly of the Storm Country"—a Story of a Vicious Feud Between Land-Owners and Squatters, and Showing How It Was Annulled by Love.

He Tipped His Hat to Her—She Fell in Love with Him, This Little Squatter Girl in Gingham Who Longed to Be a Lady.

They Took Her Big Brother, Her Father and Then Her Baby Brother Away. Then Learned What Hate Was—But Love Proved Stronger and Brought Ultimate Peace.

"If Your Heart Is Kind Come In. If Not Scoot Off"—She Hung This Sign on Her Door. He Read It—and Went In.

Exploitation Angles: Mildred Harris Chaplin is still new enough, as a star, to be exploited as the famous comedian's wife. She will attract more attention in that way than by reference to her ability. The moral of the story is a good one and worthy of special consideration. Send invitations to the clergy and win their support, as the picture emphasizes the power of brotherly love. Back up the lesson it teaches by using the title of Henry Drummond's famous book, "The Greatest Thing in the World" and explain that "Polly of the Storm Country" reveals what this greatest thing in the world is.

"Jes Call Me Jim"

Goldwyn Presents Will Rogers in a Delightful High Comedy of Human Nature.

Reviewed by Louis Reeves Harrison.

ONE of the finest high comedies shown on the screen, "Jes Call Me Jim," disregards the outworn idea of having one eye on the stage. It is not a representation of "roles" but of human beings. This does not mean it is without strong imaginative feeling for the dramatic. The people in it are vividly, as well as really, those we regard as credible and trustworthy in common existence. Without being the story of the spectators who follow it closely, it has the closest possible connection with what they have lived through. This is because of a veritable genius for detail pervading

The Man at the Helm
Is Harry T. Morey in his latest Vitagraph, "The Sea Rider."

the treatment and characterization. The theme is the gradual emancipation of a homely man through natural love and the refining influence of a bright and brave woman. It is a fine old motive handled with new skill, a solid foundation to build on.

As might be expected, the subtitles help tremendously. They are exceptionally good of themselves, then they breathe the spirit of Rogers in their quaint humor. Humor and pathos of thought and of situation abound. Whether or not these existed in the novel, "Seven Oaks," from which "Jes Call Me Jim" was adapted, they have been exquisitely brought out in the screen version, are some exteriors chosen with rare taste. Notable among these is one where a small boy is praying amid forest giants, when powerful rays of sunlight come slanting down on his bared head like a response from above.

The personality of Rogers is not wholly demanded on for strong effect. He is modest enough, decent enough, not to continually thrust himself into the spot light to the detriment of other characterizations. In this way he adds to the variety, naturalness and story interest of the product. His support deserves this consideration. Almost without exception it is composed of men and women whose personal apearance represents what the part calls for. This careful typing adds another value to the general sum. Then, as if there could be more required, the presentation at the Strand completed a most delightful entertainment by suitable accompanying music, humorously introducing "Jes Call Me Jim" with "The Year of Jubilo," and sending him on his way with the same melody for a windup. A successful, if not a notable production.

Cast.

Jim Fenton.....Will Rogers
Miss Butterworth.....Irene Rich
Belcher.....Lionel Belmore
Paul Benedict.....Raymond Hatton
Harry Benedict.....Jimmie Rogers
Buffum.....Bert Sprotee
Mike Conlin.....Nick Cogley
Sam Yates.....Sydney De Grey

Director, Clarence Badger.
Length, Five Reels.

The Story.

Jim Fenton, a good-natured trapper and hunter, living some twenty or more miles from Seven Oaks, is thoroughly informal, "Jes Call Me Jim" he insists when asked for his name. He is alone in the world, but, on his visits to Seven Oaks he pretends to Irene a pretty milliner there that he is buying hats for his mother. He buys more than a half dozen in a couple of months. She does not give him more than kindly attention. She has taken up the cause of an inventor named Benedict, who is confined in an insane asylum, meanwhile looking after Benedict's little boy.

At a meeting of the townspeople, Irene urges an investigation of Benedict's case, but her appeal is discredited by Buffum, the town's richest man. She afterwards bravely confronts him at his house and accuses him of having made his vast fortune from Benedict's inventions. Buffum shows her a bill of sale signed by Benedict, alleging that the latter sold his inventions for the sum of five thousand dollars. She is in despair, when "Jim" tells her not to be worried about the boy, nor if anything "sudden-like" should happen to the inventor. Jim breaks into the asylum and spirits the enfeebled inventor away from the hell in which he has been confined. The town is aroused next day by the supposed escape of the alleged maniac, and a reward is offered for his capture dead or alive. The search reaches to Jim's cabin, but he succeeds in hiding both Benedict and his son until the posse has gone. Benedict's worst enemy is his feeble health. Jim believes the inventor is dying. He sends for Irene and induces the little boy to pray for the life of his father. The latter recovers, but Jim goes to claim the reward from Buffum. He induces Buffum to visit a spot where Jim claims the inventor is buried. That night, in a storm, Buffum is badly frightened by an apparition of Benedict, especially when his pistol, from which Jim has withdrawn the bullets, fails him.

A suit is brought against Buffum for a large sum, this in the name of Benedict's son. Buffum carries most of his points until Benedict appears. Then it is shown that the inventor could not have signed away his rights. His hand was disabled at the date of the bill of sale. The jury finds a verdict for the plaintiff, and the court orders the arrest of Buffum.

After the trial, self-sacrificing Jim makes ready to have Irene marry Benedict, much to their astonishment. His own is greater when he learns that he, just "Jim," is the choice of her heart. She knows him through and through, even to his little lies, but she loves him in spite of all.

Program and Exploitation Catchlines: Delightful Comedy Drama with Will Rogers.

Interesting Drama of Great Human Appeal—A Story of the Forests.

Pleasing Story of a Good Natured Trapper Who Loves a Milliner—She Pays Little Attention to Him—See How He Wins Her Affection in This Drama of Heart Interest.

Exploitation Angles: The title in a Rogers picture is useful only to show that it is a new offering. The star is the big point and the idea is to tell that he is there. Do it with paper and press work and do it liberally. Work to make the title a town catchphrase for a week. Put it on cards and snipes, or paint or chalk it, if you lack printing facilities. Do this ahead of the formal advertising.

"The Broadway Cowboy"

Five-Reel Pathe Western Subject Develops a Good Comedy Wallop at Close.

Reviewed by Robert C. McElravy.

A JOYOUS light-running comedy is found in this five-reel Pathe release, "The Broadway Cowboy," produced by Jesse D. Hampton and capably directed by Joseph Franz. It is one of those daring concoctions, which start out on a highly extravagant plane and make good by the sheer force of a complicated and amusing plot. It is the same type of subject in which Douglas Fairbanks has so often found success. William Desmond, who is cast as the hero in this production, is scarcely to be classed as a comedian, but he wins out none the less because of his pleasing personality and general readiness in the face of difficulties. He takes a fall, with his horse, down a cliff that is a real thriller.

The story concerns a Broadway actor who has won success in Western melodrama. The opening scenes picture a stage play, in which the heroine saves him from

being lynched. Later in the screen story he is saved in this identical manner, an effective return to the original situation that should delight an audience. There is also a complicated love affair, in which the hero finds himself the rival of a sheriff for the hand of Betty Jordan. The sheriff, acting on the theory that "all's fair in love and war," has the hero arrested for horse stealing, but the latter escapes and survives a series of misadventures which give him all he wants of the real West.

One of the pleasant features of the production is the attractive portrayal of the heroine by Betty Francisco. Thomas Delmar plays the hero's rival.

Cast.

Burke Randolph.....William Desmond
Betty Jordan.....Betty Francisco
Sheriff Pat McCann.....Thomas Delmar
Colonel Jordan.....J. P. Lockney
A Prisoner-at-large.....Paddy McGuire
Sheriff Sims.....Clark Comstock
Miss Howell.....Evelyn Selbie

Story by Byron Morgan.
Scenario by George A. Plympton.
Directed by Joseph Franz.
Length, Five Reels.

The Story.

Burke Randolph, in "A Broadway Cowboy," is playing in a Western melodrama on Broadway. In one of the scenes he is saved from hanging by the heroine, who cuts the rope and allows him to ride away. Betty Jordan, sitting in the audience, is a Montana girl, who speedily finds herself in love with Randolph. They meet later and Betty pretends she has known him in Montana. The two tell some thrilling stories of a highly fictitious character to Betty's chaperone, of how they shot Indians together in the West.

Betty returns to Montana and in due time Randolph's play is billed to appear in a nearby town. Sheriff Pat McCann, who loves Betty also, finds a picture of Randolph. He sends it to his neighbor, Sheriff Sims, directing him to lock up Randolph for horse stealing. Sims does this, but Randolph escapes by a clever trick. He comes to see Betty, but falls in with some yeggs, who have just robbed a bank. The yeggs quarrel and two of them are fatally shot. Randolph claims the glory of this mighty deed, and later really succeeds in capturing the other two robbers. Randolph, despite this, is about to be lynched, when Betty saves him, just as the girl did in his play. Sheriff Pat, when confronted by his duplicity, gives up the field to his successful rival.

Program and Exploitation Catchlines: Western Comedy Drama with Plenty of Punch.

He was An Actor Who Played in Western Melodramas in the East—Then He Goes West—And Finds He Has the Sheriff as His Rival for the Hand of the Girl He Loves—Daring Deeds and Long Laughs in This Comedy-Drama.

On the Stage the Hero of the Piece Was Saved by the Daring Heroine—Then When the Company of Players Went to the West He Is Saved in a Like Manner But by a Pretty Girl of the Plains in an Actual Happening—See This Zippy Comedy Drama of the Wild West.

Exploitation Angles: Play up Desmond if he has a drag with your patrons, but put most of your work in on the story, which is a departure from the straight western stuff. Make your point that he was only a Broadway star, but that he could make good on the real plains as well as the painted Rockies.

"The Valley of Ten Thousand Smokes"

Scientific Facts Gathered by Expedition to Mount Katmai Demonstrated by Educational Film Corporation.

Reviewed by Margaret I. MacDonald.

ONE of the most remarkable sights that the screen has yet presented in the way of scientific truths, was seen at the Criterion Theatre this week, in the scenes photographed by the National Geographic Society's expedition to investigate the region of Mount Katmai, in southwestern Alaska. These pictures, which are being distributed by the Educational Films Corporation of America, take the spectator over a silent trail to the crater of the great Mount Katmai.

This mountain lies in an uninhabited portion of Alaska, and of previous years has belched forth its anger without harm to any living thing, unless it might be the wild animals of the vicinity. At least there were no humans to witness these terrific eruptions. The latest eruption in 1912 is believed to be the greatest disturbance of its kind known to history.

The "Valley of Ten Thousand Smokes" was created by this eruption, and still supplies undiminished evidences of the great upheaval, through the presence of hundreds of smoking fissures or funeroles, and a thick layer of finely powdered lava still remains on the snow slopes and glaciers. In addition to the splendid panoramic views of the valley and its steaming fissures, there is a thrilling scene in which one of the party descendes one of the coolest of the fumeroles for the purpose of taking its temperature. It is a remarkable fact that the heat of the steam which issues from the fissures is hot enough in some instances to melt a bar of lead. An instance of this is given in the picture. The frying of bacon is accomplished with ease, providing the handle on the skillet is long to prevent your hand from being burned by the terrific heat.

This is the first time that Katmai has been photographed. The sight which the screen presents is not one of inspiration, but rather one to invoke fear. The smouldering ruins of its latest eruption are not reassuring, and in pondering the scene one cannot help wondering how soon the volcano will repeat its fury. The picture provides a fine box office attraction.

"Does This Case Suit You?"

Asks Pat O'Malley of his sweetie in a new Pathe production released under the title of "Sherry."

"The Sea Rider"

Thrilling Vitagraph Drama Features Harry Morey and Is Finely Acted by Entire Cast.

Reviewed by Margaret I. MacDonald.

ONE of the best of the Harry T. Morey productions for Vitagraph is "The Sea Rider," a part of the action of which takes place in a New England fishing village. The story is well woven, and the characterization interesting. Although the situation in which a man's trust is betrayed by his brother is not a new one, the manner in which the plot is worked out is interesting. The atmosphere of the picture appears to be genuine, and the ease with which the players handle their respective roles carries conviction.

Harry Morey as Stephen Hardy, a burly fisherman, earnest in his friendships, but clumsy in his lovemaking, is all that could be desired—in fact he has never done better work than in this picture. Van Dyke Brooke as the old fisherman, and Alice Calhoun as his daughter are attractive figures in the early scenes. Louiszita Valentine as a despondent character, and Webster Campbell as Stephen's weakling brother, do as difficult work as any in the east, and do it well. Frank Norcross is also an outstanding figure in a small but effective role.

Cast.

Stephen Hardy.....Harry Morey
Tom Hardy.....Webster Campbell
Captain Halcomb.....Van Dyke Brooke
Bess Calcomb.....Alice Calhoun
The Girl.....Louiszita Valentine
Squire Toler.....Frank Norcross

Story by Harry L. Dittmar.
Scenario by Fred Schaefer.
Direction by Edwin L. Hollywood.
Length, Five Reels.

The Story.

The scene of "The Sea Rider" is set in a small fishing village on the New England coast. The principal characters in the story are Stephen Hardy, a sturdy young fisherman; his brother Tom Hardy, a weakling; Bess Calhoun, Stephen's sweetheart, and a despondent young woman, who has been cheated in love by Tom Hardy.

Stephen Hardy has loved Bess Halcomb since she was a child, and when her father dies he feels it his duty to look after Captain Halcomb's family. He finally plucks up courage to ask Bess to marry him. When the cottage which he builds for her is nearly finished and the day for the wedding about to be set, Stephen's brother Tom, who has been away on a long cruise, returns, sees Bess, falls in love with her, and lures her affections away from his brother.

Feigning indisposition Tom allows Stephen to fill his place on the ship, and when Stephen returns after a long voyage, he finds that Tom has taken advantage of his absence, and also that his intentions toward Bess are not of the best. In spite of protests, Stephen calls a minister and forces Tom to marry Bess. Then he buys a ship and sails away. On entering New York harbor he sees a young woman about to commit suicide by drowning.

This young woman whom he cares for until he is ready to set sail, and who is persistent in her efforts to stick to Stephen and the ship, is afterwards discovered to be a cast-off sweetheart of Tom's. In a desperate fight between Tom and Stephen a lamp is overturned, and the ship set on fire. After a thrilling attempt to get all off the boat before the fire reaches the cargo of gunpowder, an explosion occurs and the vessel sinks. Tom has previously jumped in the water and has drowned. The girl is rescued by Stephen and hurried away in a life boat.

Program and Exploitation Catchlines: Story of a Young Man Who Stole His Brother's Sweetheart.

Harry T. Morey in a Gripping Tale of the Sea.

Interesting Story of a Seaman Who Befriended a Penniless Outcast—Through the Cabin of the Burning Vessel He Searched for This Pretty Little Waif—Just Part of a Spectacular Sea Picture with Harry T. Morey.

Exploitation Angles: Pin this on Morey and then help him by telling what a good story it is. Bear down on the local of the story and the correctness of the atmosphere. Just now you can capitalize the vacation urge by advertising "Spend your vacation on Cape Cod with Harry Morey and a lot of interesting folk."

"Sherry"

Pathe Releases Seven-Reel Edgar Lewis Production, Based on Story by George Barr McCutcheon.

Reviewed by Robert C. McElravy.

THIS seven-reel Pathe release deals with the adventures and misadventures of a young fellow named Sheridan Redpath, who has just run through half a million dollars. When first seen he

is in the throes of a final "celebration," at the close of which he hands the friendly barkeep his last dime and starts for the Compton woods, there to reflect upon his past sins and begin a new life. Pat O'Malley in the role of hero catches the instant sympathy of the spectator and maintains it through the entire story. He plays the part easily and shows considerable versatility as the story progresses.

There are many light humorous situations strung along through this subject, which maintains a comedy pace most of the time, with occasional dramatic moments thrown in. There is a touch of mystery and some brief but satisfactory love scenes. A story of this type carries the interest along in an entertaining way, though without any great degree of suspense. The events might have been compressed into a less number of reels, but the continuity is very good and the leisurely development has some points in its favor. The scenes are all laid in pleasant, attractive localities.

Lillian Hall is pretty and vivacious as the heroine, and takes an exceptional close-up. Alfred Fisher plays admirably the role of the eccentric old millionaire.

Cast.

Sheridan Redpath.....Pat O'Malley
Morna O'Brien.....Lillian Hall
Jimmy Burton.....Harry Spingler
Mrs. Compton.....Maggie Halloway Fisher
Barney Doyle.....Richard Cummings
Andrew Gilman.....Alfred Fisher
Mrs. Gilman.....Will Jeffries
His Pal.....Scott McKee

Story by George Barr McCutcheon.
Scenario by Frances Guihan.
Directed by Edgar Lewis.
Length, Seven Reels.

The Story.

Sheridan Redpath, hero of "Sherry," is the last member of a wealthy family. He has been living a high life and as the story opens is just finishing up the job of spending half a million dollars. Sherry is well liked by the barkeepers and a policeman named Barney Doyle is his particular friend. When he is entirely out of funds, Sherry bids his friends good-bye and goes to the Compton woods, where he expects to sober up and give nature a chance to straighten him out.

He meets a young girl, named Morna O'Brien, who is running away from her grandmother, Mrs. Compton. Sherry carries h r grips for her and they are caught in a rain storm. He induces the girl to return to her home and thus wins the grandmother's gratitude.

After this adventure he procures work with Andrew Gilman, a wealthy old man who has not spoken to his wife for twelve years. Some burglars come to rob the house, one of them being Gilman's stepson. Sherry effects the cauture of both these fellows. They escape later and he assists the police in rounding them up again. The stepson accidentally shoots his mother and then commits suicide. Prior to this Sherry also saves Mr. Gilman from committing a crime while sleep walking.

The hero again meets Morna and wins her away from his rival, Jimmy Burton, who had tried to break down his resolution to stop drinking. Morna makes him a leap year proposal. Later he is taken into partnership with Gilman.

Program and Exploitation Catchlines: Story of the Adventures of a Young Man Who Has Run Through Half a Million Dollars —See How He Changes His Habits and Haunts and Is Made a Hero in the Eyes of the Girl He Loves.

Heart Interest Story of a Fellow Who Carries the Grips for a Pretty Girl Who Is Running Away—It Is He That Persuades Her to Return Home—This Is the Start of a New Life for This Fellow Who Had Been Hitting the High Spots.

Exploitation Angles: Your best selling angle is the use of McCutcheon's name, linking him up with some of his best known books. For jazz you have the title for these dry times, and the situation of the young man who ran through half a million dollars. You can get a good competition on "What would you do with half a millin dollars." You can also tie up the savings bank on this angle, and you can go it pretty strong if the bank has any live wires.

She's "The Girl Who Dared."
Edythe Sterling and her pony "Silver" in this Republic release.

"Dollars and Sense"

Delightful Mixture of Romance and Commercialism in Goldwyn's Version of Octavus Roy Cohen's Story, Starring Madge Kennedy.

Reviewed by Mary Kelly.

APPEALINGLY human is "Dollars and Sense" with its youthful optimism, its fine pathos, its quick humor. It is a story of everyday people and of every day experience, but it is not commonplace. As interpreted for the screen, the story furnishes most attractive entertainment. It is light without being frivolous, sentimental without being maudlin. The director has shown the same power that the author has in keeping an even artistic balance and in maintaining that rare quality of consistency.

The romance between a poor baker and an ex-show girl, her attempts at building up his business and their miserable failure because of being two philanthropic by nature, are depicted in charming style. The period before the happy solution of their worries is one of real suspense, and its treatment brings fresh honors to the director.

Madge Kennedy never misses a point. Her faculties for portraying delicate emotion and piquant humor are a source of continuous admiration. Some of her best, most characteristic work is during the champagne scene, and at the crisis when her sweetheart falls in a faint. Her costumes are adorable but appropriately simple. Kenneth Harlan, playing opposite shows a like sympathy with his role, and Willard Louis manages a rather difficult part with shrewdness. The settings are of a sort that lend authenticity to the story and excellent photographic results have been attained.

The Cast.

Hazel Farron .....Madge Kennedy
David Rogers.....Kenneth Harlan
Geoffrey Stanhope.....Willard Louis
Daisy .....Florence Deshon
Geo. Garrison.....Richard Tucker

Story by Octavus Roy Cohen.
Directed by Harry Beaumont.
Length, Five Reels.

The Story.

One of the chorus girls from an unsuccessful Broadway show is Hazel Farron. On one of her last nights before the footlights a wealthy broker, Geoffrey Stanhope, becomes interested in her and takes her to a midnight meal. He is disappointed in her when she refuses to drink, but promises himself that he will see her again and persuade her to adopt his view of life.

Several days later when she is reduced to her last two cents, she passes a tempting bakery window and under the pretext of buying food for a hungry little dog, asks for two cents worth of stale buns. One of her pennies falls into a crack in the floor and the baker notes her confusion and suspects the cause. She recalls her first order and asks for only one cent's worth.

While biting into one of the buns, in the park, her teeth come in contact with something hard, and she discovers a silver dollar in each of the buns. She rushes back and returns the money to Rogers, the attractive young man in the bake-shop. A conversation ensues and results in her being hired as manager of the establishment whereupon she decides to save Rogers from ruining himself by giving so much of his goods away to the poor. They only get deeper and deeper into debt and finally Rogers becomes so broken-down in health that he is obliged to go to the hospital to recuperate.

Stanhope then shows up and offers his assistance. Hazel refuses at first but is forced to go to him later when Rogers is threatened with complete ruin. Stanhope offers to save the bakery for Rogers, if Hazel will "do her part." For her sweetheart's sake she consents. She is told to meet Stanhope at a hotel on the very night when Rogers is released from the hospital. She visits Rogers, bids him good-bye and keeps her appointment with Stanhope. But Stanhope has a surprise for both of them. All three meet in a suite at the hotel where Stanhope has arranged a bridal supper and has summoned a minister. Rogers and Hazel then understand.

Program and Exploitation Catchlines: "Dollars and Sense"—A Heart-Touching Romance Between a Baker and a Show-Girl.

They were Philanthropic But They Weren't Practical—They Were Lacking in "Dollars and Sense"—But Not in Kindness and Love. See What Happened to Them.

Two Buns for a Cent, Her Last Cent! She Bit Into Them and Found Two Silver Dollars. Back to the Bakery She Went and Found—Romance.

"Dollars and Sense"—The Story of Two Young Poverty-Stricken Philanthropists and How Their Generosity Nearly Bankrupted Them.

Exploitation Angles: Play up the author but go to some pains to explain that this is not one of the negro stories for which he is famous, but the romance of a stranded show girl and a philanthropic baker. Play up Miss Kennedy as well, but the chief interest should lie in this story. You should be able to hook up with bakers, but try for as many displays of stills as possible to show that this story is "white."

"Modern Centaurs"

Educational Films Corporation Has Thrilling Pictures of Portuguese Military Horsemanship.

Reviewed by Margaret I. MacDonald.

ONE of the most remarkable pictures that has been exhibited in this country on expert horsemanship is "Modern Centaurs," which is being handled by the Educational Film Corporation of America, and was exhibited at the Strand Theatre during the week of May 23. The scenes of the film demonstrate the skill of Portuguese cavalry in riding over rough country. Opening with horses and riders descending a broad stairway from the splendid housing quarters of the equines, a cross-country ride is indulged in, followed by hair-raising stunts, such as leaping from one high embankment to another in the course of a breakneck chase, or into midstream, urged by their riders at a relentless pace. Not infrequently horse and man turn a somersault, which it is hard to believe will not end fatally; and still they rally and go at it again, nor do they falter at obstacles to follow.

This demonstration of equestrian skill, scaling the deepest slopes, reducing to simplicity feats at which the ordinary rider would shudder, pressing fearlessly onward to the conquest of apparently impossible situations, is a sight well worth seeing.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewers' opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43: P-1234; C-R Vol. 44, P-[illegible]
Should a Husband Forgive? Vol 42: P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1[illegible]; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels). Vol. 44; P-858; C-R, P-1105.
The Trouble Makers.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R [illegible].
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins

FOX ENTERTAINMENTS.

The Square Shooter (Buck Jones).
Her Elephant Man (Shirley Mason. Vol. 43; P-44[illegible]; Ex. 1[illegible].
The Last Straw (Buck Jones) Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-[illegible].
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-[illegible].
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-[illegible].
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-597.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-456; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-960; C-R, P-1105.
Forbidden Trails (Buck Jones) Vol. 44; P-1234.
The Story of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason).
The Iron Heart (Madlaine Traverse).
White Lies (Gladys Brockwell).
The Twins of Suffering Creek (William Russell).
A World of Folly (Vivian Rich).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Should Dummies Wed?
Girls and Gunpowder.
Monkey Business.
Oh! What a Knight.
Mary's Little Lobster.
His Musical Sneeze.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round [illegible].
A Trip to Mars.
3 Rasers and a Cake of Yeast.
Departed Spirits
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Food Industry.

FAMOUS PLAYERS-LASKY

February.

Double Speed (Wallace Reid)-L—4144 Ft.; Vol. 43; P-944; C-R, P-1172.
All-of-a-Sudden Peggy (Marguerite Clark)-L—4448 Ft.; Vol. 43; P-1114.
The Six Best Cellars (Bryant Washburn)-L—4822 Ft.; Vol. 43; P-941.
On With the Dance (Mae Murray—Super Special)-L—6483 Ft. Vol. 43; P-1525; Ex. 1960.
The Amateur Wife (Irene Castle). Vol. 43; P-1683).
Black Is White (Dorothy Dalton—L—5,562 Ft.). Vol. 43; P-1527; C-R; Vol. 44; P-134.
Huckleberry Finn (Super Special)—L-7,186 ft. Vol. 43; P-1290; Ex. 886; C-R Vol. 44; P-455.
Young Mrs. Winthrop (Ethel Clayton)—L—4,707 ft. Vol. 43; P-1683; C-R 2002.

March.

Alarm Clock Andy (Charles Ray)-L—4933 Ft. Vol. 43; P-1293
April Folly (Marion Davies). Vol. 43; P-1819; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 ft. Vol. 43; P-1535.
Jack Straw (Robert Warwick)—L-4,707 ft. Vol. 43; P-1537; C-R 455.
Mary Ellen Comes to Town (Dorothy Gish). L-4704 Ft; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid—L-4330 Ft.; Vol. 43; P-2003; C-R-Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L—4523 Ft. Vol. 43; P-1537; C-R, P-788.
Easy to Get (Marguerite Clark)—L—4,110 ft. Vol. 43; P-1678; C-R 2002.

APRIL.

Treasure Island (Super-Special—Tourneur). L—5,143 ft; Vol. 44; P-560; C-R, P-857.
Thou Art the Man (Robert Warwick). L-5003 ft. Vol. 44; P-459.
The Cost (Violet Heming). L—5,547 ft; Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett—Ince). Vol. 44; P-724.
Terror Island (Houdini), L-5, 813 Ft., Vol. 44; P-861; C-R, P-1105.
The Toll Gate (Super-Special—William S. Hart. L-5590 ft.; Vol. 44; P-727; C-R, 857.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239; C-R, P-723; Ex. 1086.

May.

Why Why Change Your Wife? (Cecil B. DeMille Special)-L—7, 175 Ft. Vol 43; P-[illegible].
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; CR, P-1233; L-4138 Ft.
The Sea Wolf (Jack L. Ford Special) L-[illegible] Ft.; Vol. 44; P-1236.
The Dancin' Fool (Wallace Reid). L-4124 Ft.; Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1235.

Comedies.

April 4—Gee Whiz (Sennett—Two Reels).
April 18—The Gingham Girl (Sennett—Two Reels).
April 11—Ship Ahoy! (Al St. John—Two Reels).
May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'er Go (Sennett).
May 30—Beating Cheaters (DeHaven).

Paramount-Burton Holmes Travel Pictures.
(One Reel.)

Mar. 7—Bustling Brussels.
Mar. 14—Kingdom of the Yellow Robe.
Mar. 21—Strassburg Redeemed.
Mar. 28—The Boys' Big Club.
Apr. 4—Martyred Cities.
Apr. 11—The Franco-British Rhine.
Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.

(One Reel.)

Mar. 7—Popping the Question.
Mar. 14—Reclaiming the Everglades.
Mar. 21—Game Trails of the Southland.
Mar. 28—The Song Factory.
April 4—The Zero Hour in Art.
April 11—Tailoring in Metal.
April 18—Monkey Acrobatics.
April 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of Stage and Screen.
May 30—A Jungle Honeymoon.

GOLDWYN DISTRIBUTING

Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 42; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949.
The Palliser Case (Pauline Frederick). Vol. 43; P-1115, Ex. 885.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1843; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-143; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton), Vol 44; P-1107.

BRAY PICTOGRAPHS.
(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.
(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Taken with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 43; P-954.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva); Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Helen Jerome Eddy).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton), Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-778; C-R 2002.

PATHE EXCHANGE, INC.

Releases for Week of April 4.

Lifting Shadows (Emmy Wehlen—Six Reels) —Vol. 44; P-139; C-R-Vol. 44; P-299.
No. 15 of The Adventures of Ruth (The Key of Victory).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger), Vol. 44; P-1108.
No. 8 of Daredevil Jack (Blinding Hate).
No. 1 of Bringing Up Father Series (Jiggs in Society—Two Reels).
Harry Pollard Comedy (One Reel).
Pathe Review No. 45.
Topics of the Day No. 49.
Pathe No. 28 and 29.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer—Robert Gordon—Six Reels). Vol. 44; P-300; C-R, P-723.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed By Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel)
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton (Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 8 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby—Allan Sears—Seven Reels). Vol. 44; P-600; C-R, P-979.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan). Vol. 44; P-727; C-R, P-857.
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News No. 36 and 37 (May 5—May 8).

Releases for Week of May 9.

The Miracle of Money (Margaret Seddon and Bess Gearheart Morrison). Vol. 44; P-860; C-R, P-1105.
No. 13 of Daredevil Jack (Baiting the Trap).
No. 6 of Trailed by Three (Wanted for Burglary).
Trotting Through Turkey (Harry Pollard — One Reel).
Pathe Review No. 50.
Topics of the Day No. 54.
Pathe News Nos. 38 and 39 (Shipped May 12, 15).

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance).
No. 7 of Trailed by Three (In the Pasha's Harem).
No. 2 of Bringing Up Father (Father's Close Shave—Two Reels).
Nearly a Maid (Harry Pollard—One Reel).
Pathe Review No. 51.
Topics of the Day No. 55.
Pathe News Nos. 40 and 41 (Shipped May 19 and 22).

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels). Vol. 44; P-989; C-R, P-1233.
No. 15 of Daredevil Jack (The Triple Chase).
No. 8 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger).
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels).
No. 9 of Trailed by Three (The Pasha's Revenge).
No. 2 of the Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News No. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

The Little Cafe (Max Linder).
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos. 46 and 47 (Shipped June 9 and 12).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of the Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).
High and Dry (Harold Lloyd—Two Reels).
Pathe Review No. 55.
Topics of the Day No. 59.
Pathe News No. 48 and 49 (Shipped June 16 and 19).

ROBERTSON-COLE

The Luck of Geraldine Laird (Bessie Barriscale). Vol. 43; P-1118; C-R Vol. 44; P-455.
Seeing It Through (ZaSu Pitts). Vol. 43; Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1341; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R; P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

February—Sheep O'Leavenworth.
Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619; Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002.
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723.
April—Dangerous ot Men (Viola Dana). Vol. 44; P-598; C-R, P-979.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459; C-R, P-857.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis). Vol. 44; P-1108.
Nothing But Lies (Taylor Holmes—Six Reels). Vol. 44; P-1235.
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett —Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand —Sennett—One-Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

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UNIVERSAL FILM MFG. CO.

Releases for Week of April 5.

The Road to Divorce (Mary MacLaren). Vol. 43; P-1840.
No. 9 of Elmo the Fearless (The Assassin's Knife).
No. 15 of The Lion Man (The Furnace of Fury).
Downing An Uprising (Lyons-Moran—One Reel).
Major Allen's Animal Hunt (The Story of the Wolf—One Reel).
A Champion Loser (June Love—Rainbow—Two Reels).
When the Cougar Called (Magda Lane and Frank Burns—Western—Two Reels).
International News No. 15.
New Screen Magazine No. 60.
International News No. 16.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran—One Reel).
International News No. 17 (Shipped April 13).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
The Texas Kid (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

Releases for Week of April 19.

Hre Five-Foot Highness (Edith Roberts). Vol. 44; P-302; C-R, P-723.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons-Moran—One Reel).
A Jazzy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

Releases for Week of April 26.

Locked Lips (Tsuri Aoko). Vol. 44; P-601; CR, P-857.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Accord Serial—Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Ladie Fingers (Century Lions Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
International News No. 21 and 22 (Shipped April 27 and 30).
New Screen Magazine No. 63.

Releases for Week of May 3.

Bullet-Proof (Harry Carey). Vol. 44; P-723; C-R, P-857.
No. 13 of Elmo the Fearless (The Hand on the Latch).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons—Moran—One Reel).
Tiger Hand (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole—Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibson—Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4, 7).
New Screen Magazine No. 64.

Releases for Week of May 10.

No. 14 of Elmo the Fearless (The Avalanche).
No. 3 of The Moon Riders (The Red Rage of Jealousy).
Concrete Biscuits (Lyons-Moran—One Reel).
Ransom (Hoot Gibson—Western—Two Reels).
International News Nos. 25 and 26 (Shipped May 11 and 14).
New Screen Magazine No. 65.

Releases for Week of May 17.

The Girl in No. 29 (Frank Mayo).
No. 15 of Elmo the Fearless (The Burning Fuse).
No. 4 of The Moon Riders (Vultures of the Hills).
Too Many Burglars (Lyons-Moran—One Reel).
He Loved Like He Lied (William Irving and Consuela Henley—Two Reels).
New Screen Magazine No. 66.
International News No. 27 and 28 (Shipped May 18 and 21).

Releases for Week of May 24.

The Pathe She Chose (Anne Cornwall). Vol. 44; P-1237.
No. 16 of Elmo the Fearless (The House of Intrigue).
No. 5 of The Moonriders (The Death Trap).
Caught in the End (Lyons-Moran—One Reel).
The Tale of a Dog (Brownie-Century Dog—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 67.
International News No. 29 and 30 (Shipped May 25 and 28).

Releases for Week of May 31.

Everything But the Truth (Lyons-Moran—Five Reels).
No. 17 of Elmo the Fearless (The Trap).
No. 6 of the Moonriders (The Caves of Mystery).
His Friend's Tip (Lyons-Moran—One Reel).
An Artist's Muddle (Harry Mann and Lillian Byron—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 68.
International News Nos. 31 and 32 (Shipped June 1 and 4).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels).
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239.

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
When a Man Loves (Earle Williams). Vol. 43; P-634.
Pegeen (Bessie Love). Vol. 43; P-464.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol.
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Rider (Harry T. Morey).
Clover's Rebellion (Anita Stewart).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Grocery Clerk (Two Reels).
The Fly Cop (Two Reels). Vol. 44; C-462.
School Days.

BIG V COMEDIES.
(Two Reels.)

Sauce and Senoritas (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels).

The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald. L-4340; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6220; Vol. 43; P-253.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5003; Vol. 43; P-939.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1681.
A Daughter of Two Worlds (Norma Talmadge). L-6078; Vol. 43; P-463.
The River's End (Marshall Neilan)—L—6534; Vol. 43; P-1523; Ex. 570, C-R, Vol. 44; P-723.
Vol. 43; P-1523; Ex. 570.
In Search of a Sinner (Constance Talmadge)-L—5458 Ft.; Vol. 43; P-2005; C-R, Vol. 44; P-134.
The Inferior Sex (Mildred Harris Chaplin)-L—5695 Ft.; Vol. 43; P-2175; Vol. 44, Ex. 949.
The Family Honor (King W. Vidor). Vol. 44; P-859.
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex. 828.
March 29—The Woman Who Gives (Norma Talmadge). Vol. 44; P-460; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin).
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, P-979.
April 18—The Love Expert (Constance Talmadge-John Emerson—Anita Loos Production), Vol. 44; P-860; C-R, P-1105.
April 25—Passion's Playground (Katherine MacDonald)—L-5968 Ft.; Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1843; C-R-Vol. 46; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R Vol. 44; P-455.
A Fool and His Money (Eugene O'Brien). Vol. 44; P-598; C-R, P-979.
The Shadow of Rosalie Byrnes (Elaine Hammerstein). Vol. 44; P-858; C-R, P-1233.
May 3—The Man Who Lost Himself (William Faversham).
May 10—The Flapper (Olive Thomas). Vol. 44; P-1239.
May 17—Whispers (Elaine Hammerstein).
May 24—The Valley of Doubt (Special).
June 14—The Servant Question (William Collier).
June 7—The Desperate Hero (Owen Moore).
June 21—The Figurehead (Eugene O'Brien).
July 5—Stop That Man (Owen Moore).
July 12—The Point of View (Elaine Hammerstein).
July 19—Jennie (Olive Thomas).
August 2—Marooned Hearts (Zeena Keefe and Conway Tearle).

NATIONAL PICTURES.
Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Kinograms (News Reel).
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
An Adventuress (Julian Eltinge). Vol. 44; P-935.
The Woman God Sent (Special). Vol. 44; P-726.
April—The Gift Supreme. Vol. 44; P-727.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236.
The Great Shadow. Vol. 44; P-1237.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774; Ex P-1085.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts). Ex. 339.
The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady). Vol. 43; P-465; C-R, Vol. 44; P-134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P—1233.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-293; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43; P-636; Ex. 587.
April 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087.
May 23 — Romance (Doris Keane — Seven Reels). Vol. 44; P-1239.

EQUITY PICTURES.

The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1300; C-R-Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

Uneasy Feet; Vo. 43; P-2176.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels).

Four Times Foiled.

Christie Comedies.
(Two Reels).

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel).

Adam and Eve in the Andes.
Wanted, An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
The Chamber Mystery.
Circumstantial Evidence.
Unseen Witness.
Trail of the Cigarette.
The Bromley Case.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

Celebrated Players Film Corp.
("The Gumps" Comedies).

Andy's Dancing Lesson.
Flat Hunting.
Andy Visits His Mamma-in-Law.
Andy Spends a Quiet Day at Home.
Andy Plays Golf.
Andy on a Diet.
Andy's Wash Day.
Andy's Night Out.

GROSSMAN PICTURES INCORPOLATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J Dowling).
The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

March 23—Oh, Baby!
April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

Colossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.

Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Nobody's Child (Jose Collins — Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P. 142.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

Strike Breaker.
Happy Days.

Texas Guinan Comedies.
(Two Reels.)

The White Squaw.
The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Her Lucky Day.
Her Bargain Day.

Billy Franey Comedies.
(One Reel.)

The Paper Hanger.
The Water Plug.

Milburn Moranti Comedies.
(Two Reels.)

Simp and Satan.
Wild, Wild West.

Napoleon & Sally Comedies.
(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

RADIN PICTURES, INC.
729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

W. H. PRODUCTIONS.

Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

A Half Thousand Dollars

WHAT is the matter with you chaps, anyhow? We have half a thousand dollars here in the office which three men will carry away with them before long.

We have some contestants, yes, but there should be hundreds. Of course, there may be hundreds, or even thousands, but, to date, those seeking a slice of that prize money are comparatively few.

What are you scared of, anyhow? Gird up your mental loins and get into the game.

Are all you Pacific Coast men asleep? Not a peep from you yet. Don't try to tell us that you don't want the money, for you can't get away with it.

Where are your ideas? Wake up!

Additions to Projectors

From a New York City projectionist comes the following letter. The good brother has paid for a reply by mail, but the matter is of such general interest that, witholding his name and address, we think the matter may well be placed in the department. He says:

I have a device attached to each of my two Simplex projectors which illuminates the aperture in such manner that a clear image of the film photo in the aperture is seen. It is not necessary to light the lamp, or to have a flash light. The device is safe and so simple that it could be made for about fifteen cents—perhaps less. Will the Simplex people oppose the use of these devices on their projectors, other than the ones I have charge of?

The Law?

Is it against the law to sell an article for a Simplex projector? On the projector is a plate on which is something about using parts of another machine, but I cannot understand it.

Would it be better to sell the idea to the Precision Machine Company, and would I have to obtain a patent before I could do so?

Of course my idea could be used on other projectors, but it would require extra parts, although it would be quite simple to add them.

As to Patents.

In the first place the editor knows of no more colossal bluff than the United States patent office. Personally we regard a patent as of not one earthly bit of real value, unless it be what is known as a "basic" patent, and even then its value is slight unless backed by a bank roll of plump dimensions.

Witness the fact that, although the Edison company had a basic patent on the Latham loop, it cost them tens of thousands of dollars and a long drawn out legal battle to defend the patent and make it finally valid.

Yes, to sell your invention to a projector manufacturer would be not only best, but the only way. If you cannot dispose of it that way we doubt if you can get anything out of it.

A Great Game.

And incidentally the patents matter is a great game. Years ago we ran across a German wave bath which struck us as a really splendid thing. We found we could get the exclusive handling of the device in this country, but that because the German company had a U. S. patent, which prevented us from manufacturing the device here without its consent, for which later it wanted the modest sum of a quarter of a million dollars, we must import the device. The U. S. customs then stepped in and said: "We will charge you more than the original cost of the device in Germany to import it. And if that isn't a you-hold-'em-while-I-skin-'em we don't know what is.

But to get at the really important matter: The wording on the plate, which you cannot understand, is a warning against using machine parts other than those made by the Precision Machine Company, makers of the Simplex. It is designed to prevent the use of ill made parts which may cause the whole mechanism to work badly, in which case the machine itself and not the spurious part would probably be blamed. It does not refer to such an attachment as yours seems to be, the addition of which could not in any way affect the performance of the mechanism or optical train. We therefore cannot see any reason why the Simplex folks should or could object to its use. Certainly it would not be against the law.

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

HALF A THOUSAND DOLLARS IN PRIZES

Are You In On It?

See April 10 Issue for Particulars

NOTICE

The closing time on the prize contest has been extended to noon of July 1.

Long Focus Condensers

I. H. Garland, Manager Des Moines Film and Supply Company, says:

We note in issue of March sixth a lens chart for high amperage. Will you advise as to where we can get lenses of the focal length specified in the chart? We especially want 13½ bi-convex.

And while we are writing we will set forth a trouble we have, as follows:

Our distance of projection is 141 feet, with a twenty-foot picture. Use two Gundlach objectives having two-inch apertures. These lenses are six and a half inch E F, and work at five and three-sixteenths inches.

We use 85 amperes, which gives a 9/16-inch crater. We have the optical systems lined up according to your lens charts for sixty amperes and get fair results, though a long way from perfect.

We do not get an absolutely sharp picture and the light is not all that it should be. Use a 6.5 meniscus and a 9.5 biconvex, seven-eighths cored carbon above, and half-inch Holdark below. Distance condenser to aperture 17.5 inches.

We get a fairly clear field, but are usually bothered by a brown spot. The light will be white and perfect, then suddenly this brown spot will appear in the center of the picture, whereupon ensues a battle of adjustments until we get it worked out at the top or sides.

We do not know if the trouble lies in our carbons, or elsewhere. What we want you to do is help us improve our light, if you can.

We have taken the matter up with the Gundlach and Bausch and Lomb people, who inform us that no specially ground lenses would help us at all.

We need your aid in the spot matter and in the matter of focus. Screen is Minusa and there is a nineteen-foot drop from lens to center of screen.

The Brown Spot.

First let us consider the spot, which is due, we think, to two causes, viz: the fact that the center of the floor of your crater is too nearly in exact focus at your film plain—the aperture. When this is the case and the floor of the crater is damaged by the carbon core burning in beyond the crater floor, thus causing a dark spot in the center of the light source, the dark spot will show on the screen because that part of the source is in focus at the film and the film is in focus at the screen.

The remedy is to get your condenser a bit further back, say probably an inch, or to alter the focal length of your condenser combination so as to accomplish the same end. When you have done this I think the brown spot ghost will have been backed off the boards. Under your present condition your light would be perfect as long as the crater floor was perfect.

As to the lack of sharpness of definition, I shall refer the case to Brother Griffith. It is possibly due to wrong condenser distance for your amperage. In fact I think

"ABRAHAM LINCOLN" TITLE PROTECTED
FOR PICTURES AND FOR PLAYS

William Harris, Jr., who controls the producing rights for the United States and Canada of John Drinkwater's "Abraham Lincoln," now at the Cort Theatre (N. Y. C.), has won a sweeping victory in a federal action brought by him in Chicago to protect the title, "Abraham Lincoln," as applied to a play, motion-picture or dramatic composition. He has won a permanent injunction restraining Ralph T. Kettering, who was defendant in the suit, from using this title.

The order entered by Judge Kenesaw M. Landis in the District Court of the United States (in and for the Northern District of Illinois, Eastern Division thereof, May 13, 1920) is as follows: "Ordered, adjudged and decreed that the defendant, his agents, attorneys, employes, assistants and licensees are, and each of them is ordered, commanded and enjoined to desist and refrain from using the title 'Abraham Lincoln' as the name, title or designation of any play, drama, spectacle, film, picture, motion-picture or other dramatic composition, and from announcing, advertising, producing, presenting, exhibiting, releasing, licensing or selling any film, photoplay, play or dramatic composition under the title, name, designation or subtitle 'Abraham Lincoln,' and the defendant is further

"Ordered, commanded and enjoined from allowing, permitting for licensing any producers, exhibitors or vendors of plays, films, photoplay or dramatic compositions, either directly or indirectly, personally or through others, to present, offer, advertise, exhibit, release, sell, or produce that certain play of the defendant (or any modification thereof) which said defendant has variously designated by the titles, 'Abraham Lincoln,' 'The Commoner,' 'The Greater American,' under the title, name, designation, or subtitle 'Abraham Lincoln,' or in any way whatsoever that will lead the public into the belief that it is the play, 'Abraham Lincoln,' written by John Drinkwater."

"The suit was brought to protect William Harris, Jr.'s, rights in John Drinkwater's great play of that name, the manager claiming that his play was definitely established and any other play with that title would be confusing to the public mind. It has been the custom of the courts to deny injunctions in such cases, but the wisdom of Judge Landis in protecting the public cannot be doubted. Such a play as Drinkwater's should have full protection. It has made a great name and any others with the same title would only confuse the public, but would also trade upon the reputation of the original. The decision is unusual but sound."

(From The Evening Post [N. Y. C.]—Monday, May 24, 1920.)

The Knolls, Mount Vernon, N. Y.

Magnificent Country Home on the Edge of the City

Property of the late James A. Bailey *For Sale in Order to Close the Estate's Holdings*

ONE OF THE MOST BEAUTIFUL RESIDENCES IN WESTCHESTER COUNTY

Elevator from Basement to Top Floor

THE GROUNDS WOULD AFFORD AN IDEAL SETTING FOR THE PRODUCTION OF MOTION PICTURES

comprising as they do, 35 acres superbly landscaped with over 1200 large selected transplanted trees, a lake, conservatories, formal gardens, apple, pear and plum orchards, extra large stable and garage, gardener's dwelling, double barn, hennery, etc. The property will be found to be of exceptional interest to discriminating persons.

Fish & Marvin

For particulars apply

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likely it is, because the trouble exists the same in both projectors. The drop in projection would hardly cause serious trouble inasmuch as the lower rays would travel but little more than two feet further than

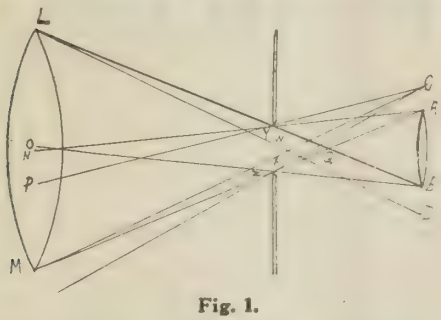

Fig. 1.

the upper ones, which should not prevent a fairly sharp picture all over the screen.

More Optical Controversy

Recently the editor of this department journeyed to Harrison, New Jersey, to attend a meeting of the Committee on Optics of the Society of Motion Picture Engineers.

Dr. Story, of the Research Laboratories of the G. E. at Schenectady, New York, was present, and the old argument of the "diverging ray" was brought up by the Doctor from a new angle, he claiming that if any attempt were made to use the light outside a cone formed by a line from the upper edge of the condenser opening which just misses the upper edge of the aperture and continues on until it meets a similar line from the lower edge of the condenser opening, which just misses the lower edge of the aperture, unevenness of illumination would result.

We were skeptical, having ourselves seen hundreds of apparently evenly illuminated screens where much light outside such a cone was used. We, therefore, asked the doctor to put his views on paper, that we might study them and pass them along to Mr. Griffith. This Dr. Story very kindly consented to do, and here is what he submits:

If AB is an objective, YZ an aperture and LM a condenser of such size that the lines AZ and BY pass through its extremities ML, then the limiting lines AYL and BZM may be drawn as shown in the diagram. The point A of the objective will be illuminated, assuming a proper source, through the entire film, by the part MN of the condenser. Similarly the point B of the objective will be illuminated by the region LO, and every point of the objective between A and B will be illuminated by a corresponding point (Think the doctor must have intended to write "part" instead of "point."—Ed.) of the condenser through the entire film. This, of course, means uniform illumination.

If we now assume that AB be increased to a diameter CD, the line CZ will no longer be a possible path of light, since it does not intersect the condenser. In fact the point C of the condenser (objective is evidently meant.—Ed.) will add nothing to the brightness of the portion XZ of the picture, but will add only to XY. The point D of the objective will add nothing to the brightness of the portion YW, but will add to WZ.

This means that the ring added to the objective light gives us more additional light over the region XW than it does over the region XZ and YW.

Assuming a source of sufficient size, an increase in the size of the objective beyond the size to fill the cone LQM adds more light in the center of the film than at its corners. This condition continues until the size of the objective has increased to the point at which X and W have risen to the center of the film.

For objectives larger than this the edge of the film alone will be given additional light, and so this excessive size will counteract the unevenness of illumination produced by a small increase. Lenses of this extreme size are, however, impractical from the standpoint of definition, hence need not be considered in projection.

All of which is, it seems to us, quite correctly set forth, but will nevertheless be just so much Greek to the average projectionist, because Dr. Story talks in the language of the laboratory and not in the language of the projection room.

We submitted the foregoing to brother Griffith, who has the following to say:

Theory and Practice Clash.

Dr. Story's description of the cause of uneven illumination due to the use of an objective larger than will suffice to cover the cone as described is very lucid, and in my opinion, correct. When we apply his diagram to a practical problem, however, it only shows the absurdity of attempting to limit the light cone within such narrow restrictions.

I have laid out a diagram which may be said to represent working conditions when using a three-eighths crater, which shows that the objective would have to be reduced to .25 of an inch diameter for a working distance of six inches in order to produce even illumination, which is, of course, entirely out of the question.

As Dr. Story has shown, point Q moves along the axis toward the aperture as the condenser diameter is increased, and we apparently again would get uniform illumination when point Q reached the aperture plain—that is to say we would if the aperture were round, but inasmuch as it is rectangular in shape we would have three Q points instead of one; one for the height of the aperture, one for its width and one for the diagonal.

Professor Gage Enters.

Professor Gage very aptly describes the effect of moving point Q toward the condenser, page 591 to 597, Optic Projection, but does not assign any reason therefore. In substance he says that a very striking effect is produced on the screen by opening a diaphram in the objective. You may, however, read it for yourself (can't be done. My Optic Projection is all nicely packed up for moving.—Ed.)

Referring back to the three point Qs, or points of Q, we have three circles of light closing into the center of the screen, instead of one; thus the first circle starts spreading out again while the last one is closing in, so that the screen illumination does not become very uniform while Q is at or near the aperture, hence a further increase in objective diameter is necessary. Dr. Story is quite correct is saying that this further increase only adds light to (seems to me "from" would be more descriptive than "to," unless you substitute "screen" for "film." Why back up when you can just as well turn around and go ahead. You will probably arrive sooner by going forward.—Ed.) the edges of the film, but when Q has passed the aperture the center of the film is already receiving its full quota of light.

The Why of Even Illumination.

The reason we get even illumination when point Q is near the aperture is because each point of the objective between A and B is receiving a full film picture, which has a rectangular section of the condenser behind it. Unevenness of illumination begins when any part of the aforesaid rectangle falls outside the condenser area.

The reason we get even illumination when point Q is near the condenser is because the

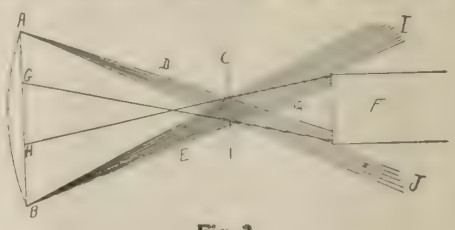

Fig. 3.

objective is receiving a rectangular picture of the film within its area from every point of the condenser. When point Q is moved away from the condenser these rectangular areas received by the objective begin to fall outside the objective aperture, hence we begin to get uneven illumination at the screen.

With point Q near the aperture we require a large objective to get even illumination, and with point Q near the objective we require an absurdly small objective in order to get even illumination, and that is all there is to that.

The Editor Talks.

All of which is very good, but if we rightly understand this, the whole thing might be set forth very much more simply and understandably.

Here is my idea of the matter, as I understand it, illustrated in the third diagram, in which we have two cones of light, or rays eminating from the outer margin of the condenser, and the light emanating from condenser area GH, all of which latter reaches the objective under the condition of condenser-to-aperture distance shown.

Now as I understand the matter, all of both Dr. Story's and Griffith's somewhat complicated argument is to show that so long as the light does, not all enter the objective there will be uneven ilumination, which is so obviously true that argument seems hardly necessary.

We Take Issue.

However, we take issue with the idea that the picking up of the light represented by rays IJ must be accomplished by means of a larger diameter objective, or that its picking up will increase unevenness of screen illumination.

On the contrary the picking up of additional light by means of a large diameter objective is objectionable on the score of loss of definition, plus the further fact that large diameter objectives set up additional shutter difficulties.

The additional light gain must, therefore, be accomplished by bringing the objective nearer the aperture when a point of objective diameter, yet to be definitely decided, but which we believe should not exceed 2.25 inches, has been reached.

We also contend that picking up addi-

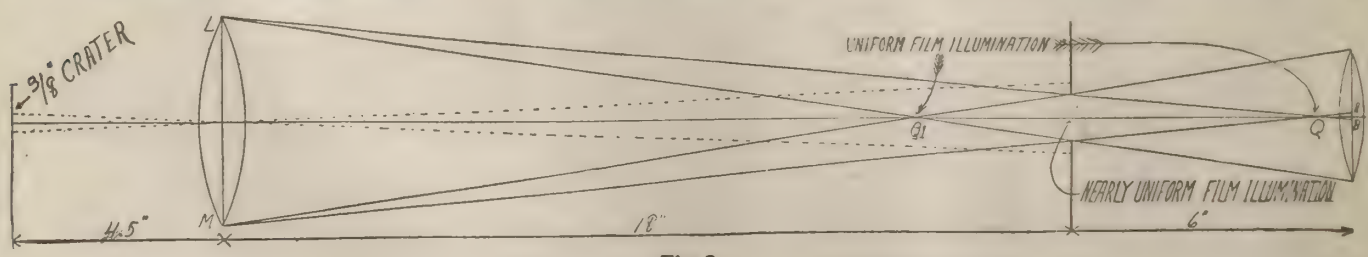

Fig. 2.

EAGLE ROCK FILM

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Maximum Service in the Projector.

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"THE COSMOGRAPH"

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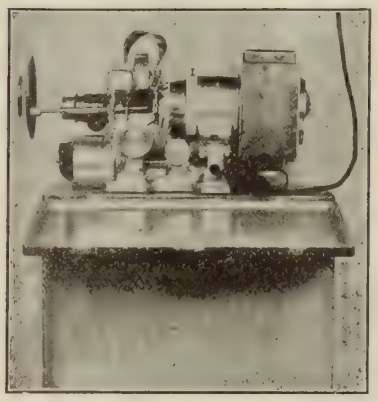

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

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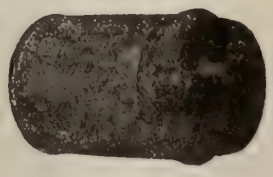


Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.

If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

tional marginal light will not increase unevenness of illumination, but on the contrary, will make for increased illumination. That is a proposition which seems to us to be very evident. Maybe we have misunderstood Dr. Story and Griffith, but this is what we get out of it.

In a Class by Itself

Recently a machine manufacturer received a letter, which, it seems to us, should occupy a place all by itself as the prize of all squarehead propositions ever put up by an alleged projectionist. We have had some pretty raw things put up to us during the past ten years or so, but none, we think, which could quite equal the following:

We have two machines, latest model, with your new lamphouses for same, and I contend that the lamphouses should be kept clean. My operator ("Operator" is RIGHT.—Ed.) tells me thy should not be cleaned, as IT PRESERVES THE LAMPHOUSES TO LEAVE THEM DIRTY! I wish you would write and tell me your view regarding this matter.

I contend that if it takes that dirt to preserve the lamphouse you would put it on. I have "operated" and I cleaned my lamphouses daily, believing it was good for them, as they do not retain the heat when clean that they do when dirty, and it is the heat that wears the lamphouse.

Can you beat it! And the letter head reads "high class photoplays." **Can you beat it!** A handbook! Out upon you. What does that genius want with books! "Naw, Nuttin' doin'. I been op'ratin' fer 'leven years. That gink Richersun is th' cheese," we can almost hear him say.

Well, anyhow it is a classic, as we remarked in the first place.

Edison Home Kinetoscope

Peter J. Prinz, Jamaica, New York, asks: "Will you kindly advise me as to what became of the Edison Home Kinetoscope, patent numbers 578,185 and 586,953? Would I be able to still obtain films, or is there any film on the market which the projector named will take?"

So far as we know the Edison Home Kinetoscope is about as defunct as is the renowned Queen Cleopatra. She is a matter of historic memory, and so is the Edison Home projector. We do not believe there is any film made which could be run on that machine. If any one has any for sale will they kindly communicate that fact to Peter J. Prinz, 44 Canal street, Jamaica, New York.

Impractical Side Throw

Reverend O. I. Merthe, Crookston, Minnesota, orders a handbook and asks:

Am planning the installation of a projector in our school, but the auditorium is so constructed that the projection room cannot be placed square with the screen. Must place it somewhere on the side. It will be in a different room and we will break the ports through the dividing side wall.

The hall from rear to screen measures sixty feet, and the projection room must be about the center of the side wall. Would you kindly advise as to whether or no this is a feasible thing, or altogether impossible. The projector would also be about fifteen feet above the stage level.

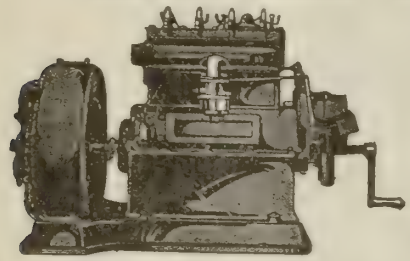
Your wording is such that I am not altogether sure I am right in understanding that the lens would be fifteen feet above stage level (which would probably be six to eight feet above center of screen), and that the projector would be only thirty feet from the screen and on the side at that. If that is right, then I would pronounce the thing entirely impractical.

Depends on Picture Size.

Much depends on size of picture, but presumably you would not care to have less than a ten-foot picture, and you could not get even a half way decent result on anything more than a six-foot picture under such a condition.

With a ten-foot picture you would have to have a lense of a little less than two inches E F, and such lenses seldom or never give good screen results. You would have a terrific side keystone effect (see page 154 of handbook), with accompanying distortion of the picture. Your keystone would be such that the picture would have a very odd shape, because it would be both up and down.

We would by all means advise you NOT to attempt projection under such impossible circumstances.



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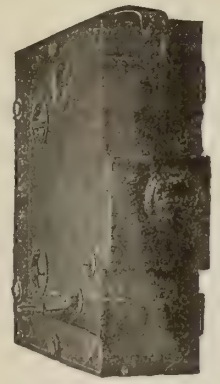

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We wish you good luck in the prosecution of your work.

Yours very truly,
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CONDUCTED BY E. T. KEYSER

Loew's New Knoxville Theatre Will Play Typhoon Cooling and Ventilating System

ONE of the latest of the larger theatres recently opened in the south is Marcus Loew's Knoxville Theatre, Knoxville, Tenn., which adds one more theatre to the already large string now being operated by the Loew interests throughout the country.

Marcus Loew's success as a showman has been due in great part to his far-sightedness, and many of his competitors of years ago say that his ability to look after the needs of his people is the principal reason for his success today.

In the equipment of the Knoxville Theatre, nothing has been overlooked that would in any way add to the convenience and comfort of patrons, and much time and attention has been given to the question of cooling and ventilation.

In the South, where the summers are extremely hot, something more than an ordinary system of cooling and ventilation is required, and as a result the Typhoon Fan Company have installed in this theatre a complete cooling and ventilating outfit.

360,000 Cubic Feet Capacity.

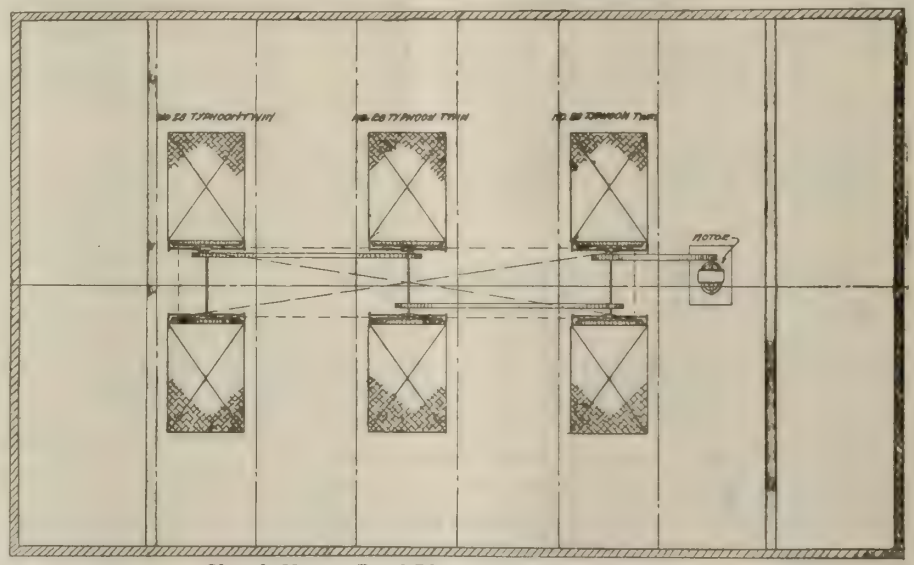
Loew's Knoxville Theatre has a capacity of 360,000 cubic feet, seating about 1,800 people. In addition to the orchestra there are a first and second balcony and also a gallery, each of which will be thoroughly cooled and ventilated by the installation of three No. 28 Typhoon twin outfits which have been installed in the attic space above the theatre, as will be noted by referring to the accompanying sketches.

Sketch No. 1 shows the arrangement of the Typhoons on the roof. Sketch No. 2, or the longitudinal section, shows in addition to the location of the Typhoons, the direction of the air current. Each unit, as will be noted, takes care of its particular part of the house.

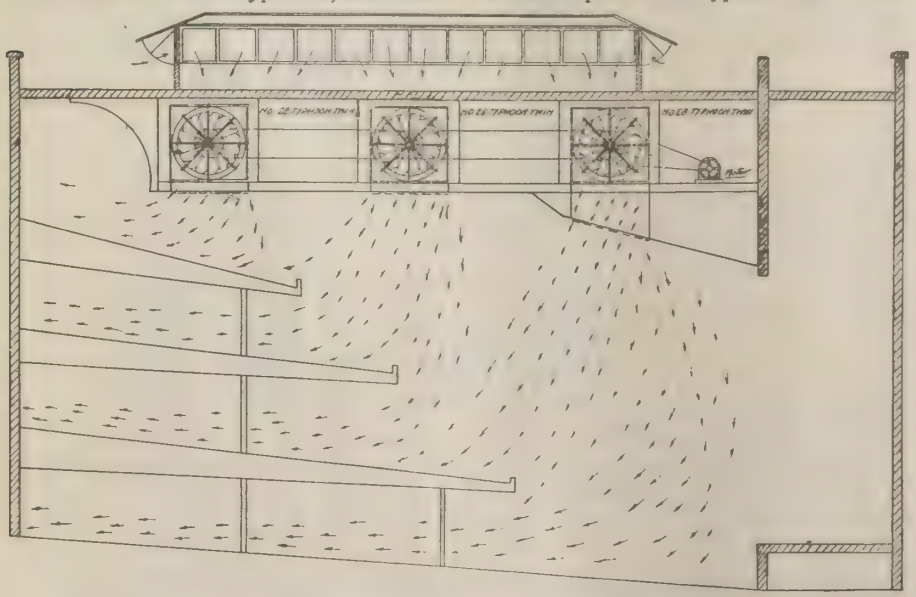
The accompanying illustrations show the grilles in the ceiling through which the air passes from the Typhoons directly into the auditorium. The usual method of installation is to operate the Typhoon twin outfits as separate units. However, in this particular case the Typhoon engineering department found it advisable to drive them in tandem, and operate the three units by one motor.

One Housing for Entire Plant.

One large pent house, or covering, encloses the complete outfit, the pent house being raised four feet above the roof level, thus avoiding the hot layer of air close to the roof.



Sketch No. 1.—Roof Plan of Typhoon Installation.
It will be noted that the entire battery of fans is operated by one motor and also that the equipment is housed under one covering.



Sketch No. 2.—Longitudinal Section Typhoon Installation.
Showing both the positions of the Typhoons and the direction of the currents forced down from same when the fans are blowing fresh air into the house in summer.

This equipment will deliver over 21,500,000 cubic feet of air into the theatre every hour.

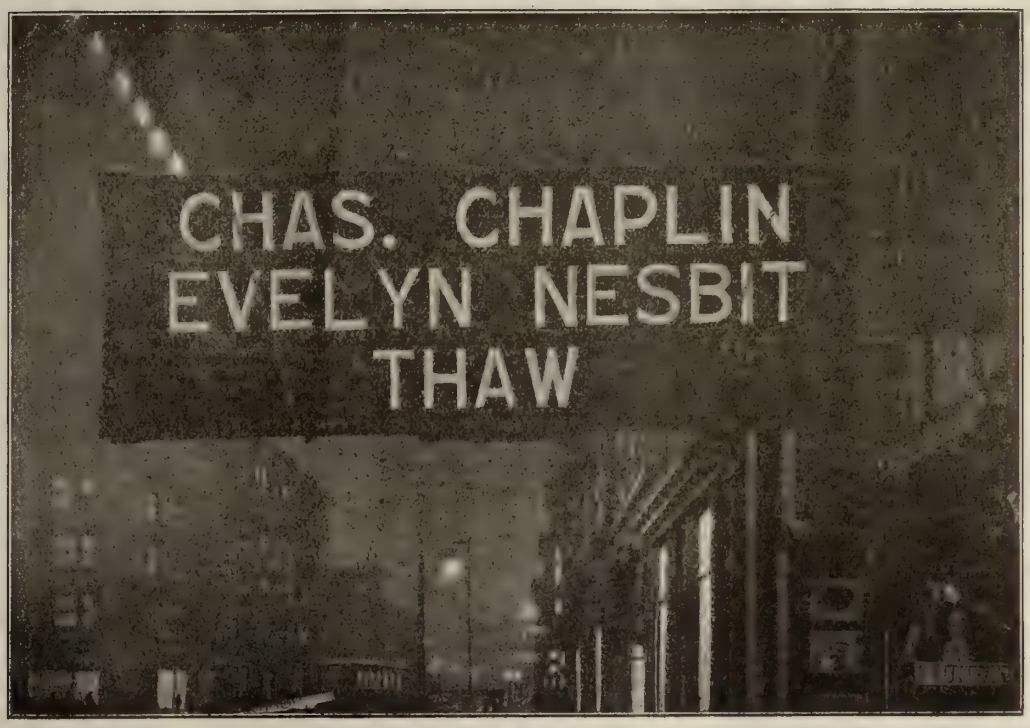
The Typhoon system of cooling and ventilation is based upon the simple laws of nature, having been demonstrated years ago by Ernst Glantzberg, patentee of the Typhoon system, that it was possible to maintain absolute comfort in theatres under the most adverse weather conditions throughout the warmer sections of the United States, providing air is supplied into these theatres at sufficient velocity.

This principle is carried out by the Typhoon cooling system, which delivers air to the audience with an air motion of sufficient velocity to break up the aerial envelope surrounding the human body, thus allowing a natural dissipation of the excess bodily heat generated.

Installed on the Roof.

Whenever the structure of the theatre permits, the Typhoon cooling and ventilating apparatus is installed on the roof, and by this means is enabled to draw quantities of pure fresh air from high above the dirt and dust of the street, and blow it down through openings in the roof and through grilles in the ceiling directly into the theatre, where it passes over the audience in the orchestra and balconies with sufficient velocity to maintain a steady breeze without draughts, the air finally passing out at the rear of the theatre through the opening doors or other exits. So completely does the Typhoon system

Federal Changeable Letter Silveray Sign



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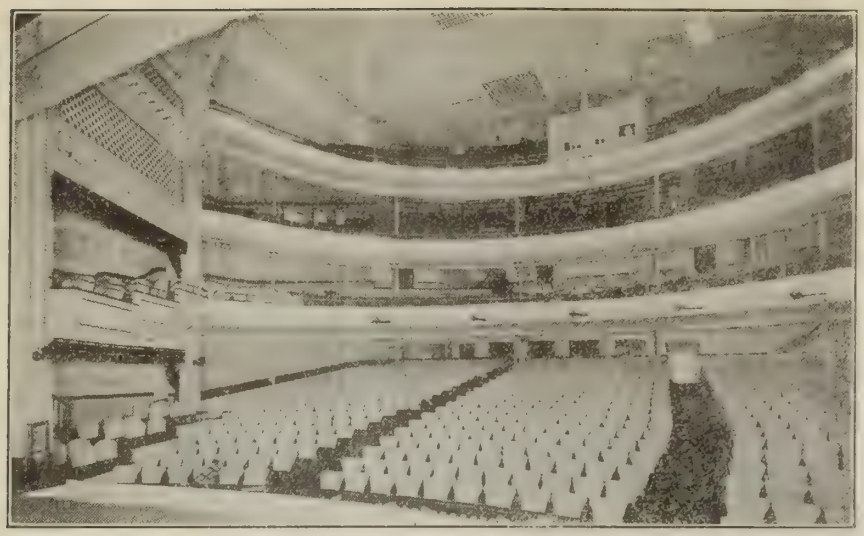
Name .....City .....

Street and No. .....State .....

Name of My Theatre .....

(M.P.W.-6)



View Rear of Loew's Knoxville Theatre
Showing orchestra, first and second balconies; also the gallery. The grills in the ceiling admit fresh air from the Typhoon fans.

renovate the air in theatres that it requires but one minute to completely change the entire atmosphere.

Owing to the variation in the construction of theatres, it is necessary to plan and design different sized equipments for individual requirements.

Operation Reversed in Winter.

During the winter months perfect ventilation may also be maintained by simply reversing the operations of the summer time. In other words, the Typhoon equipment is reversible, so that instead of blowing air in during the winter months, it is reversed and run at a lower speed, thus drawing out the foul air.

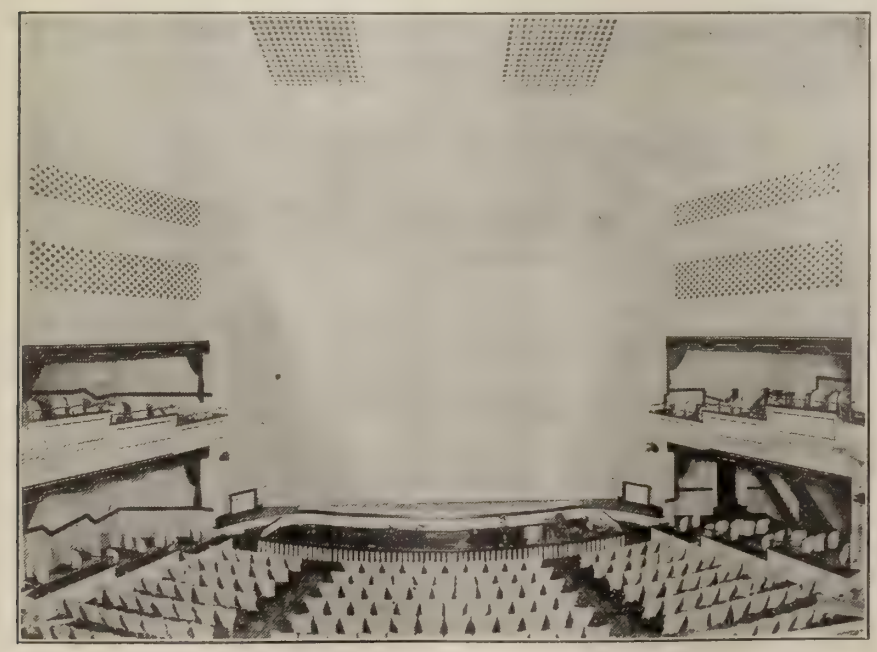
In addition to cooling and ventilating, the apparatus may be used also for heating purposes, the process being quite simple. The air, before passing to the theatre, is forced through a heating chamber, so that when it reaches the audience it is sufficiently warm to immediately make all parts of the theatre comfortable. So popular has become the Typhoon method of cooling, ventilating and heating that hundreds of theatres throughout the country are adopting this system. It is not only economical in its operation, but is absolutely reliable, very little attention being needed to keep the apparatus in perfect running order.

President Glantzberg on Western Trip.

Ernst Glantzberg, president of the Typhoon Fan Company, has left New York on a two or three weeks' trip, during which time he will visit several of the larger western cities to inspect several theatres now in the course of construction.

The Typhoon Fan Company has contracted during the last week to equip the following houses with the Typhoon cooling system:

Winter Garden Theatre, Eighty-sixth street, New York City; Strand Theatre, Monroe, N. C.; Minerva Theatre, Jersey City; Capitol Theatre, Pekin, Ill.; Star Theatre, Rockingham, N. C.; Columbia City Theatre, Columbia City, Ind.



View of Front of House.
This illustration gives a particularly good showing of the grilles in walls and ceilings that play an important part in the ventilating scheme.

Argus Enterprises Take Over the Calmy Business

THE Argus Enterprises, of Cleveland, have taken over the supply business of Calmy Brothers, 752-784 Olive street, Los Angeles, and will operate under the name of the Calmy Brothers Division of the Argus Enterprises, in the future.

A new building is being erected on a 60x155 fot lot at 842-46 South Olive street, which will house the new organization. This building, devoted entirely to the marketing of Simplex Projectors and Argus products, will be finished in a glazed tile front and will contain many striking examples of Argus progressiveness.

A Theatre Is Planned.

A theatre is planned for this building in which will be demonstrated the many theatre accessories carried by this concern. A novelty in projection room demonstration will be found in the glass booth with which this theatre will be equipped, that will give the observer an opportunity of viewing a practical work-out of all mechanical and electrical apliances in the projection room without the necessity of entering same.

Another feature will be the repair department maintained at this branch, which will be equipped with duplicate factory tools, jigs, and dies, under the supervision of a former Simplex factory expert. The watchword of the Argus Enterprises, which is—SERVICE—will be fully carried out in Los Angeles as it is in other sections of the country where Argus offices are located, thus assuring the trade in the Los Angeles territory of absolute satisfaction at all times.

The Godfrey Building Houses Many Simplexes

THE Godfrey Building, located at 729 Seventh avenue, at 49th street, New York City, houses so many prominent motion picture organizations and celebrities, resulting in astonishing activities, that it has been truly named "The Beehive of the Industry." One may stand in its lobby at any time during the day and be certain of seeing among the hurried groups that are continually entering or leaving, familiar faces of film magnates, editors, stars and directors.

The activities of the hundreds of groups within this eighteen-story building, being truly representative of the industry, it is interesting to note that out of the number of organizations located here, there are seventeen that are equipped for the showing of motion pictures, using a total of thirty-two projectors.

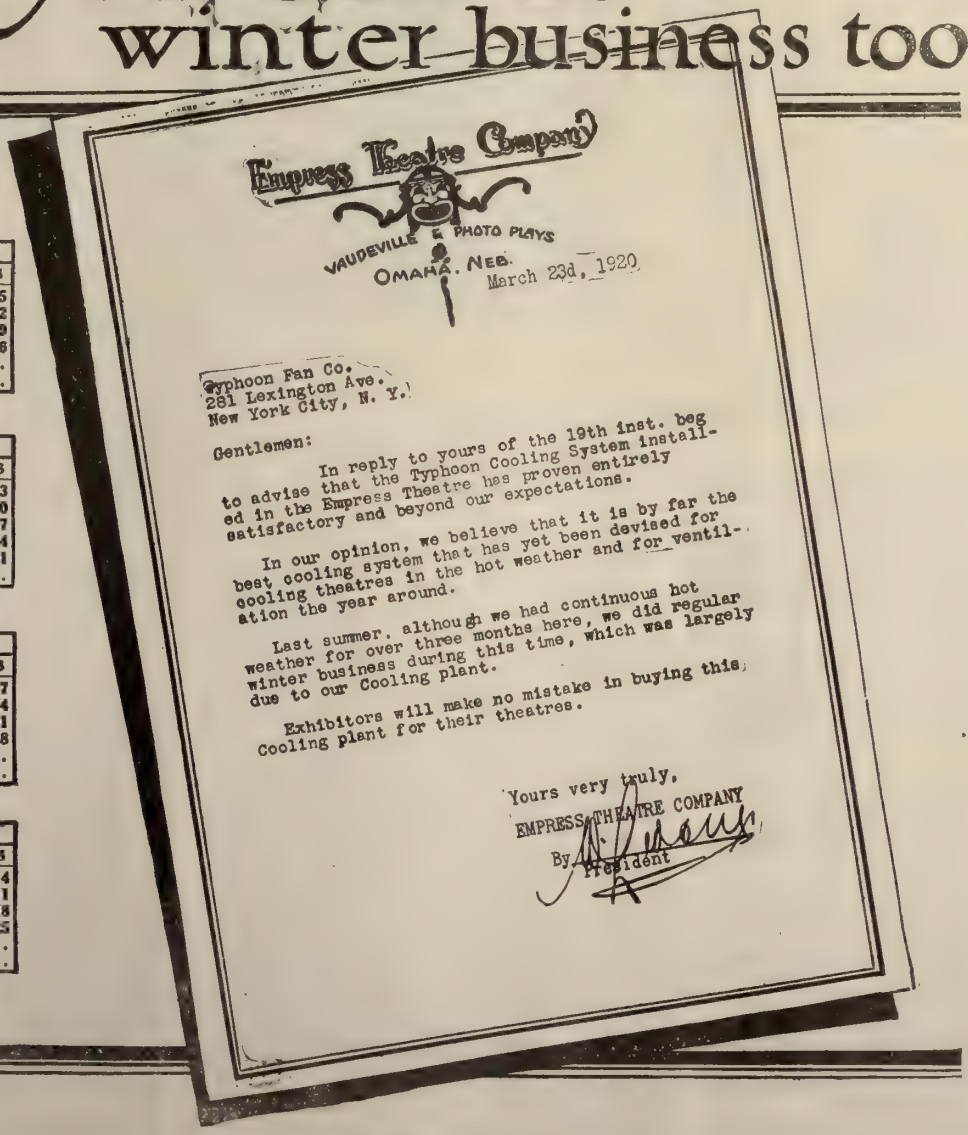
Simplex Is Popular.

That the Simplex Projector is regarded by the industry as being a popular one is being evidenced by the fact that out of the thirty-two projectors in use in the Godfrey Building, thirty of them are Simplexes.

These thirty Simplexes are installed in the projection rooms of the following companies, with the number of machines used as indicated: Famous Players-Lasky Co., 2; Selznick & Select Pictures Corp., 2; J. Frank Brockliss, 2; United Artists Corporation, 2; Hi Silverman's Public Projection Rooms, 6; Reginald Warde, 2; Educational Films Corporation, 2; Republican Laboratories, 2; International Cinema Center, 4; David P. Howells, 2; Trans-Atlantic Film Co., 1; L. Harsten Exchange, 1; Empire State Film Corporation, 2.

TYPHOON COOLING SYSTEM

You can do winter business too



Empress Theatre Company
VAUDEVILLE & PHOTO PLAYS
OMAHA, NEB.

March 23d, 1920

Typhoon Fan Co.
281 Lexington Ave.
New York City, N. Y.

Gentlemen:

In reply to yours of the 19th inst. beg to advise that the Typhoon Cooling System installed in the Empress Theatre has proven entirely satisfactory and beyond our expectations.

In our opinion, we believe that it is by far the best cooling system that has yet been devised for cooling theatres in the hot weather and for ventilation the year around.

Last summer, although we had continuous hot weather for over three months here, we did regular winter business during this time, which was largely due to our Cooling plant.

Exhibitors will make no mistake in buying this Cooling plant for their theatres.

Yours very truly,
EMPRESS THEATRE COMPANY
By [signature]
President

SEND FOR CATALOG "M"

Typhoon Fan Company

ERNST GLANTZBERG, President

345 West 39th Street, New York, N. Y.

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Quitting Sea, Holmstrom Hangs on to the Breeze

THE accompanying photograph will be recognized by exhibitors who have purchased Monsoon cooling systems. But for the benefit of those who are not acquainted with Monsoon and its personnel, we take pleasure in introducing Gustave Holmstrom, the highly efficient superintendent of Monsoon installations.

Gustav Holmstrom
Who prefers the Monsoon to the Nor'easter.

After a long period spent in the service of his country on the high seas, Mr. Holmstrom has been mustered out and is now turning his attention to the installation of Monsoon cooling systems in theatres—to which installations his expert work adds the final touch of perfection.

He has spent so many hours in the rigging of ships that it will seem quite homelike to him to fox-trot in the dizzy heights while looking after a Monsoon roof installation.

We join in voicing a hearty welcome to the returned sailor.

New Powers Distributor.

The Exhibitors' Film Exchange, 916 G street, N. W., Washington, D. C., has recently been appointed exclusive distributors for the Power's Cameragraph for the territory comprised by Delaware, District of Columbia, Maryland and Virginia.

The supply business will be handled under the name of the Washington Theatre Supply Company, which will shortly occupy new quarters.

A. Dresner, general manager of both the exchange and the supply divisions, reports business as being particularly good.

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313 manufacturers and studios	4.00
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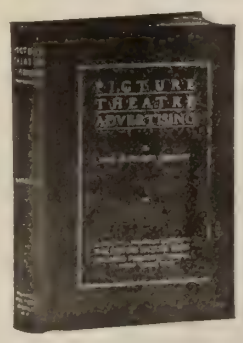

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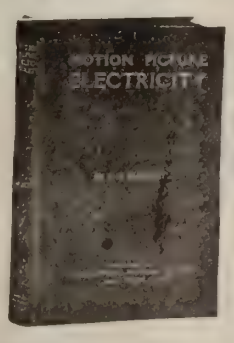

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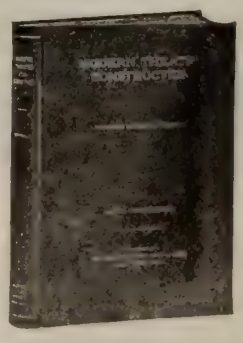

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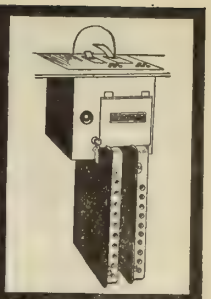

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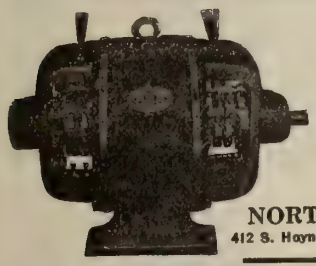

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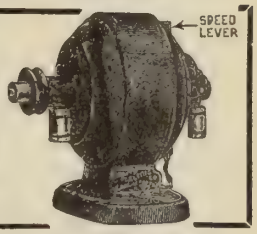

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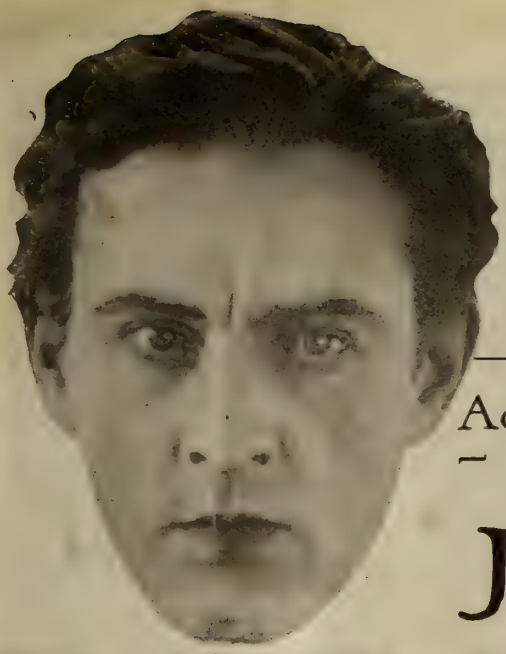

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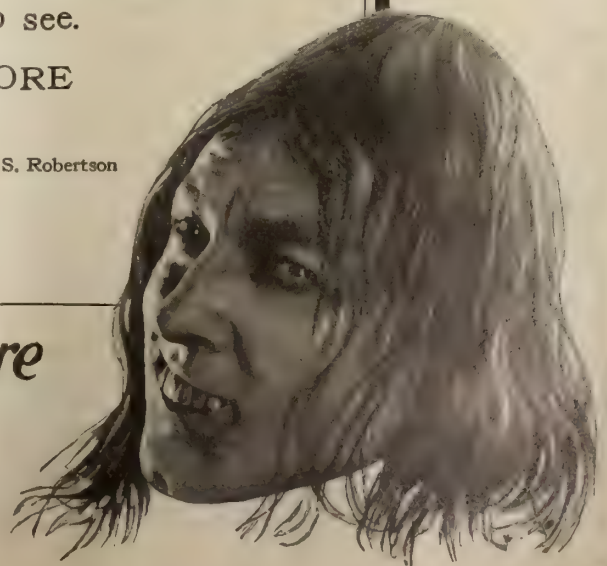

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REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
729 SEVENTH AVE., NEW YORK
BRITON N. BUSCH President
EXCHANGES EVERYWHERE

WILLIAM FLYNN

ANNOUNCES

THE FORMATION OF
A PRODUCING COMPANY
TO MAKE A SERIES

OF

WESTERN PLAYS

FEATURING

JACK GARDNER

RELEASING PLANS
TO BE ANNOUNCED
LATER

RICHARDS & FLYNN

PRODUCING COMPANY

KANSAS CITY

BIG STAR

REISSUES

DOUGLAS FAIRBANKS

IN

"THE AMERICANO"

Buffalo, Chicago, Cincinnati, Cleveland, Denver, Detroit,
Los Angeles, New York, San Francisco, Salt Lake City

NORMA TALMADGE

IN

"FIFTY-FIFTY"

Buffalo, Cincinnati, Cleveland, Denver, Detroit, Los
Angeles, New York, San Francisco, Salt Lake City

BRAND NEW PRINTS

AND PAPER

NOW BOOKING

IN

HALLMARK EXCHANGES

AS LISTED ABOVE

NOW
AT ALL
HALLMARK
EXCHANGES

LOUISE GLAUM in

NEW BIG SPECIAL
GRACE DARLING in

HALLMARK PICTUR

BIG STAR

REISSUES

WILLIAM S. HART

IN

"HELL'S HINGES"

Buffalo, Chicago, Cincinnati, Cleveland, Denver, Detroit, Los Angeles, New York, San Francisco, Salt Lake City

CHARLES RAY

IN

"THE PINCH HITTER"

Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Detroit, Los Angeles, Minneapolis, Milwaukee, New York, New Haven, Philadelphia, Pittsburgh, St. Louis, Salt Lake City, San Francisco, Seattle, Washington

BRAND NEW PRINTS

AND PAPER

NOW BOOKING

IN

HALLMARK EXCHANGES

AS LISTED ABOVE

"LOVE or JUSTICE"

NEW BIG SPECIAL

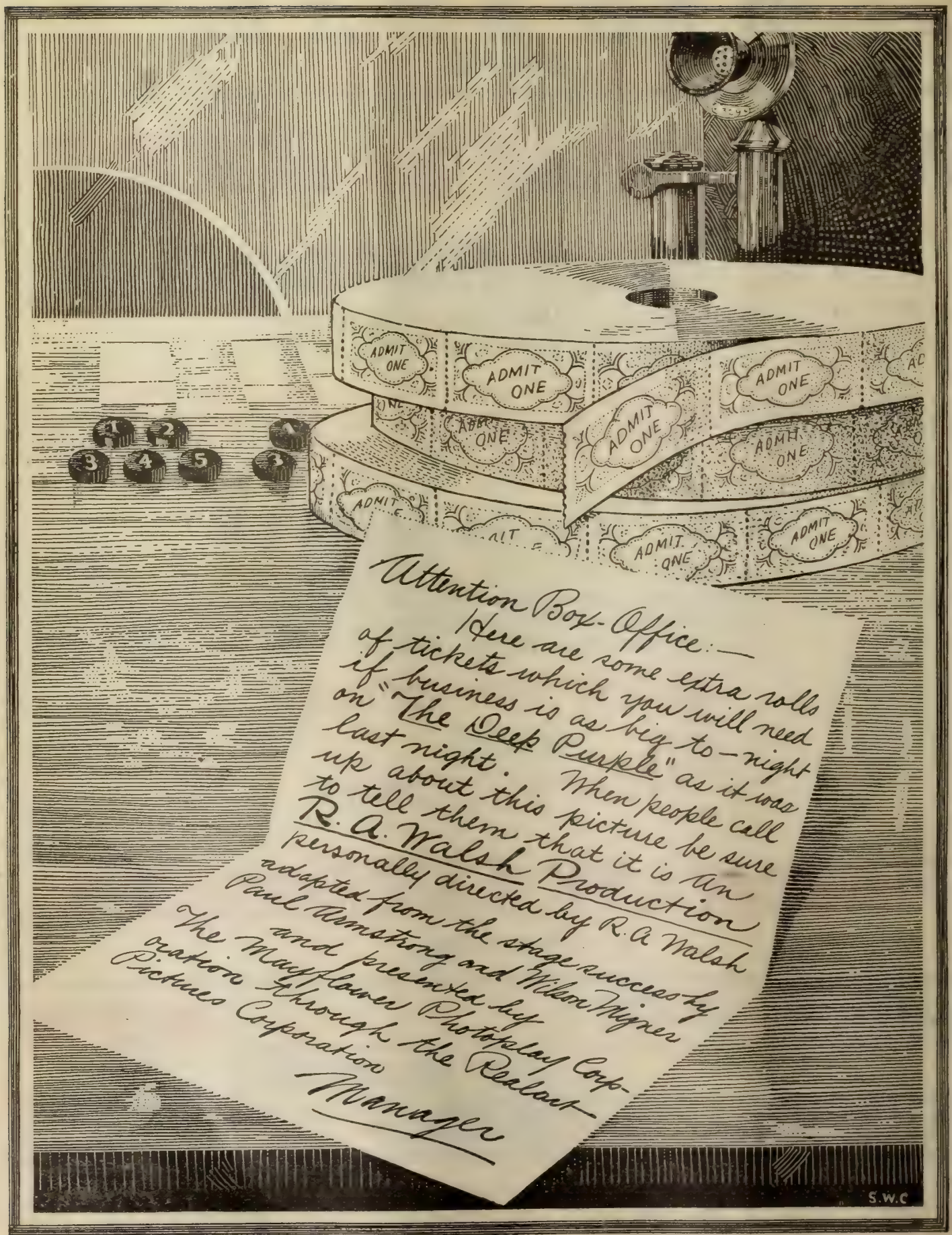
"THE DISCARDED WOMAN"

NOW

AT ALL

HALLMARK EXCHANGES

ES CORPORATION


ADMIT ONE
Attention Box-Office:—
Here are some extra rolls of tickets which you will need if business is as big to-night on "The Deep Purple" as it was last night. When people call up about this picture be sure to tell them that it is An R. A. Walsh Production personally directed by R. A. Walsh adapted from the stage success by Paul Armstrong and Wilson Mizner and presented by The Mayflower Photoplay Corporation through the Realart Pictures Corporation
Manager
S.W.C

ANNOUNCING REALART'S NEWEST STAR

BEBE DANIELS

IN GRACE LOVELL BRYAN'S AMAZING STORY

"YOU NEVER CAN TELL!"

(Particulars within)

Here's Our Prediction:

BEBE DANIELS

will place her past successes in the "also ran" class as a star in

"YOU NEVER CAN TELL"

This is the first photoplay she ever has appeared in, which was chosen with her sparkling, vivacious and colorful type of acting *only* in mind.

Miss Daniels attained success in

"MALE and FEMALE"
"EVERYWOMAN"
"THE DANCIN' FOOL"
"WHY CHANGE YOUR WIFE?"

But you will like her even better in

"You Never Can Tell"

because *it is 100 percent. Bebe Daniels,* accentuating her own delicious, inimitable style.

REALART PICTURES

"YOU NEVER CAN TELL"

By GRACE LOVELL BRYAN

is an amalgamation of two great recent SATURDAY EVENING POST story successes — "You Never Can Tell" and "Class."

In line with Realart's policy of thoroughness we had to buy the *two* for *one*

BEBE DANIELS

production. In all that goes to make a fine picture, Realart can safely say to exhibitors:

"MORE than your Money's Worth!"

THE FIRST DANIELS SUBJECT

gives this "bit of the mystic Orient slumbering within a lovely New World personality" — as Miss Daniels has been described — at her creative best, in a part that will win legions of new admirers.

REALART PICTURES

She's
the Good Little Bad Girl

and she'll be wicked and saintly and horrid 'n everything for your audiences, in her own

BEBE DANIELS
PRODUCTIONS

Don't you want a
good little bad girl?

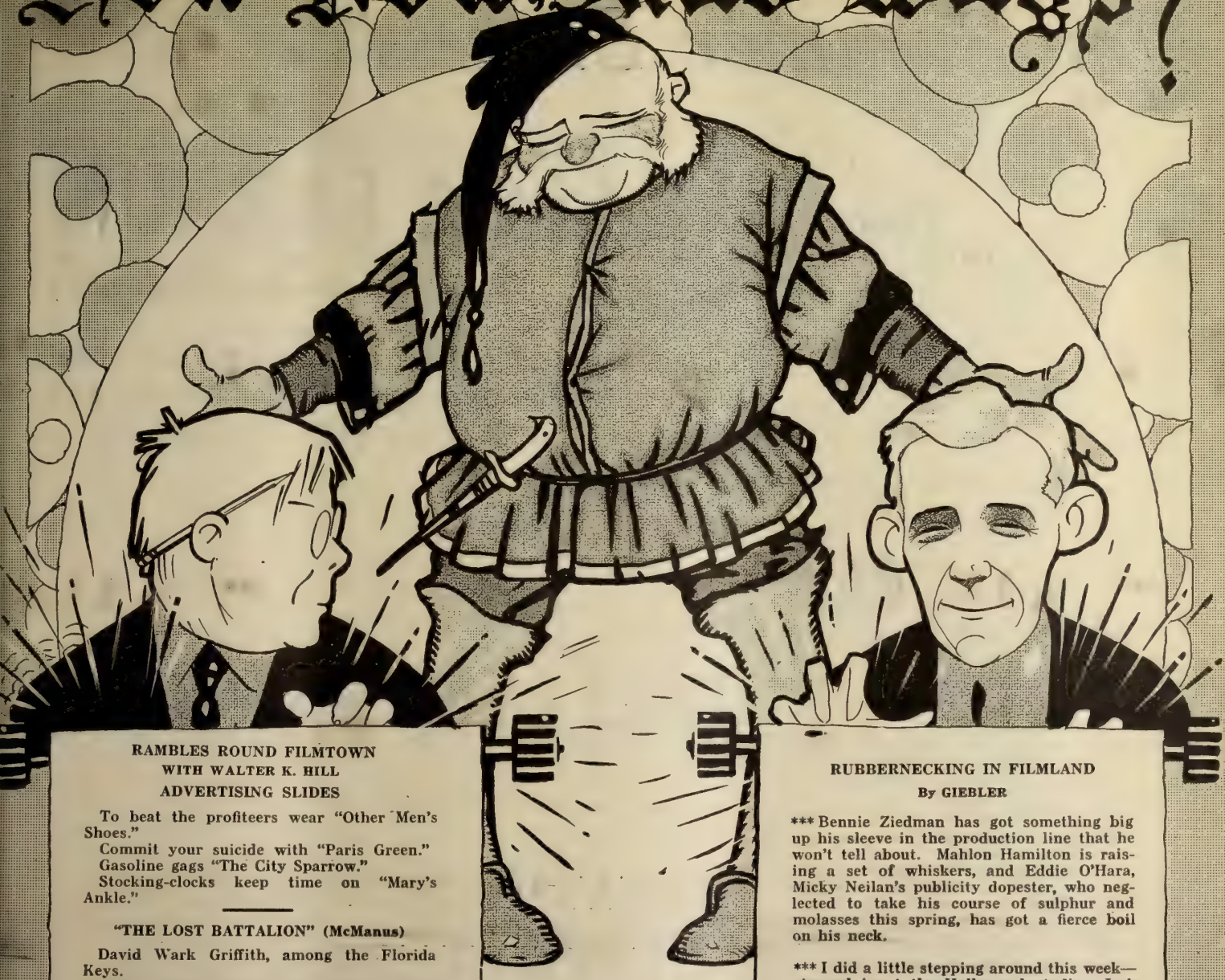
WAITING AT OUR EXCHANGES

Realart Pictures Corporation

469 FIFTH AVENUE NEW YORK CITY

PRESS OF
THOS. B. BROOKS, N.Y.

How Now, Mad Wags?



RAMBLES ROUND FILMTOWN
WITH WALTER K. HILL
ADVERTISING SLIDES

To beat the profiteers wear "Other Men's Shoes."

Commit your suicide with "Paris Green."

Gasoline gags "The City Sparrow."

Stocking-clocks keep time on "Mary's Ankle."

"THE LOST BATTALION" (McManus)

David Wark Griffith, among the Florida Keys.

Allan Dwan, among the snows of the Rockies.

Herbert Brenon, among the peaks of the Alps.

It's a fact that nobody can start an "exclusive" and get away with it.

FRUITINA OF FILMLAND

(Opening Reel)

Peaches on the beaches,
Lemons on the screens,
Melons cut by financiers,
Pears—and some has-beans.

The "bosses" read Rambles and so do the "boys." A colyum Johnnie Walker—two years old and going strong enough for forty.

Falstaff Shakespeare's Merry Wit Greets Brothers in the Wag Lodge

Reading Power
Selling Power

RUBBERNECKING IN FILMLAND

By GIEBLER

*** Bennie Ziedman has got something big up his sleeve in the production line that he won't tell about. Mahlon Hamilton is raising a set of whiskers, and Eddie O'Hara, Micky Neilan's publicity dopester, who neglected to take his course of sulphur and molasses this spring, has got a fierce boil on his neck.

*** I did a little stepping around this week—stopped in at the Hollywood studios, Jack Casper's community movie foundry, and saw Wesley Barry trying out the automatic buckboard that Micky Neilan gave him as a present for having arrived at his thirteenth birthday with all his freckles intact.

*** I did not say much about my visit to Lasky's last week, in spite of the fact that they assaulted me with the remains of a kitchen set. I still hold them in high esteem.

"The best West Coast page in the business."—A compliment to "Rubbernecking" from 12,500 of our 12,500 readers.

"Rambles" and "Rubbernecking" are two of the many features that make each reader of MOVING PICTURE WORLD, on renewing subscription, write, "Don't let me miss an issue." The World is the paper that is READ.

MOVING PICTURE WORLD

"The Trade Paper of Features" **Founded by J. P. Chalmers in 1907**

For Summer Success

There's **WILLIAM FARNUM**

——————for instance,

in a brand new triumph that most distributors would save for the big autumn season but William Fox takes care of the exhibitor and his patrons all the year through.

Book

WILLIAM FARNUM

in

THE JOYOUS TROUBLEMAKER

From the Novel by
Jackson Gregory

Scenario by
Charles Kenyon

Direction
J. Gordon Edwards

and make profits absolutely sure.

FOX ENTERTAINMENTS

For Summer Success

Big Season Attractions Like

Tom Mix

IN

3 GOLD COINS

From the Story by
H. H. Van Loan

The Exquisite
Miss **SHIRLEY MASON**

in

LOVE'S HARVEST

Story by
Pearl Doles Bell

Direction
Howard M. Mitchell

The Screen Meteor
WILLIAM RUSSELL

IN

TWINS OF SUFFERING CREEK

From the Novel by
Ridgwell Cullum

Scenario by
Julius G. Furthman

Direction
Scott Dunlap

All Wonderful—All Powerful—All Certain Successes
for you if you book now

FOX ENTERTAINMENTS

For Summer Success

Then there's GEORGE WALSH

IN THE NEW BIG HIT

NUMBER 17

From the Novel by
Louis Tracy

Direction by
George A. Beranger

and the new brilliant star

EILEEN PERCY

IN

HER HONOR THE MAYOR

From the Stage Success
By Arline Van Ness Hines

Scenario by
Denison Clift

Direction
Paul Cazeneuve

and the Western Sensation

BUCK JONES

IN

THE SQUARE SHOOTER

Story and Scenario by
Denison Clift

Direction
Paul Cazeneuve

All for you and your pocketbook if you book early!

FOX ENTERTAINMENTS

For Summer Success

The Laughter that echoes 'round the world provided by

WILLIAM FOX SUNSHINE COMEDIES

Supervision HAMPTON DEL RUTH

and

MUTT AND JEFF

Captain Bud Fisher's unapproachable cartoon favorites

while

FOX NEWS

continues to eclipse all competitors in vigor, interest and attraction values

Book now and be safe all Summer with

FOX ENTERTAINMENTS

THE KINETO COMPANY OF AMERICA, INC.

71 West 23rd Street, New York

Offers to the Trade Its Unrivalled Facilities

for

DEVELOPING NEGATIVES TITLE MAKING

and

COMMERCIAL PRINTING

up to a capacity of

A MILLION FEET A WEEK

Our Film Laboratory, in the Heart of the City, means Speediest Action, Quickest Shipments.

24-HOUR SERVICE—if you require it.

But always—Quality First, and at Prices that are Right!

SITUATED ABOVE THE DUST LINE TOP OF THE MASONIC BUILDING IN THE HEART OF NEW YORK

PHONE—GRAMERCY 960—TODAY

A Revelation!

Truly, a Remarkable Novelty Feature
with
an all Star Cast
5,000 Actors,
50 Gorgeous Settings,
$100,000 worth
of Mechanical Devices

You can now make
Reservations for Territorial Rights

Tower Film Corporation

71 West 23rd St. New York City

CARPENTIER SCORES

"The Wonder Man"

Directed by John G. Adolfi

Has Smashing Premier in NEW YORK CITY at $2.00 Admissions.

The Grand Ballroom of The HOTEL ASTOR seating 2000 people was packed to capacity.

S. R. O. Business the first four days of the run indicates "TURN AWAY" Business for the entire week.

This Triumph was scored in the face of a three day Holiday that caused an exodus to the country, that was unprecedented in the history of New York.

CRITICISM FROM

THE NEW YORK EVENING TELEGRAM

May 30, 1920

by JANE NIXON

"Last evening, in the grand ballroom of the Astor Hotel, Georges appeared for cinema championship of the world. Beyond preadventure of doubt his is no one-track talent."

A BIG SURPRISE

"The Carpentier picture was one of the *big-best surprises* Broadway has had in many a season.

"We are wise to the ways of capitalizing celebrities—hundred-thousand-dollar name—ten-twenty-and thirty scenario acting, scenery and support. It always makes us feel as if some one had sold us a toy balloon and then stuck a pin in it.

"Robertson-Cole have not so imposed upon a hero-worshipping public. They have made it possible for us to see one of the most popular athletes of the day in action. This much we expected, but what we did not expect was to find in Carpentier a real actor, an artist with the finish of a French gentleman and the finesse of an habitual stage star."

THE WONDER MAN

"Such is the name under which Robertson-Cole, promoters of the film, have chosen to introduce their boxing star to an already sceptical screen world.

"M. Carpentier not only lived up to the title. He did more. He topped it. Three frozen-faced critics who are wont to use these twilight picture hours for malevolent meditation, were seen to rouse from their stupor and blink their eyes unbelievingly at "The Wonder Man." When our hero caused the villain to kiss the canvas for the fatal ten, one of these three ravens actually committed the critical faux pas of clapping his hands in approval just like an ordinary ticket-buyer. The mistake was overlooked on the part of his fellows owing to the heavy barrage of applause being laid down by a wondering and well-pleased audience."

"MILLION DOLLAR SMILE"

The Carpentier smile is bound to cause the hearts of several million matinee maids to skip a beat every time it lights up his frankly winning face. His is a personality so accentuated as to overcome the silence of the screen, to reach out and make friends among those who have merely meant to pose in the role of onlookers.

The story? Why tell? Suffice to say it is good, substantial, thrilling, sustained, and that it has to do with the French and the United States Secret Service.

SENSATIONAL KNOCKOUT

Moe Mark and Walter Hays

on Screen Examination
PERSONALLY BOOKED

"The Wonder Man"

To follow the Astor showing:—
THE STRAND—New York City, week June 6th.
THE STRAND—Brooklyn, N. Y. week June 13th.

A Few Newspaper Criticisms:

The men like his serious scenes, especially when he is pitting his slenderness in scientific combat against a heavier opponent, but the women like the nice boyish smile that so attractively lights up his face. *New York Morning Telegraph.*

The most striking feature of the entertainment was the revelation of Carpentier as an actor. He has many opportunities for distinctive action, opportunities of which he takes full advantage. *New York Tribune.*

It is a splendid picture, aside from Carpentier's part in it and he is almost as good a screen actor as he is a fighter. *New York Herald.*

His (Carpentier's) suppleness is a delight, and he can act, too. *New York News.*

Surprised his audience at the Hotel Astor by demonstrating real acting ability. The producers have supplied "The Idol of France" with an excellent story and a competent supporting cast. *New York Evening Mail.*

Moe Mark says:—

"If the exhibitors have any doubts about "THE WONDER MAN" being one of the REAL BIG PICTURES of the year—have them wire me.

No Actor on Stage or Screen—Has ever received the tremendous VOLUME of PUBLICITY that has been given to GEORGES CARPENTIER—AND HE IS STILL RECEIVING FIRST PAGE SPACE.

Every ROBERTSON-COLE Exchange has a print of this Unusually Big Special—SCREEN IT—or "Ask the Exhibitor that plays it."

Mack S

says —

'MARRI

a Mack Sennett

is the best comedy

Sol Lesser agrees with him

5 REEL SUPER COMEDY

There'll be a Fran

ennett

ED LIFE

production

he has yet pro-duced

GET READY FOR IT
RELEASED JUNE 14th

ASSOCIATED FIRST NATIONAL PICTURES INC.

chise everywhere—

"I'll Fight Until Hell Freezes"

Mayflower Photoplay Corp'n

presents

An Allan Dwan Production "A Splendid Hazard"

Directed by Allan Dwan

Taken from the novel by Harold MacGrath

An all star cast headed by Henry B. Walthall, in the character of a man—ruthless, wicked, but dead game to the end—a man who risked his life on the longest sporting chance ever taken—and the story of a woman who gave her all lovingly but hopelessly to this man who so gamely embarks on a forlorn hope. How your patrons will thrill to this story of thrilling adventure, of ghosts, intrigue and a chase across seas and continents

A First National Attraction

There'll be a Franchise everywhere

There'll be a Franchise everywhere

One territory almost

SOLD OUT!

Here's the news, hot off the wire:

176 NYAD 15 4EX

D Pittsburg, Pa., 9.32 A. M., May 26, 1920.

J. D. Williams, Associated First Nat'l Pictures, Inc.
6 and 8 West 48th Street, New York

Will have over pro rata one thousand franchises opening Cleveland convention. JOS. SKIRBOLL.

It's no trouble *at all* to show exhibitors why a First National Franchise is a good thing for them

MOVING PICTURE WORLD

There Will Be One Exhibitors' Convention

WRITING on the afternoon of June 3 it may be said with every outward indication of veracity that there will be but one exhibitors' convention in Cleveland on June 8. That such now seems to be the fact is a matter for congratulation on the part of every one who earnestly desires to see in this country a militant national exhibitor organization. It is what the Moving Picture World has contended for, and in this it has been associated with all whose actions were not dictated by motives of fear or indifference or personal or business antagonism. It was not to be expected that the animosities of a dozen years could be entirely eliminated without a thrashing out of issues—without indulging in a few epithets and other unkind words.

In pleading for one convention the World has received little or no support from its contemporaries, from those in New York in any event.

The committee of seventeen, according to schedule, met in New York on the morning of June 3. It is said that the situation was clarified in a comparatively few minutes. Rembusch of Indiana and Van Praag of Kansas, who in the past fortnight have differed somewhat strenuously, walked out of the committee room after the opening session arm in arm. Their action was significant, for in large degree it answered a serious question, one that for several weeks has been concerning all exhibitors interested in a harmonious or at least an undivided convention.

Also it is said that at the opening session of the committee of seventeen there was no suggestion of a convention other than that called for the Hotel Winton.

All reports indicate that the number of motion picture men in the big Ohio city next week will be the largest and the most representative ever gathered within the boundaries of one municipality. The producers and distributors will be well represented. There is to be an annual convention of the National Association of the Motion Picture Industry, and they will be present to attend it. It is likely they would have been present in any event, for the opportunity to exchange opinions with several hundred—and the enthusiasts say several thousand—exhibitors is one not lightly to be ignored.

Altogether it is going to be a big week in Cleveland. There will be fireworks, of course, for what would be an exhibitors' gathering without them. There will be comedy and there will be drama—and there will be large opportunity for constructive work.

The summer is here, your show can run along by itself for a week, you will return to your patrons with new ideas acquired by contact with your fellows. There's no excuse for remaining at home, there are many reasons why you should go to Cleveland. And it is said the water's fine.

Will the Screen Again Be Blamed?

AT the beaches in California—at least on some of them—and within the corporate limits of New York City the police authorities have decreed that the women bathers must wear stockings. So far as we are aware there has been no great public demand for this insistence on the addition to the garb of those females to whom nature has been kind or who at least are satisfied in their own minds that such is the case. Surely the campaign is not in the interest of the war against the high cost of stockings—silk ones, always of course. It must be fathered by the multiplying clans of reformers.

We have not yet seen the charge made, but it is fair to assume it will be made, that the popularity of the screen's bare-legged bathing girls is behind the suddenly developed antagonism against their imitators in the flesh. If instead of trying to ban all sockless bathers the crusaders rather will seek to admit to the privilege of so appearing only those whose lines will contribute to the artistry of the land and sea scape, who shall say they will not be doing a public service? Restricting it, for instance, to such as readily would be accepted in the bathing girls' "chorus"?

Enter the Federated Exchanges

ENTER the Federated Exchanges of America, Inc., the latest contender for distributing honors. It is a husky organization these state rights men have put together, a corporation the individual members of which already have been through the exchange mill. The Federated is fortunate in its leadership. Joseph L. Friedman, the president, is a fine type of business man, one who is capable of doing big things in a big way. There is every reason to believe that in widening the sphere of his influence from the Chicago territory to that of the United States and Canada he will increase the circle of his friends in direct ratio.

Surrounding Mr. Friedman is a capable and experienced board of officers and committeemen. They are men who will do much to stabilize and extend the independent division of the motion picture industry. The state rights men have survived many hard seasons, have thrived in spite of handicaps. The career of Federated will be closely watched, and the best wishes of the trade will go with it.

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Snappy News Secured from Sundry Sources

Screen Advertisers of World Meet in Indianapolis in June

MOTION picture men from all parts of the United States are expected to be in Indianapolis during the second week in June to attend the convention of the Screen Advertisers' Association of the World, which will be held in connection with the general convention of the Associated Advertising Clubs of the World.

Harry Levey, manager of the industrial department of the Universal Film Company, and who is president of the screen association, will be the principal speaker. The sessions will be held Monday and Tuesday afternoons, June 7 and 8, at the Claypool Hotel.

Mr. Levey will speak on "A Dream Realized." This will be followed by a discussion and an address by Tim Thrift, advertising manager of the American Multigraph Sales Company and chairman of the motion picture committee of the Association of National Advertisers. His subject will be "What I Have Learned About the Motion Picture Medium."

"The True Mission of the Motion Picture" is the subject of an address that will be delivered by John Leitch, author of "Man to Man."

The Tuesday session of the convention will be opened with an address by President Levey on "Guaranteed Circulation with the Motion Picture Medium." An "experience meeting" will follow, in which advertising managers will relate their experiences with the motion picture as a medium of advertising.

Industrial and educational pictures will be shown.

I. A. T. S. E. Gives C. C. Shay, Retiring President, $10,000

THE annual meeting of the International Alliance of Theatrical Stage Employes, whose membership is made up of motion picture machine operators in the majority, saw the retirement of Charles C. Shay, who has been president for ten years. The convention was held in Cleveland, and following the announcement by Mr. Shay that he did not seek re-election, the delegates voted him a purse of $10,000.

The election resulted as follows: James Lemke, of Troy, N. Y., president; William Canavan, St. Louis; Richard R. Green, Chicago; Fred G. Dempsey, Boston; W. P. Covert, Toronto, and H. C. Hollinger, Los Angeles, vice-presidents; F. G. Lemaster, general secretary and treasurer.

One of the decisions of the meeting was a resolution approving the establishment of an Irish republic.

Ralph Ruffner Signs with the Jensen & Von Herberg Houses

ANNOUNCEMENT has been made that Ralph Ruffner, who was called from New York recently on account of the death of Mrs. Ruffner's brother, Will Darling, had accepted a position with the Jensen & Von Herberg chain of theatres, owners of the First National Exhibitors' Circuit franchise for the Seattle territory. Mr. Ruffner had been in the publicity department of the First National home office while in New York.

His affiliations with the Jensen & Von Herberg interests will be in the position of director of exploitations for the Peoples, Star and Majestic Theatres of Portland. Mr. Ruffner had been connected with the Jensen & Von Herberg houses before his work in the First National home office. He has successfully managed theatres in Portland, Butte, Spokane and San Francisco.

Saunders Is Made Controller

Richard W. Saunders has been appointed controller of the Famous Players-Lasky Corporation. As controller he will have full charge of all the accounting and auditing, including the control of purchases and expenditures, in all departments of the Famous Players and its subsidiary companies.

Mr. Saunders resigned as cashier of the National Bank of Commerce to accept this position with Famous Players-Lasky Corporation.

Colored Searchlights on Grauman's New Theatre to Flash Starting of Shows; Can be Seen for Miles

SID GRAUMAN, proprietor of two high class motion picture theatres in Los Angeles, and a third, The Metropolitan, now in course of construction, is about ready to begin construction work on his new theatre in Hollywood to cost in the neighborhood of $650,000 and to have a seating capacity of approximately 2,200.

The building itself, which will have a frontage of 105 feet, will have a suggestion of the oriental type of architecture, and will be set in a picturesque, garden-like enclosure, with electric fountains and statuary as ornamental features.

Said Mr. Grauman, in speaking of his plans for the new theatre: "The interior will be elaborately decorated. In a sense the general plan of the building will assume the characteristics we have projected for the new Metropolitan. One of the most striking arrangements will be that in the tower of the theatre. We will import French searchlights sending out shafts of different colors. They will be used to announce the start of the performance.

"For instance, a green light will indicate that the next entertainment will begin in, say, fifteen minutes, and then a red light will make apparent the actual starting of the show. I am informed that these colored searchlights will carry a distance of thirty-five miles.

"The theatre will have a thirty-five piece orchestra in all probability. A similar program to that at the Million-dollar Theatre will be given—prologue, special stage acts, short films and orchestral numbers. I also intend to have popular Sunday morning concerts. The bill will be changed twice weekly, and we will specialize in pre-release pictures."

Barthelmess Becomes a Star; Others to Head Own Companies

ANOTHER young Griffith player who soon will be a star in his own right is Richard Barthelmess, whom everybody enjoyed immensely in "Broken Blossoms" and who has been coming fast as a character actor through his work in "Scarlet Days," "The Idol Dancer" and other Griffith pictures.

Mr. Barthelmess is not leaving David W. Griffith. His pictures will be made at the Griffith studio in Mamaroneck and are expected to begin immediately following the completion of "Way Down East," the Griffith feature in which Mr. Barthelmess will be seen as David Bartlett.

Other Griffith players who soon are to head their own companies are Robert Harron and Lillian Gish. Practically all the pictures will be made at the Griffith studio, and the one and only "D. W." will be the best friend any of these players could have.

Require Duplicate of Express Receipts

On and after July 1 the American Railway will keep a duplicate copy of every receipt it issues when receiving business from shippers. Shippers accustomed to prepare their own receipts, or who have their own forms, have been asked to supply duplicates of such receipts to the express driver or receiving clerk who signs them.

The regular receipt forms of the express carrier will be revised to permit their use in duplicate form. In cases where prepaid receipts are now being issued in duplicate, the extra copy being used as a record of charges paid, a third copy will be required under the new system, and in such instances prepaid receipts will be issued in triplicate.

Prominent Exhibitors Unite to Build Big Hollywood House

A PICTURE palace with a seating capacity of 2,500 will be erected on Hollywood Boulevard at Ivar street as a result of a local film merger. Three prominent Hollywood exhibitors this week consolidated their interests with Gore brothers and Sol Lesser to immediately form a half million dollar corporation that will control the new theatre as well as the three smaller Hollywood playhouses now in operation.

The theatre owners who joined Gore and Lesser in the big enterprise are J. L. Swope, owner of the Hollywood Theatre; John Young, of the Apollo Theatre, and Frank Grant, of the Windsor Theatre.

William S. Hart for Sheriff

The popularity of William S. Hart among film patrons was given evidence last week when the democrats of Hood River County, Oregon, nominated him for sheriff. Five Democrats wrote in the name of the Paramount star on their ballots and late returns indicate that Hart had received the nomination, as no other Democrat was voted on.

Mr. Hart said: "I will gladly accept the namination of sheriff of Hood River County, Oregon, if my constituents in that county will allow me to reside in Los Angeles and fulfill my duties up there by periodical visits. I am deeply appreciative of the great honor that has been thrust upon me, but my locations would for the most part be in the Southwest instead of the Northwest. Hence my deputies would have to do most of the work."

Committee of Seventeen in Session; All Agreed on One Convention Only

THE committee of seventeen, appointed at the Independent Exhibitors' Convention held at Chicago, April 26 and 27, met in conference at the Hotel Astor on Wednesday morning, June 3, to discuss several matters to be considered at the National Convention at Cleveland June 8-11. They were unanimously in favor of one united convention and opposed to two separate meetings being held at that time. Those present were:

H. C. Farley, Montgomery, Ala.; M. Van Praag, Kansas City, Kan.; D. W. Chamberlain, Minneapolis, Minn.; Louis F. Blumenthal, New York; L. T. Lester, Columbia, S. C.; John Manheimer, Brooklyn; W. C. Paterson, Atlanta; A. F. Brentlinger, Fort Wayne, Ind.; H. M. E. Pasmezoglu, St. Louis; C. E. Whitehurst, Baltimore; Frank Rembusch, Indianapolis; E. T. Peter, Dallas, and William Brandt, of New York.

Generally speaking, the situation appears decidedly clarified and there is good reason to hope that the convention, or conventions, if there are more than one the first day, will result in a strong, united national exhibitor organization.

As his contribution to the week's news Mr. Rembusch disowns any interest in or connection with the proposed exposition in Cleveland and warns against "money-making schemes." He urges that after the first day's sessions the conventions unite as one. He suggests the formation of a committee of twelve for each distributing zone.

Another cheering announcement is that Vice-President C. W. Gates, of the United Protective Theatrical League of the Northwest, will serve on the committee of arrangements, and that the delegation of thirty from this group will visit Cleveland. Last week the organization voted to stay at home if there were more than one convention or a split of any kind.

Sydney S. Cohen Sees Storm Subsiding and Enthusiasm and Unanimity Growing

SYDNEY S. COHEN, temporary chairman of the Motion Picture Theatre Owners of America, has issued the following statement:

"Coming events cast their shadows before." Applying this old saying to the Cleveland convention, it will be the greatest event in the history of filmdom. The shadow of it is even now seen in every part of the country.

Getting down to concrete things, one of the signs of the coming tidal wave of enthusiasm and unanimity is the line of responses that are coming into the office of the temporary chairman, Sydney S. Cohen, from many of the representative exhibitors whom, in accordance with the request of the Cleveland arrangements committee, he has recently appointed on a committee on arrangements and registration for the convention at the Hotel Winton, June 8. Almost a 100 per cent. acceptance has been received.

Among those who are expected at Cleveland, although no formal and definite acceptance has been received, is Henry B. Varner, secretary of the North Carolina Exhibitors' Association. Mr. Varner represents one of the strongest, most active and most successful exhibitors' organizations in the country.

Reservations Committee Busy.

The convention of the Motion Picture Theatre Owners of America will be called to order at 11 o'clock on the morning of Tuesday, June 8, at the Hotel Winton, and should bring together the most representative gathering of motion picture exhibitors ever held in this country.

Delegates are coming from all parts of the country in great numbers and the Cleveland committee in charge of reservations reports that everything will be done to see that the individual exhibitor receives proper accommodations and that his stay in Cleveland will be as pleasant as it is hoped it will be productive of results.

The committee on registration and arrangements, which represents every important film center in the country, comprising officers of the exhibitor organizations representing these zones, will meet Monday, June 7, at the Hotel Winton to complete detailed arrangements. Every exhibitor who comes to Cleveland with the hope of bringing about a great national organization will be given ample opportunity to lend his help and assistance toward creating an organization which will protect his investments in this industry.

It is hoped that the interests which have been successful for some years in splitting the growing sentiment for genuine organization and keeping exhibitors unorganized and open to attacks from within and without will at least be present to see for themselves the sentiment which they cannot stop organized into a great permanent body.

Six months of preparation, with all the work this kind of effort entails by the leaders of the various exhibitors' organizations, should be brought to a climax more successfully even than the most ardent organized exhibitor ever hoped. Some recent efforts to create in the minds of the exhibiting branch of the industry that exhibitors can never get together, has failed completely. The man who has put his money, his time and his ability into building up a clientele for his picture house is in no mood to see that investment swept aside.

Exhibitors from all parts of the country realize that the convention at the Hotel Winton has been brought about by men who have practically dedicated their life work to bring their fellow exhibitors into a powerful body which cannot be stopped by the few who have been using organization—or the lack of it—for their own selfish interests.

The screen of the country more and more today is being looked upon by our government as a safeguard for the great institutions under which we are living, and we feel that every patriotic American exhibitor who can possibly get to Cleveland will be there to swell the ranks, in order that he may be an individual part of building the foundation of a permanent national exhibitors' organization, officered by independent motion picture theatre owners, backed by independent motion picture theatre owners and financed by independent motion picture theatre owners.

Northwest Delegates Will Attend; Gates on Arrangements Committee

C. W. GATES, vice-president of the United Theatrical Protective League of the Northwest, has accepted a place on the committee of arrangements and registration for the convention of exhibitors to be held at the Hotel Winton, Cleveland. Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners of America, offered the appointment to President W. A. Steffes, of the northwestern organization, as an evidence of good faith, and he evidently has delegated his vice-president to act for him.

The acceptance means that the exhibitor organization will attend the Cleveland sessions. It had previously wired Moving Picture World that its thirty delegates would not attend "if there are two meetings or a split of any kind."

Minneapolis, June 1.

Sydney S. Cohen, 708 Times Building, New York.

I accept appointment as per wire. Special train of northwestern exhibitors leaves Minneapolis for Cleveland the fifth to put a stop for all time to come to the aggression of organized minorities.

C. W. GATES.

Rembusch Suggests Zone Committees and Warns Against All Money-Making Schemes

THIS week's statement of Frank J. Rembusch urges a consolidated exhibitor defense against business aggression. It reads as follows:

Three national organizations will meet at Cleveland on June 8, 9, 10 and 11, and we hope all will join in one. May I suggest to exhibitors what should be done? The old order of things is past. The motion picture has grown so great and important that we must put our national activities on a very high scale. The bickerings of the past have no place in today's work. Let us build on right principles. Exhibitors must be the head hereafter and not the tail as heretofore. We have moved forward individually; let us gather ourselves together nationally for a still greater and better motion picture.

We have fine local organizations, but remain helpless because every practice and problem in our industry is national and must be handled nationally, and our activities must be national in scope. At the same time we must not interfere with local organizations, which can be done by confining the national activities to big, broad questions such as the producer-exhibitor menace, unfair methods of trade, censorship and the insidious attacks against us from within and without, but especially to make our business greater and better.

We have the most powerful weapon, the screen, allied with the press, which we can use for our protection and betterment.

We must not allow any kind of money-making schemes to support our national organization. These have brought us grief for the last ten years. There are so many angles to this industry that we are sure to injure some one. All the expositions, balls and various schemes have availed us nothing. Pay your cash money like you would to a chamber of commerce.

We must keep away from efforts to influence the picture market, but demand that fair methods of trade be given us. Co-operative booking and collective bargaining have come and taken a place in the industry, but they must never influence the national organization because all picture markets are uncertain and biased.

Each distributing zone could have a committee of, say, twelve, with a chairman. We should have a budget of $100,000 to keep our activities going. We should have a big man like a Charlie Schwab, a McAdoo, a Franklin Lane at our head to keep us out of trouble.

With this arrangement all our troubles will be little ones and our business will increase one hundred fold because of a great team work throughout the nation of all exhibitors.

FRANK REMBUSCH.

Rembusch Disowns Exposition

To all trade journals:

Beg to advise that the insinuation that I am connected with the exposition being put on at Cleveland is an untruth, just as are many more from the same source.

I have been against all of these money-making schemes to carry on a national organization.

F. J. REMBUSCH.

"For the First Time I Believe the Exhibitor to Be Earnest"— Selznick

GOD helps those who help themselves.' Just recall to the exhibitors who go to Cleveland that old saying and ask them to bear it well in mind."

Lewis J. Selznick was in his office in the Godfrey Building talking to a representative of Moving Picture World. His son David was perched in one of the big windows that overlook Broadway toward Columbus Circle.

David seems to have absorbed a lot of "politics" of filmdom. He was able to help the senior Selznick with a name here or a reference there to some move that had been made in the swift whirl of "self-determination" that has been "rocking the industry" of recent months.

Lewis J. Selznick.

"Here's a chance," said the World writer to Mr. Selznick, "for you to say something to exhibitors who meet in Cleveland."

"'God helps those who help themselves,'" he repeated the "old saw."

"There's too much petty politics and personal ambition preceding the convention," Mr. Selznick went on to say.

"In Chicago I met a lot of exhibitors. They all have brains and they all seemed sincere in their desire to form a protective alliance.

"If they'll use the brains they have and everybody pull together there is still this great, big chance in Cleveland. If they don't they might as well give up.

"The exhibitors made me. They have the same chance to make themselves.

"This is the first time I ever believed the exhibitors were really in earnest. If they use the brains they have they will prove they are sincere.

"All the 'opposition' wants is to keep the exhibitor pulling apart, keep them away from organization and agitate this petty politics and personal ambition. It will always be easy for 'opposition' if the exhibitor keeps on as he has done in the past."

Jerseyites Form State Body and Will Attend Convention

SCORES of New Jersey exhibitors met on June 2 at the Robert Treat Hotel, Newark, and formed the New Jersey Exhibitors' Association. One of the principal actions of the new organization was to vote to send a big delegation to the exhibitors' convention at the Hotel Winton, Cleveland.

John T. Collins, of Rutherford, was elected president; G. J. Hennessy, of Newark, vice-president; S. E. Samuelson, of Newton, executive secretary, and H. P. Nelson, of Elizabeth, treasurer.

Wheat Belt Showmen Merge Leagues and Elect Steffes

WITH the merging of the Exhibitors' Protective and the Theatrical Protective leagues, the exhibitors of the Northwest have joined in one organization, known as the United Theatrical Protective League. The amalgamation of the two bodies took place after long sessions by the directors.

W. A. Steffes, Minneapolis exhibitor, who has been in the fore of many a fight by Twin City exhibitors, was unanimously elected president of the rejuvenated organization. Charles W. Gates, Aberdeen, S. D., who served as president of the Exhibitors' Protective League from the date of its inception, voluntarily stepped aside to permit Mr. Steffes to accept the position.

Steffes a Unanimous Choice.

With the notice of the merger, Mr. Steffes announced that a campaign will be begun immediately to obtain a 100 per cent. membership among the exhibitors of the Northwest, that unanimity in all matters affecting the rights of motion picture house owners and managers may be taken. A letter, as the beginning of the campaign, will be sent every Northwest exhibitor, urging immediate affiliation with the league. This step will be followed by other methods designed to bring the new organization to the attention of every exhibitor in the territory.

The territory to be included in the membership of the United Theatrical Protective League is Minnesota, North and South Dakota, Iowa, Wisconsin and the northern

peninsula of Michigan. Headquarters for the league will be maintained at 324 Kasota Block, Minneapolis, the former quarters of the Theatrical Protective League.

Separate Funds for the Twin Cities.

John Collins, Perry, Iowa, and J. P. Gruewell, Grand Rapids, Wis., who were members of the executive committee of the Exhibitors' Protective League, have been made directors of the new organization. One of the features of the new alliance will be the maintenance of two funds for use by Twin City and country exhibitors.

This was necessary, it was decided by the directors, because of the many activities engaged in by the city members in which the country exhibitors had little or no interest. Each group will maintain its own funds and use them as it may decide, although the general activities and interests will be mutual and the members will act as a body.

Large Gathering of Prominent Persons at Premiere of "Wonder Man" at Hotel Astor

WITH the Hotel Astor as its scene and the support of the American Legion, the premiere of "The Wonder Man," starring Georges Carpentier, which took place on the evening of Saturday, May 29, was a big event in motion picture circles.

The premiere showing of the production, which is now released for general distribution by Robertson-Cole, followed a dinner in the Rose Room of the Hotel Astor, at which the releasing company entertained one hundred leading newspaper reviewers, trade paper writers, sporting editors, cartoonists and journalistic figures. The event broke all precedents of Broadway in that it opened at a hotel.

The picture was viewed by one of the most notable assemblies ever gathered, from a standpoint of diversity and prominence. Among them were the French High Commission, the International Sporting Club, representatives of the United States Navy, of the United States Army, Lieutenant-General Robert L. Bullard, head of the Department of the East; the United States Marine Corps, the party of John G. Adolfi, who directed the picture; Frank Hall, Chic Sale, the comedian and party; supporting actors of the production, and the American Legion Committee, representing the organization under whose auspices the picture was presented.

Dinner Opens Premiere.

The premiere opened with the dinner. After this was finished the guests were escorted into a section which had been reserved for them near the middle of the first floor of the ball room.

By 8.30 the grand ball room was filled and a moment later a bugle sounded from the upper balcony, calling attention of the crowded floors to the Marine Band of thirty pieces which came from Ft. Totten for the event. The band played "The Star Spangled Banner" as the crowd stood and a minute later "The Marsallaise" closed its concert, and the program proper was under way. The overture and incidental music was played by an orchestra of twenty-five pieces, especially engaged for the Astor showing and following a special musical setting put out by the Robertson-Cole music service.

Above a specially installed screen were the American and French colors intertwined, and below, on each side of the screen, was an American and French flag. The orchestra was hidden by palms and flowers. After the showing of the Robertson-Cole scenic, "The Wonder Man" was shown to the public for the first time.

Display in Hotel Lobby.

One feature of the showing, which was met with applause, was the exhibition on the screen of a telegram from Georges Carpentier, thanking the American Legion for its support of the picture and praising the American soldier, as he personally had known him in the world war.

The showing at the Astor continued all during the week, with several matinees. For the first time in its history, the Astor gave space in its lobby to advertise a production.

For the first time outside of patriotic purposes advertising was allowed over the main marquise on the Broadway side of the hotel. There was placed a large advertising banner heralding the Carpentier picture above Broadway.

Woodrow Wilson His Own Showman

The President of the United States is a movie fan. He owns his own projection machine, probably rents his films and, in the East Room of the White House, gives his own shows. These facts are set forth in a special telegram from Washington to the New York World.

Detective films like detective stories form Mr. Wilson's chief diversion. It is claimed that hardly a day has passed since he has recovered sufficiently to leave his bed but what the President and whoever may be in the White House at the time "takes in the movies."

Glifograph Screen Makes Hit

The Robertson-Cole Company selected the new Glifograph Screen for the initial presentation of their Georges Carpentier picture, "The Wonder Man," in the grand ballroom of the Hotel Astor.

The picture was shown for the benefit of the American Legion, and its presentation at the Astor was the first opportunity given other producers and the public to see it.

The officials of the Robertson-Cole Company expressed themselves as exceedingly well pleased with the Glifograph, not only because of the depth it gave the scenes, but because of the excellent lighting and the removal of eye strain and distortion, no matter from what angle the picture was viewed.

Neilan En Route to New York

Through his New York office, Marshall Neilan has refuted the rumor that he was to drop out of the "Big Six" by announcing his recent election as vice-president of the Associated Producers. He is now en route to New York from California for a conference with First National Exhibitors' Circuit officials regarding new productions to be released through that body in accordance with his exhibiting arrangement.

Mr. Neilan promises within a week important announcements concerning future productions. His third production for First National has been just completed. The title and other details will be made public on his arrival. The lead is played by Agnes Ayres, who thus makes her first appearance under the Neilan banner.

With Mr. Neilan on the train is Oscar Price, president of the Associated Producers; Fred Warren, general manager of distribution; Alfred Wright, attorney for George Loane Tucker; Maurice Tourneur and J. R. Grainger, eastern representative for Mr. Neilan.

Universal Signs "Brownie" Again.

"Brownie," the famous wonder-dog of the screen, will continue to star in Century Comedies, it is announced by Universal. So popular have the unique two-reelers become that the Century Company has signed up the canine comedian for another year. "Brownie's" comedies have proved one of the most pleasing novelties of the screen, a welcome variety in short-subject production.

Scenes taken from the Vitagraph Special, "The Courage of Marge O'Doone"—A Story of the North.

Scene 2 shows Marge getting up some of the well-known courage. Perhaps she dashes in on "set" 3 and saves the family from harm. This production was adapted from the story by James Oliver Curwood.

A. MacArthur, Jr.
Who is resigning his position as advertising manager of the Moving Picture World to enter the producing field.

A. MacArthur, Jr., Resigns as Advertising Manager of the World to Enter Business

AFTER a service on the Moving Picture World of practically thirteen years, having come to the paper a few months after its first issue was printed, A. MacArthur, Jr., has resigned to enter the production end of the motion picture industry. During the entire period of Mr. MacArthur's association with the paper he has been connected with the advertising department, nearly all of the time as advertising manager.

Mr. MacArthur is a director of Invincible Photoplays Corporation, which will feature Mae Murray as the initial player of a series of stars to be engaged by the company. Miss Murray will begin work July 15 in "The Net." In a large production company Mr. MacArthur will be more closely associated as business manager. The details of the latter affiliation will be announced later.

Best Wishes of Friends.

The advertising manager of the Moving Picture World will take with him when he departs on June 12 the best wishes of the publishers and all of the men and women with whom for so long he has been associated. Mr. MacArthur's successor will be Wendell P. Milligan, who for the three years, 1915-18, was an assistant to Mr. MacArthur and who a few months ago again entered the advertising department.

"During the thirteen years I have been on the World I have made many friends," said Mr. MacArthur, "some of whom have been 'picturing' as long as I have, but a greater number of whom entered the business after I did. With few exceptions almost all of those with whom I have come in contact have shown an earnest desire to co-operate with me, with the result that the World always has been staunchly supported by the business men of the industry.

"Friendships are rare and invaluable, and I am most desirous of maintaining those I have acquired. Not having the opportunity to visit personally and say goodbye to all, I just want to say I hope soon to see you again. If you visit the coast, look me up.

"My successor, Wen Milligan, needs no introduction. As most of you know, he is a regular fellow, and I bespeak for him as good a break as you all have given me."

Ban on Raw Stock Effective in France, But Trade Is Adjusting Difficulties

JULIAN M. THOMAS, of Paris, director of David P. Howells Company, has very thoughtfully written to Moving Picture World an explicit statement of the facts in the "raw stock" case which so directly effects an American film manufacturing company—the Eastman corporation, of Rochester—and other makes of raw stock, both in this country and abroad. Mr. Thomas writes thus in detail:

Law Created Sensation.

"A sensation was caused in Paris recently by the announcement in the Journal Officiel that the importation of film had been prohibited. Rumor ran riot and reports of all sorts were heard.

"It was even claimed that the importation of all films had been prohibited by the French Government in an effort to restrict the importation of luxuries, which was part of the program against the unfortunate exchange difficulty. This law was published in the Journal Officiel of April 28, 1920, and included among articles classed as luxuries, the importation of rolls or bands, sensitized for moving pictures.

Direct Blow to Eastman Importers.

"This is a hard blow to the importers of the Eastman stock, which is by far the most popular in Europe and means that French houses who insist upon having their prints made on the Eastman stock will have to have their prints made in America by some other country outside of France. Much of the printing in France is done on Eastman stock for the reason that it is claimed the Eastman stock is much more satisfactory than the stock manufactured in France.

"Small countries, such as Belgium, Switzerland, Holland and Tcheco-Slovaquie, which take two prints, desire that their films consist of stock which will stand the greatest possible wear, and heretofore have been insisting on prints made on the Eastman raw stock. This means that if these countries still insist on this stock France will have to send the negatives of French pictures to another country to have their prints made.

Satisfied to Pay High Price.

"Of course, the kodak stock is higher priced than the French stock, but most of the renting houses are willing to pay the advanced prices, which they claim is compensated for by the additional life of the film. Where the negatives are in America, this law means that the prints will be made in America.

"This, no doubt, will be welcomed by the American exporters, as printing done in France has often proved very unsatisfactory, owing to the fact that in most cases the negative is cut in small length, and often a part of the negative is lost, sometimes dupes being substituted therefor. Exporting houses often send a negative to France with the intention of sending it from France to England.

"In France the English titles are cut out and occasionally lost. There is not in France at this time what would be termed in America an up to date printing house where high priced and valuable negatives may be placed with absolute confidence in the results attained.

French Depend on Outside Film.

"From the standpoint of the French dealer this law at first appeared harsh, in fact almost destructive. It was claimed that the essential element, the raw stock, the base of the moving picture industry, was suddenly knocked in the head and French productions of films was suddenly stopped.

"French houses were dependent for their raw stock on the Eastman in America, Brifco from England and L'Agfa from Germany, Pathe in France, with another source to open shortly, that of Gevaert of Belgium. It was claimed that the output of the Pathe Company was entirely insufficient, and that practically 80 per cent. of the raw stock was imported.

Would Foster Anti-Americanism.

"There is no doubt that there has been a strong and well organized movement in France to boycott American films. This is admitted by certain well informed members of the French trade. An effort has been made to have the law of April 28 changed, so as to prohibit the importation of prints and admit raw stock and negatives.

"It has been admitted by some that the Government had been approached with a view to carrying out of this purpose prior to the enactment of the law of April 28, 1920, and that the actual law came as a great surprise to the very persons who had been 'lobbying' for the purpose of prohibiting the importation of prints. However, as time is passing, it appears that the French trade is taking a less fearful view of the law and it is thought now that it will not affect seriously the film industry of France, although it is still hoped the enforcement of this law will be somewhat relaxed.

"It was at first thought Pathe would not be able to supply the demands of the French industry, but it appears that as this concern furnishes 12.2 million feet of raw stock a month, it is possible to divert 75 per cent. of this production (which is now being exported to the Pathe branches in America) to the French market."

Censorship Defeated by Organization Says Senator

SENATOR JAMES WALKER, leader of the minority of New York Senate, talked for an hour on June 1 to a large gathering of exhibitors at the Hotel Astor. The meeting had been called by Sidney S. Cohen, president of the State League of Exhibitors, to explain the Deposit and Children's bills recently passed by the New York Legislature.

The suggestion was made that in the theatres of the state a section be set aside for children after school hours and that for their supervision a specially engaged matron be employed.

Senator Walker spoke of the faith that the legislators of both parties in New York State have in the organized exhibitors of New York. "It is only because of the strong organization of these men," he said, "that the censorship bill had failed to become a law in the Empire State."

Vote Thanks to Campaigners.

William Brandt, president of the Theatre Owners' Chamber of Commerce, moved that a vote of thanks be extended to Mr. Cohen as president and to Messrs. Berman and O'Reilly, his aids, for the successful campaign they had waged at Albany during the past session. Also it was voted that an expression of thanks and appreciation be extended to Senator Walker for his activities on behalf of the organized exhibitors of the state.

One of the strong points made by Senator Walker was that the New York State exhibitors represented the motion picture going public of the state of New York and that, in his opinion, any state similarly organized may accomplish results such as those achieved by New York.

Fate of Massachusetts Censorship Bill Is Now in Hands of Governor Coolidge

THE fate of the Massachusetts motion picture censorship bill is in the hands of Governor Calvin Coolidge. Without opposition, the measure went through the final legislative stage of enactment in the senate on Tuesday, June 1. There was no debate, and the official report of the senate's proceedings said that the bill was unanimously passed to be enacted. However, spectators heard one senatorial voice in protest, but its identity is not known.

The governor has five days in which to act. He can sign the bill, veto it or ignore it. If he vetoes it, a two-thirds vote of the legislature will be necessary to override the veto. If he fails to sign the bill, it automatically becomes a law.

Last ditch stands by opponents of the censorship bill were made in the State House in the closing hours of the long legislative battle over the measure.

The censorship bill rode all the legislative hurdles in both House and Senate. The final stage was "enactment," ordinarily merely a matter of routine. But when the bill was called up for enactment in the House an unexpected eleventh hour fight to stop it developed.

The Rev. Roland D. Sawyer of Ware, Congregational clergyman-legislator, rose and moved to strike out the enacting clause. Representative Sawyer contended that the measure was made needless by the action of President Wilson in signing the bill to prohibit interstate transportation of indecent films.

"In order to make a small correction," he argued, "you would throw aside the great American principle of liberty. You would start on the German principle of restriction. Our fathers insisted on liberty and we ought to adhere to that policy. The censorship bill ought to be rejected."

Wilson's Action Obviates Necessity.

Representative Abbott of Haverhill endorsed the views of Representative Sawyer that President Wilson's action has made state censorship unnecessary.

"This bill is a direct blow at the American principle of liberty," declared Representative George Pearl Webster, of Haverhill, old Progressive party leader. "The censors under the bill would be a political body, subject to all the whims and prejudices and pressure that could be exerted upon them."

Representative Keniston of Boston said that censorship will cost the moving picture industry only $60,000 and that if the producers cannot pay that amount they ought to fail. The upshot of the debate was that Representative Sawyer's motion to reject the bill was lost by 12 votes, the vote of the House being 103 to 91. Then the bill was sent to the Senate for enactment.

Governor Hears Both Sides.

Meanwhile Governor Calvin Coolidge was giving hearings in the executive chamber to delegates representing both sides. The delegation that presented arguments to the governor why he should not sign the bill was made up of Robert G. Larson, president of the Theatrical Managers' Association of Boston; Nathan Gordon, producer and exhibitor; George A. Giles of Cambridge, president of the Exhibitors' League of Greater Boston; Fred Murphy, president of the Film Dealers' Association; Miss Sybil H. Holmes, representing the Professional Women's Club; Miss Edith M. Haynes, representing the Massachusetts Association of Women Lawyers; Mrs. J. Wentworth Brackett, representing the Boston Film Club; Senator George F. Curran of Roxbury, and Judge Albert Brackett, counsel for the theatrical managers.

Points to Laws Now in Force.

Judge Brackett presented the arguments. He urged the governor to remember that when Pennsylvania and Ohio passed their censorship laws there was not in either state any law regulating films. In Massachusetts, he said, there is already law enough on the statute books to cover the situation.

He pointed out to the governor that no form of amusement can be given within the borders of the commonwealth except by license of local authorities. Provision, he said, is made for fines and imprisonment for any person concerned in exhibition of any immoral or indecent show or film.

The governor listened attentively and thanked the delegation for calling on him. A delegation organized by Miss Hilda A. Hedstrom and headed by Bishop William Lawrence of the Massachusetts Episcopal diocese visited the governor and asked him to sign the bill. A. Preston Clark, Miss Amy Woods and other members of the state committee on motion pictures were in the party.

Sydney Cohen's Letter to Gov. Coolidge Argues Impressively Against Censorship

LOGICAL and convincing reasons why Massachusetts should not have a censorship of motion pictures are set forth clearly in a letter mailed Governor Calvin Coolidge on June 1 by Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners of America. The letter urges the governor, who is now called upon to approve or veto the radical bill passed by the legislature and senate, to keep it off the state's statute books, and so sound are Mr. Cohen's arguments that his letter offers something more than a "forlorn hope" that the bill will be killed.

The letter follows:

Text of the Letter.

"The motion picture theatre owners of the country are about to meet in a big national gathering at Cleveland on June 8, 9 and 10.

"They have for many years been interested in the question of censoring motion pictures, and some of them—that is to say, the exhibitors in four states, Kansas, Maryland, Ohio and Pennsylvania—have gone through a painfully practical experience in censorship.

"The Motion Picture Theatre Owners of America, who are in close daily touch with the millions of patrons and who thoroughly understand public sentiment, believe that the great American public is opposed to censorship of motion pictures, just as it is opposed to censorship of other media of expression which, under the federal constitution and each state constitution, are guaranteed constitutional liberties subject to proper liability for the abuses thereof.

"No Sound Popular Demand."

"We respectfully submit that there is no sound popular demand for censoring motion pictures. For the last fifteen years the motion picture has been the most popular and the most largely attended form of amusement ever known. The motion picture and the men who show the motion picture are under the constant daily supervision of their patrons on whom they depend for their livelihood. This patronage exercises the only kind of a control which our institutions recognize as lawful: the control of public opinion.

"If there were any sound, popular demand for censorship of motion pictures, such censorship would now be established in every state; whereas, as a matter of fact, only four states have adopted censorship, and in each case it was done to create political patronage. The agitation for censorship of motion pictures has been persistent, unscrupulous and well financed.

Only Four States Have Censors.

"If, in spite of these facts, there are only four states out of forty-eight which have adopted censorship, the conclusion is irresistible that there is no popular demand for an introduction of this system, which is so utterly alien to the genius of our institutions.

"Time and space are too limited for an extensive consideration of this very important subject in any of its essential aspects. Aside from the features which are so thoroughly repugnant to the genius of our political institutions, we would like to call your attention to the fact that the motion picture screen in a greater degree than any other medium of expression carries with it the power to convey ideas—in other words, to teach and enlighten.

Dr. Claxton Opposes It.

"The Commissioner of Federal Education, Dr. Claxton, has gone on record as being emphatically opposed to motion picture censorship. In the recent Federal censorship bill, which was defeated in Congress, it was proposed to have Dr. Claxton act as chief censor. Dr. Claxton not only utterly disclaimed any connection with the bill, but indicated in the strongest possible terms that he would not take such an office because it was not compatible with his beliefs.

"We respectfully urge you not to place this measure on the statute books of Massachusetts.

"Respectfully yours,
"MOTION PICTURE THEATRE OWNERS OF AMERICA.
"By Sydney S. Cohen,
"Temporary Chairman."

Kent on Exchange Tour

S. R. Kent, sales manager, Famous Players-Lasky Corporation, was a recent visitor at the Lasky studio in Hollywood. Mr. Kent is on a tour of the various exchanges of the company throughout the country, laying plans for the forthcoming season, which opens the first of September. Mr. Kent anticipates unprecedented business and as a consequence was deeply interested in the production work under way at the studio. He met and discussed plans with Cecil B. DeMille, William DeMille, Charles Eyton, studio general manager, and others, also making the acquaintance of a number of the stars and leading players.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Page 1187, Moving Picture World dated May 29, bearing an article signed by Harry T. Brundidge, was an utter and hopeless waste of space.

But if pufflicists would read, digest and profit by its findings it would be a golden horde dumped into the lap of craftsmen.

Favorite Expressions:

Douglas Fairbanks: "I should smile."

Douglas MacLean: "I should smile."

o—o

More of Those Sinful Films.

"Sin" (Fox).
"Sinners" (Realart).
"Sins of Men" (Fox).
"The Sin That Was His" (Selznick).

o—o

Standing several re-raises to draw for a royal flush is "A Splendid Hazard."

o—o

Loading a Key-Chain With Key-Houses of Key Cities.

"Key-cities, so dear to the heart of those who mimeograph for trade-papers, may be multiplied on a receding scale," says the frog who sells key-rings on the northeast corner of Broadway and Fifth Avenue.

"First there's the key-cities of the nation," sez he.

"Then there's the key-cities of the exchange territories.

"Figure in the key-wards of the key-cities of the exchange territories.

"Add the key-blocks in the key-wards of the key-cities."

"Thus," sez the key-ring merchant, "the 'final analysis' gets the keys down to the key-theatre of the key-wards of the key-cities.

"And in the end there's the **key to** the key-house of the key wards of the key-cities.

"Who owns that key?"

o—o

"She Lives and Lies" was the way a printer acclaimed the Norma Talmadge film in a Boston newspaper.

o—o

When the "Ghost Walks."

He enters doors marked "Private" without knocking; he busts in on the holies of holies, when they are in conference; ignores the O-Boys, disturbs the sleeping stenographers and halts pufflicists in their mad rush.

'E's the paymaster.

For An A-M-P-A Week.

Special "Months" have proven so successful around the Pathe exchanges why not have an "Ampa Week" for a drive in the publicity department. For instance:

A P. Allan Parsons Monday.
A Randy Lewis Tuesday.
A J. Patrick Reddy Wednesday.
A Tom Kennedy Thursday.
A Ben Grimm Friday and
A Joe Brady Saturday.

Sunday would be needed to measure up the stuff in the scrapbooks.

o—o

When Charley Ray films Hoyt's "A Bunch of Keys" the prospects are good for showing in a bunch of key cities.

o—o

Our idea of nothing to correct is the correction made by a tradepaper in effect that it had been stated 4 million dollars was the takings of a film in Canada when the figure should have been $400,000.

So used have the tradepapers become to slinging millions into print that any unreasonable sum gets past the proofreader nowadays.

o—o

The Conditions.—Brooklyn airdome advertises:

"Will Open June 15 If Weather Is Prevailing."

Being a sign of promise, sez I'm.

o—o

Vacations Needn't Hurry

The fillums hold such charm
For city folks a-having fun
"Down on" Mack Sennett's "Farm."

o—o

It has come to pass in filmdom that screen-queens decline to be starred in two-reel subjects. They will be six-cylindars or nothing.

o—o

Scenes for Allan Dwan's "The Scoffer" were made in the same Los Angeles court-room where Watson, the multiple-reel wife dispenser, was tried and sentenced to life imprisonment.

We presume "The Scoffer" is only the working title of the film.

Among the permanent titles suggested may be "The American Bluebeard."

o—o

Explaining a Noble Art.

Judge and Mrs. Lindsey, famous Denverites, working in the movies, put on "make-up" for the first time.

"How do you get it off?" queried the Judge, after it was on.

"Just let it wear off?" replied his wife.

And **still** his whiskers grew.

o—o

Here's the old, old question of "the hen or the egg"—which was first?

"Stamboul, Playground of Passion."—Universal advertisement.

"Passion's Playground. — First National title.

How Good They Are Getting!

"French Ban Against Raw Film Only" is a tradepaper headline that recalls several **raw** films that were exported from France and displayed to carefully selected audiences in this country.

o—o

Reading Titles Clear.

In reviewing Universal's new comedy:

"Everything But the Truth."—Moving Picture World.

"Everything But Lies."—Trade Review.

Both of which read like pufflicity.

Swiping the Film Rights to "H. M. S. Pinafore."

(With the usual royalties to Gilbert & John L.)

When I was a lad I spent my day
In writing up the virtues of the photoplay.
I praised the story and I hymned the star
And raised the boss' fillums to 'way 'bove par.
I praised those fillums so lavishly
That now I am Diwrecktor of Publicity.
I beat my Underwood so wickedly
That now I am Diwrecker of Pufflicity.

—Thesaurus.

Clip and Paste

For Photoplay Editors and Theatre Programs

William De Mille is making preparations to film "His Friend and His Wife," by Cosmo Hamilton.

Work has begun on the Katherine MacDonald production, "Cutain," under Director James Young, with Charles Richman, Lloyd Whitlock, Wilton Taylor and Florence Deshon in the cast.

"Drums of Jeopardy," a new Harold McGrath story, has been purchased for Anita Stewart.

The cast of "The Devil to Pay," a coming Brunton production directed by Ernest Wards, include Fritzi Brunette, Roy Stewart, Joseph J. Dowling and George Fisher.

Viola Dana's next picture for Metro's following, "The Chorus Girl's Romance," will be from the crook melodrama, "Blackmail," by Lucia Chamberlain.

Carmel Myers will begin filming "In Folly's Trail," soon at Universal City under the direction of Rollin Sturgeon.

Leota Lorraine, film actress, was married in Pasadena last week to Bobby McLaine, of Kansas City. Leota will remain in the pictures.

Douglas Dawson, for several years assistant director with Vitagraph, has been appointed casting director for the western Vitagraph studio.

Elinor Fair, leading lady for Lew Cody in "The Mischief Man," will play opposite him again in his next picture.

Sada Cowan, author of several of the Cecil B. De Mille plays, has written the story for the next Clara Kimball Young picture following "Mid Channel."

Louise Lovely will appear in a few more Fox productions, then will organize her own company to produce Louise Lovely Productions.

Gloria Swanson will play the leading feminine role in the next Bryant Washburn picture, "Wanted: A Blemish."

"The Five Dollar Baby," the first of the Irvin S. Cobb stories to be produced by Metro, is being put into continuity form by Sarah Y. Mason.

"The Jucklins," the Opie Read story to be produced by George Melford at Lasky's, will have Monte Blue, Charles Ogle and Mabel Julienne Scott in the leading roles.

Donad Crisp will direct the first independent Monroe Salisbury production, "The Barbarian." Crisp directed Salisbury in "Ramona" and "Eyes of the World."

Hedda Nova celebrated her birthday recently with a marine party at Laguna Beach, Cal., where "Byrd of the Dawn," Miss Nova's current picture is being filmed.

George Stewart, Irving Cummings, Myrtle Stedman, John Sainpolis and Hazel Howell are supporting Mildred Harris Chaplin in "Old Dad," her new Louis B. Mayer feature.

Jill Woodward, wife of Director William A. Seiter, of the National Film Corporation, will be assistant director to her husband in his next production for National.

Margery Wilson, leading woman in a number of recent film productions, is about to organize her own company, and will direct as well as star in the Margery Wilson Productions.

Tom Forman will direct "Rosanne Ozanne," the next Ethel Clayton picture for Paramount. The cast includes Jack Holt, Mabel Van Buren, Grace Morse, Clarence Geldart and Fred Malatesta.

Federated Film Exchanges of America Will Buy Best Productions in Market

All Stock Has Been Subscribed and Paid For by Members—Buying Committee Already Hard at Work

AFTER a full week of sessions lasting all of each day and well into the night the officers and members of the Federated Film Exchanges of America, Inc., separated for their homes satisfied they had performed a mass of constructive work. Joseph I. Friedman, of the Celebrated Players Film Corporation of Chicago, the president of the new organization, in a talk at the end of the week declared the Federated had reached the stage where it was actively seeking a general manager, one of proved capacity for achievement and one whose standing in the trade would be a complete demonstration of the far-reaching purposes of the new body. The headquarters of the company will be New York.

All the meetings were marked by an absence of dissension in spite of the many widely divergent interests represented by the membership, by the varying tastes of the clienteles catered to by the franchise holders. In fact, President Friedman said the harmony and good feeling that prevailed were notable and an evidence of the belief of the members in the solidity of the new institution.

The annual meeting was set for San Francisco next February 8. It was decided that at the conclusion of the sessions the franchise holders would journey to Los Angeles, thereby giving many of the members their first opportunity to visit the studios.

Releases to Be Simultaneous.

One of the points decided during the week is that all releases will be simultaneous. This is a departure in state rights procedure, as heretofore productions have been issued in each territory at the convenience of the buyer. Also arrangements were initiated looking to national advertising of each subject to be exploited. One of the details connected with this part of the company's activities will be the assumption by the home office of the distribution of all accessories connected with the selling of the pictures.

"You say that as we are all exchangemen we had ought to get along," said President Friedman in response to a remark by a World man. "That is an exact fact. You have pointed out one of the big factors in this organization. All the members are experienced exchangemen, and as such we believe we will avoid many mistakes that beset the paths of new distributing companies.

"There's another element that may be mentioned here. You know it has been the practice to give the state rights men a chance at a production after the big fellows have looked it over and decided they didn't want it. And as a rule the state rights men paid several times in purchase price what the aforesaid big fellows declined to pay. It is our intention to go into the market and compete with the biggest buyers and to meet them on their own ground. We want the best and we are going to buy it—and we have got the money to pay for it."

Associated with Mr. Friedman on the board of officers are J. E. Pearce, New Orleans, vice-president; Sam Grand, Boston, treasurer; David J. Chatkin, San Francisco, secretary. These four, with H. L. Charnas, Cleveland; Arthur G. Whyte, New York and Ben Amsterdam, Philadelphia, constitute the board of directors.

The buying committee is composed of Mr. Charnas, chairman; Messrs. Grand, Whyte, Amsterdam, Chatkin, and R. D. Lewis, Oklahoma City, and Harry Lande, Pittsburgh. Associated with these, of course, will be the general manager. Other committees will be membership, zoning, grievance and finance.

"One of the principal reasons behind the organization of the Federated," said Mr. Friedman, "was the realization on the part of the independent exchangemen that they could not go into the open market and compete with the big distributing companies. They knew that if they were to continue in business it would be necessary for them to have a sure source of supply, that if they were to compete with the big distributors it would be necessary to secure their subjects practically in the same manner their competitors did.

"A difficulty with which we had to contend in the formation of the Federated was the elimination of competing franchise seekers. In some cases three or four men or groups of men sought the same franchise.

Bylaws Are Unique.

"When we organized temporarily recently in Chicago instructions were given to the president to make the necessary arrangements for drafting charter and bylaws. This was done, with the result that our attorneys and their confreres in Delaware advise us that these instruments in their opinion are the most novel and unique of any that ever had been issued in the United States. Their chief claim to attention is the manner in which the interests of the minority have been protected. On all important issues there must be a three-quarters vote on the territory represented, and in every instance there must be recorded a majority of stockholders irrespective of the territory represented.

"The event that stood out most prominently at the Chicago convention was that when it became time for the zoning committee to apportion territory each one of the franchise holders was requested by the chairman to set down what he honestly believed was the most in the way of percentage his territory could stand. When the count was taken it was found that the figures summed up 99¾ per cent. That demonstrates the spirit of fair play that marked all the negotiations.

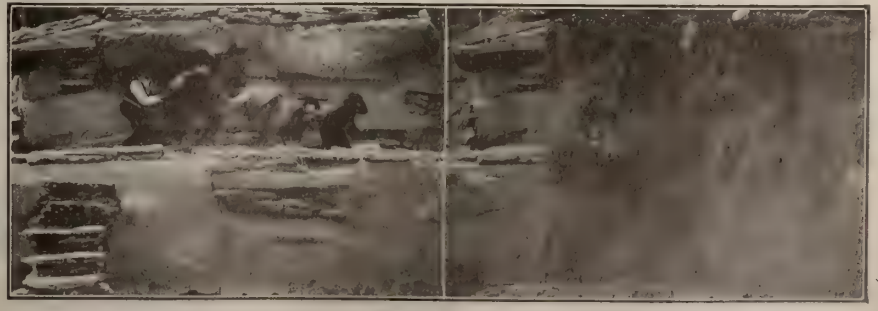
"The New York convention, which has been in session this week, was called primarily to complete the organization. At the first meeting 25 per cent. of the capital stock was deposited in the treasury. The constitution and by-laws have been adopted, the capital stock has been subscribed in full and paid for, and the corporation is now ready to do business. As a matter of fact, the buying committee already is in action, having contracted with the Warner Brothers for a series of two-reel comedies."

The best evidence of the scope of the production which the new organization is seeking and of the standing of the general manager desired perhaps is best expressed by one of the Federated members, who declared: "The bigger they come the better we will like them." He added that as to the latter of the two salary would be no object.

Franchise Holders and Territory.

The following are the franchise holders and their respective territory: Arthur B. Whyte, Empire State Film Company, New York, New York City and Northern New Jersey; Sam Grand, Federal Feature Film Corporation, of Boston, the New England states; B. Amsterdam, Masterpiece Film Attractions, Philadelphia, Eastern Pennsylvania and Southern New Jersey; H. Lande, Quality Film Service, Pittsburgh, Western Pennsylvania and West Virginia; H. Charnas, Standard Film Service Company, Cleveland, Ohio, Michigan and Kentucky; R. M. Savini, R. M. Savini Films, Inc., Atlanta, North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee; Abe Dresner, Exhibitors' Film Exchange, Washington, D. C., Delaware, Maryland, Virginia and District of Columbia.

J. E. Pearce, Pearce Films, New Orleans, Louisiana and Mississippi; R. D. Lewis Film Company, Oklahoma City, Texas, Oklahoma and Arkansas; F. W. Thayer, Merit Film Corporation, Minneapolis, Minnesota, North and South Dakota; R. Wettstein, Midwest Distributing Company, of Milwaukee, the state of Wisconsin; S. Werner, United Film Service, St. Louis, Eastern Missouri; A. Kahn, Crescent Film Service, Kansas City, Kansas and Western Missouri; H. E. Kyler, Supreme Photoplays, Denver, Colorado, New Mexico, Wyoming, Utah and Southern Idaho; J. J. Allen, Allen Brothers, Toronto, the Dominion of Canada; M. J. Frisch, A. H. Blank Enterprises, of Des Moines, Iowa and Nebraska; D. J. Chatkin, Marion Kohn Productions, San Francisco, California, Nevada and Arizona, and J. L. Friedman, Celebrated Players Film Corporation, of Chicago, Indiana and Illinois.



Before and After the Landslide in "The Mollycoddle."

This production stars Douglas Fairbanks, who is at the extreme left. The boulder at the top of picture 2 is the one which struck the star and injured him. This is a United Artists release.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

J. F. REILLY, Robertson-Cole director of publicity, and his assistant, J. F. Loughborough, are deserving of much credit for the manner in which they carried out the arrangements for the dinner and the opening showing of "The Wonder Man" at the Hotel Astor, New York, on Saturday evening, May 29. All earmarks of publicity were lacking and everybody was made welcome and happy by the informal way in which the affair was conducted. There were no speeches and no introductions, just an evening of good-fellowship and a gathering of kindred souls.

Among those who attended the dinner were Rube Goldberg and Burns Mantle, of the New York Evening Mail; Joe Vila, Evening Sun; Vincent Treanor, Evening World; B. B. Fox, New York Tribune; Robert Gilbert Welsh, Evening Telegram; Bob Berkley, Sunday American; Tom Thorpe, Evening Journal; Miss L. A. Duffy, Moving Picture News; Louella Parsons, Morning Telegraph; Frank Pope, Journal of Commerce; Henry Harmony, Evening World; Jane Dixon, Evening Telegram; Arthur Pollock, Brooklyn Eagle; Nathaniel Fleisher, Evening Telegram; Louis Reeves Harrison and Sam Spedon, the Moving Picture Word; Peter Milne, Wid's; George B. Fife and John Cuttin, the Evening World; Louis Sirkey, New York Tribune; Patrick O'Shaughnessy, New York World; Benjamin Holtzman, Evening Mail; the city and sporting editors of the Courier des Etat Unis; W. S. Farnsworth, New York American; Henry R. Ilisley, Evening Post; Andrew Ford and John Donlon, Evening Telegram; Charles E. Hastings, Exhibitor's Trade Review; J. Grainger, Exhibitors' Herald; Harold and Francis P. Albertanti, Variety.

• • •

Jack Sherrill, of the Frohman Amusement Company, is vacationing at Asbury Park, N. J., after his long siege in the direction and portrayal of the lead in a new serial produced at Jacksonville, Fla.

• • •

Jeff Davis, "the hobo," the man who opened the "Hotel De Gink," is to venture into the movies as soon as he can secure the proper medium, written from his own life.

• • •

Frank Duffy, formerly of Pathe and recently with Selznick, in the sales promotion department, has resigned from Selznick. He has made no announcement of his future affiliations.

• • •

C. B. Price Company, Inc., has taken new offices at 1446 Broadway, New York, a door or two south of Forty-first street.

• • •

Dave Cohen, owner of the Strand, Armory, Star and Symphony of Binghamton, N. Y., was in New York during the week of May 24. Mr. Cohen was accompanied by his associate manager of the Strand, Fred Gillam.

• • •

Ben Apple, one of the leading exhibitors of Troy, N. Y., who owns the King Theatre, recently opened in Troy the American Theatre, seating 850. Mr. Apple is a strong advocate of open booking.

• • •

P. G. Gentile, recently of Buffalo, is manager of the Famous Picture Sales Company of Albany, N. Y.

• • •

Max Roth, general manager for Sol Lesser, left Los Angeles on May 25 for New York. He will stop in several cities en route, and his mission here is to make preliminary arrangements for a big Kellerman opening. Mr. Lesser will follow him in about two weeks.

• • •

Bill Stormer, casting director for Selznick Enterprises, will be located in offices in the Hooven Building, 117 West Forty-sixth street, New York, after June 7.

• • •

E. H. Silcocks, special representative of the Special Pictures Corporation, is now in New York adding to the list of 5,000 exhibitors who are now showing the "Comedyart" releases.

• • •

D. D. Kempner has been engaged as road man by Famous Players-Lasky to travel out of the New Haven branch office.

• • •

William G. Smith, president of the Fidelity Pictures Company, will shortly release "Love's Flame." Immediately following that he will issue "The Mystery of Lambert Square," featuring little Dorothy Chapelle, a melodrama of intense thrill and interest. "Love's Flame" will be exploited in a big campaign by Southard Brown, of the Pioneer.

• • •

Moe Marks, of the Strand, Buffalo, N. Y., was in New York City the week of May 31 to confer with the new manager of the New York Strand, Joe Plunkett.

• • •

Felix Goldfarb has resigned his position as salesman with Robertson-Cole to affiliate with the Climax Film Corporation.

• • •

Female employes of the Universal have organized themselves into a club known as "The Universal Club," with their own club and rest room nicely furnished with piano, Victrola and library. The officers are: President, Florence Wallach, secretary to Carl Laemmle; Ethel Black, secretary of the Universal purchasing department, is secretary; Sadie Klein, secretary to Publicity Director Mayer, is treasurer. The employes will hold their annual outing at Eastern Boulevard Park, Westchester County, New York, on Saturday, June 19. 'Buses will leave 1600 Broadway for the park at 9 a. m.

• • •

Jack Keegan, of the Selznick publicity department, resigned to enter the publicity department of the First National.

• • •

H. J. Roberts, of the Special Pictures Corporation, is planning an early trip over the eastern territory.

• • •

Hortense Saunders, fan writer for Selznick, has been transferred to the Fort Lee studios, in charge of studio publicity.

• • •

O. P. Cairo, of the American Film Company, will sail for Argentina, where he has a brother interested in one of the first houses there. Mr. Cairo will sail in August with a copy of a biblical picture, "Joseph the Hebrew," produced by the American Film Company.

• • •

M. Lowell Cash, formerly of the Selznick publicity department, will, starting June 1, be publicity director of the Arrow Film Corporation.

• • •

Lee Langdon, in charge of the Gardner Syndicate office at Albany, N. Y., is one of the busiest men in the industry cleaning up his order-laden desk.

• • •

Roderick Ross, the well-known printer of Chicago, spent the recent holidays at the John Rock estate at Knollsville, at Croton-on-the-Hudson.

• • •

Arthur T. Smith, who for several years was connected with the General Film, Triangle and Mutual as sales representative, is now selling stock in the Mason Tire and Rubber Company.

• • •

H. H. Van Loan will probably return to the West Coast about June 15 with Mrs. Van Loan and their daughter Gertrude, who are now in New York from their home in Los Angeles.

• • •

J. Williamson, of Williamson Brothers, with J. Rescher, his cameraman, arrived in New York from Havana and Nassau, Bahamas, on Thursday, May 27, with preliminary scenes of a big underseas feature which they are producing for fall issue.

• • •

E. M. Asher, personal representative of Mack Sennett, with wife and daughter, Betty Lou, are here in New York from Los Angeles and will make their home at the Hotel Astor for the next two months.

• • •

Rutgers Neilson, director of advertising and publicity for the Literary Digest "Topics of the Day," produced by Timely Films, Inc., and distributed by Pathe, is attending the annual convention of the National Editorial Association at the Copley Plaza Hotel, Boston.

• • •

J. J. Hogan, manager of Proctor's Leeland at Albany, N. Y., has this old house jazzed up in first run shape. The seating capacity has been increased from 1,200 to 1,700 and furnished with the latest up-to-date equipment.

• • •

C. C. Charles, manager of the Albany (N. Y.) Theatre Supply Company, has resigned the active management of this concern to accept a salesmanship with Robertson-Cole's Albany branch office.

• • •

B. M. Moran, branch manager for Pathe at Albany, N. Y., is hitting the trail on all six cylinders and bringing home the bacon.

• • •

J. N. Flynn, of Philadelphia, is now branch manager for Robertson-Cole at Albany, N. Y.

• • •

Edmund M. De Barry has been transferred from the Albany office of National Distributing Corporation to Northern New Jersey territory.

• • •

P. J. Dana, Doc Shallenberger and S. Rubenstein, of the Arrow Film Corporation, will attend the Cleveland convention.

• • •

Watterson R. Rothacker, of Chicago, is in New York this week visiting the eastern division of the Rothacker Film Manufacturing Company, in the Candler Building. He will stop off at Cleveland on his return trip to Chicago.

• • •

Francis G. Conklin, formerly in the sales promotion department of the Travelers Insurance Company of Hartford and the American Cash Register Company, is now connected with the Rothacker Film Manufacturing Company in the New York division.

• • •

Harry Leonhardt, who has been in New York for several days, will return to Los Angeles by way of Cleveland to attend the convention on Sunday, June 6. Mr. Leonhardt's mission east was entirely satisfactory and he returns west with the documents relating to the producing enterprises in which he is interested.

• • •

Benny Ziedman, vest pocket exploitation and publicity expert, is gamboling over the familiar pastures of filmdom in New York. He arrived in Gotham on Thursday, May 27.

• • •

A. G. Whyte, of the Empire State Film Corporation, made a flying trip to the Buffalo office of that company last week. He took a sample print of "Screen Snapshots" with him and signed several first run accounts, stopping at Rochester, Syracuse and other points en route. He reports exhibitors enthusiastic over this new release and states that in every instance where it was screened a contract was forthcoming.

"Beau Revel" in Production Works.

"Beau Revel," the big Ince-Vance Special, is now well under way at the Thomas H. Ince Studios in Culver City. Lewis Stone and Lloyd Hughes have been working steadily making their individual scenes. Florence Vidor is featured.

Pathe to Release H. B. Warner Features; Star Plans Six Hampton Films Each Year

H. B. WARNER, one of the foremost stars of the American stage and screen, both from ability and box office point of view, is to appear in a series of big productions for Pathe distribution. This fact, rumored throughout the industry for some time, has just been disclosed by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

The announcement of the signing of Warner follows a visit to New York of Jesse D. Hampton, under whose management Wagner has been starring in picturs for more than a year. The final details of the Warner contract were concluded at a conference between Mr. Brunet and Mr. Hampton, following which the latter returned to Los Angeles to begin preparations for the filming of the new Wagner series.

Under the terms of the contract with Pathe, Warner will produce up to six pictures a year. The number will be limited to six, for it is the intention of Mr. Brunet and Mr. Hampton that the star shall have only the biggest productions, regardless of the time that shall be devoted to them.

Gives Pathe Three Hampton Stars.

The signing of Warner, which means that three Jesse D. Hampton stars will appear under the Pathe banner, is another step in the Pathe policy of enlarging the scope and quality of its feature department to meet the demands of the most fastidious exhibitors.

The plays in which Warner will be starred will be from the pens of some of the most brilliant authors of two continents. Mr. Hampton is now searching the American and European literary markets for material that will make the best pictures for the stars under his direction. Already he has purchased several exceptionally high class stories, and among the past and present authors on both sides of the Atlantic whose works will be filmed by Mr. Hampton are William J. Locke, John Galsworthy, Jerome K. Jerome, F. Hopkinson Smith, F. Anstey, Robert Hichens, John Hastings Turner, Kenneth B. Clarke, Bret Harte, Frank H. Spearman and Marah Ellis Ryan.

Producer Buys Literary Material.

Howard E. Morton, New York representative of Jesse D. Hampton, will go to Europe this summer to confer with authors under contract and to arrange for additional material for the Hampton stars and special productions.

Further details of the plans of Warner, under the new distribution arrangement with Pathe, will be announced later. The story of the first Warner-Pathe production has already been selected and placed in work. It is considered the most appealing story yet allotted Warner and, according to Mr. Hampton, should develop into one of the greatest pictures Warner has ever made.

While his conference with Mr. Brunet was the principal reason that brought Mr. Hampton east, the producer spent some of his time purchasing new literary material for his stars. He also had several conferences with Howard E. Morton, in charge of the Hampton offices in the Longacre Building. Mr. Hampton expressed satisfaction over the emphatic success of the recent productions from his studios and registered his belief that his forthcoming releases will eclipse their predecessors in popularity and box office results. Apropos of Mr. Hampton's eastern trip, a statement from his New York office says:

Studios in Full Swing.

"Our new studios in Hollywood are now in full swing and are completely equipped with every modern facility for the production this summer and fall of a notable series of high class pictures which we feel confident will win ever-growing favor with the public and increasing profit to the exhibitor.

"The rapidly increasing demand for Blanche Sweet pictures more than justifies our faith in the ability of this star to surpass all her previous screen achievements. Her latest Pathe release, 'Simple Souls,' a picturization of John Hastings Turner's novel, is undoubtedly the greatest success of her screen career to date. It is an intensely human story, wonderfully interpreted by the star, Director Robert Thornby and a strong cast, and is hailed by exhibitors and critics as a real winner.

Other Important Features.

"The drawing power of H. B. Warner is likewise a proof of the approval with which the public receives the screen efforts of this noted star of the stage and silversheet. Mr. Warner's first Pathe release will be announced later. It will be a picture of exceptional strength and intense appeal, filmed under the direction of Henry King.

"Another of our releases through Pathe will be William Desmond in 'A Broadway Cowboy,' from a story by Byron Morgan. This picture is full of rapid-fire action and provides a vehicle especially adapted to the attractive personality of this popular star. It was directed by Joe Franz.

King and Thornby Pictures.

"Another important feature of our plans is a series of Henry King and Robert Thornby productions. These big special productions will combine with recognized directorial ability the literary genius of celebrated authors and will be interpreted by all-star casts. The first of these, 'Half a Chance,' from the successful novel by Frederick Isham, is now being filmed in Los Angeles and San Francisco under the direction of Robert Thornby."

All Working Under Pathe's Banner.

From left to right: H. B. Warner, whose features will be released by Pathe; Paul Brunet, vice-president and general manager, and Jesse D. Hampton, who will continue to produce plays for Pathe.

Goldwyn-Bray to Release W. L. Finley's Pictures of Wild Bird and Animal Life

THE Bray Pictures Corporation announces that it has completed arrangements with William L. Finley, the nationally known naturalist, whereby it will acquire 16,000 feet of Mr. Finley's motion pictures of bird and animal life for distribution through the Goldwyn exchanges. These pictures are said to be of an exceedingly rare quality and represent the work of Mr. Finley and his wife for the past three years.

Due to Mr. Finley's intimate knowledge of wild animal life, he has been able to get intimate pictures of the life of his wary friends of a most unusual type. They are of great value, not only as an entertainment feature for the theatre-going public but for educational purposes in the preparatory schools and universities.

The arrangements entered into with Mr. Finley are of particular interest, inasmuch as the films to be shown were obtained with great difficulty and can never be duplicated. The negatives will be deposited in the archives of either the National Association of the Audubon Society or the Natural History Museum.

It is the custom of Mr. and Mrs. Finley to take to the field every summer with a motion picture camera and about 20,000 feet of film negative to stalk wild birds and animals in their native environment. The average result of a summer's work is about 5,000 feet of good film. On their trips Mr. and Mrs. Finley are accompanied by their two children, who enjoy an instructive and active vacation.

Mr. Finley is the author of two books on American birds and was associated with the Oregon Fish and Game Commission for about eight and a half years. He has written on this subject for all the magazines devoted to outdoor life, as well as for the Century, the Atlantic Monthly and other magazines of similar standing.

Mr. Finley also is well known as a lecturer.

C. A. Nathon.

Frisco Exchange Board Makes C. A. Nathan Vice-President

CAROL A. NATHAN, manager of Universal's San Francisco branch exchange, recently was elected as vice-president of the San Francisco Film Exchange Board, succeeding Charles Rosenthal, who resigned. His election was unanimous.

Mr. Nathan assumed the management of the Universal branch in that city less than two months ago. Previously he had been assistant manager, having accepted that position last fall. His advent into West Coast circles was as much a surprise to him as to San Francisco film men. He was a Jewel salesman in the New York Universal exchange a year ago. Then he was sent west to stimulate interest throughout that part of the country in the Stage Women's War Relief series of pictures.

Des Moines Unique, True to Its Name, Ends "Jitney" Career of Fifteen Years

WITH the passing of the Unique, Des Moines loses its last nickel show and the first movie of any size in the city and state. The house has been sold by Elbert & Getchell to A. H. Blank, who will remodel it at once and convert it into a big time, first run house. It has one of the finest locations in Des Moines, directly across the street from Blank's Garden.

The house has been playing at five-cent prices for twelve years, and for three years before that, the old Nickeldom held forth in the same building. In twelve years 12,000,000 tickets have been sold by the house and 4,000 miles of films have been used.

The Unique was really unique in more ways than one. For instance, it once had a cigar checking machine at the front door. So many patrons walked away insulted when told they must throw their cheroots away, that "Kip" Elbert decided he must do something to keep their good will. He devised a rack with little notches, each notch numbered, and when a man came to the door with a new stogie in his mouth the liveried ticket taker said to him:

The Original Check Hound.

"Check your cigar, sir? Just place it there and remember your number."

The Unique was the first theatre in the country that boasted two projecting machines. Therefore, it was the first to save the time and agony of its spectators when a film must be changed just as the desperate cowboy was about to save the queen of the hamlet from being captured by Indians.

It had the first electric sign on Locust street, now one of the city's busiest thorofares; the first pipe organ of any movie house in the city, and the first to relieve the pitch black darkness with an indirect lighting system.

The theatre has been closed exactly nineteen days in twelve years, eighteen days during the flu epidemic and one day during the coal strike. Work of remodeling the Unique will start forthwith and the house will be ready for use in the fall.

Burr Says Exhibitors Should Exploit the Short Productions

EXHIBITORS all over the country are passing up big opportunities by not properly exploiting their short subjects. Quality should govern the exploitation of the picture rather than its footage, according to C. C. Burr, president of Master Films, Inc., producers of the "Torchy" Comedies, featuring Johnny Hines.

A short subject, if it is properly exploited, will outdraw the average feature. This is the belief of Mr. Burr, who has made a close study of short subject production and distribution.

"A few live exhibitors who have sensed the value of meritorious two-reelers and one-reelers have not been backward in exploiting them, with the result that they have more than made good at the box office," said Mr. Burr. "Hugo Riesenfeld has featured the Shackelton Bottom of the World pictures, first at his Rivoli and Rialto theatres for two weeks and now at the Criterion, with splendid results.

"Many of the New York dailies gave more space to these pictures in their reviews than to the features, backing up the judgment and showmanship of Mr. Riesenfeld, who featured the Shackelton pictures in his advertising from the start above the feature. The Burton Holmes Travel Pictures and Harold Lloyd comedies are other good examples."

Nelson and Poland Under Contract

Rewarding the results of diligent effort, Thomas H. Ince announces the permanent engagement of two young men who have achieved signal success in the directorial and scenario divisions of motion picturess.

Jack Nelson, who joined the Thomas H. Ince forces several months go as director of the Douglas MacLean company, has been placed under a long-term contract to continue the direction of MacLean in his new role of a star in his own right.

Joseph Franklin Poland, for the past six months a member of the Ince scenario department, also has affixed his signature to a contract which calls for his exclusive services for a long period of time.

Brown Sails for Bermuda

Louis Francis Brown, general manager for Burton Holmes, sailed May 29 for Bermuda on the S.S. Fort Hamilton where he will remain several weeks to complete at least two travel pictures which will appear on the future Paramount-Burton Holmes release schedule. The decision to film the scenic wonders of tourist-ridden Bermuda has resulted from the insistent demand made upon Mr. Holmes to produce travel pictures of the island.

Mr. Brown has an estate in Bermuda which has been occupied for several years by a wealthy merchant. Mr. Brown will be accompanied by his wife, Renee Brown, who lectures on travel subjects.

Ince Signs Two More Writers

Louis Stevens, formerly scenario editor and special writer for a large film corporation of England, has joined the Thomas H. Ince scenario department in Culver City. Stevens will write continuties for the Ince forces, and will also offer a series of original stories.

Goldwyn Founds New Department to Meet Demand for One and Two-Reel Subjects

IN accord with its policy of supplying exhibitors with motion pictures of the highest quality in short lengths as well as feature productions and super-specials, Goldwyn Pictures Corporation has founded a short subject department whose province will be the promotion of the one and two reel films that now are being distributed under the Goldwyn trade-mark. The department is a direct outgrowth of the increased demand for Goldwyn's topical, educationad comedy films that have come to occupy a prominent place on the programs of many theatres.

During the past year Goldwyn has made great progress in building up this important branch of motion picture production, recognizing that up-to-date exhibitors have ceased to regard one and two reel subjects merely as fillers. The first noteworthy step in this direction was the contract with Bray Pictures Corporation for the distribution rights to the product of the Bray studios.

With the success of the Bray releases thoroughly established, Goldwyn planned a further development of the product and to that end secured a controlling interest in the company. The first outcome of the new arrangement was the launching of the Goldwyn-Bray Comic, which bids fair to become as popular as the Pictograph.

Booth Tarkington's two-reel "Edgar Comedies" marked an innovation in Goldwyn's production policy. These studies of boy life have been welcomed as one of the year's most important contributions to the screen. After the reception accorded the first of the releases many exhibitors concluded that the two-reel "Edgar" stories warranted the same advertising prominence as longer features.

The Capitol Comedies, produced by National Film Corporation and distributed by Goldwyn, have a strong popular appeal, whereas the Ford Weekly, presenting subjects that are instructive as well as entertaining, has built up a loyal following. It will be the function of the short subject department to co-operate with exhibitors in supplying the films most suitable to their needs and to see that they are backed by adequate exploitation.

Dillon to Direct Billie Burke

Edward Dillon, who has just returned from California, will direct Billie Burke in her new Paramount production, "The Frisky Mrs. Johnson." Mr. Dillon's last picture for Famous Players-Lasky was "The Amateur Wife," in which Irene Castle was starred. Miss Burke's new picture is adapted from Clyde Fitch's play of the same name.

Associated First National to Release 60 Features During Season of 1920-21

A MINIMUM of sixty special feature attractions from fifteen independent producing organizations will be released to exhibitor owners of sub-franchises by Associated First National Pictures, Inc., during the 1920-1921 season, beginning August 30 of this year and terminating about May 15, 1921. This statement, together with an explanation of production sources and the nature of releases, is contained in an announcement made this week, preliminary to an official listing of the titles of the entire schedule, which, it is said, will be available for publication next week.

The new schedule carries an increase of approximately twenty-five per cent. in the total number of attractions to be distributed by Associated First National for the coming season over the aggregate schedule for the season just ended, and, according to exhibitor officials of the co-operative organization, constitutes the result of a year's intensive effort to establish production affiliations which, in reputation, box office value, ability and the degree of quality essential to the standards of the first run theatres of the country, will be more than sufficient to meet all requirements.

Nine Features on Summer List.

The summer schedule of releases, which begins on June 7, with an Allan Dwan production, "A Splendid Hazard," presented by Mayflower, was announced two weeks ago. This has since been supplemented with two additional attractions, giving a total of nine releases instead of seven. Following the initial Allan Dwan production through Associated First National will be "Married Life," first of the series of Mack Sennett specials, to be released on June 14. "Yes or No," starring Norma Talmadge, will be given its first run presentations the week of June 28, and will be succeeded on July 12 by the third Marshall Neilan production, which has not yet been officially announced under its releasing title. Constance Talmadge will star in "The Perfect Woman" as the production for first run houses the week of July 19, to be followed on August 2 by the fifth Katherine MacDonald attraction for the Circuit, entitled "The Notorious Miss Lisle."

King Vidor's special feature, "The Jack Knife Man," from the famous story of the same title by Ellis Parker Butler, will be the second release for the month, with August 16 as the date, and the final attraction, concluding the summer season, will be "The Scoffer," the second Allan Dwan production to be released through First National by Mayflower.

Ray Film Starts Fall Season.

The fall season for First National's exhibitor members will, it is announced, begin on August 30 with "Forty-Five Minutes from Broadway," the first of Charles Ray's personally produced attractions, and adapted from George Cohan's greatest stage success. The star is reported to have taken three months of constant work at the studios to complete this production, which is now being cut and edited, and is complete with the exception of about a thousand feet of important exteriors which, it is expected, will be photographed in New York City within the next thirty days.

Fifteen independent producing organizations now have contracts for the exhibition of their attractions by exhibitor members of First National. The total number of theatres that will be protected with these guaranteed production sources through franchises is announced this week to exceed 1,100, with sanguine predictions from the executive committee for Associated First National that the original maximum of 6,500 will be awarded memberships well in advance of the beginning of the fall releasing schedule.

Each Star to Average Three Pictures.

The summary of production sources which will provide the majority of the releases on the 1920-1921 schedule of more than sixty special feature attractions shows that each star, director or producer will confine his or her individual efforts to the making of not more than three pictures as an individual average during the eight months' period covered in the schedule. In instances where four and five attractions are contracted for from the various independent producing organizations, it is pointed out by First National officials that the number of productions now completed and ready for final editing, or available for screen examination by the advertising and publicity department, brings the average down to three attractions for each artists as the maximum output planned from any individual source between August of this year and May, 1921.

Charles Chaplin has a total of four productions to deliver to First National under the terms of his contract. It is understood that he has at least one of these almost completed now, and that it will be available for release early in the fall season.

Marshall Neilan will provide three special attractions after August 30, not including the third of his releases through the Circuit, which is scheduled on the summer season list for July 12.

Norma Talmadge will star in four productions, including one exceptionally big special, and Constance Talmadge will have an equal number of new attractions for release between the dates established as the start and finish of the new season.

Curwood to Supervise Two Subjects.

James Oliver Curwood has been given a contract for two personally supervised productions, adapted from his own stories. The first will be "Nomads of the North," on which he is now at work with a company in the north woods of Canada. This will be another distinct novelty, it is said, with more than a score of wild animal characters given even greater prominence in the action than has been the case in previous Curwood productions.

Charles Ray will provide five productions. Katherine MacDonald is the only other star in the total of fifteen who will have a maximum of five productions, one of which is scheduled for release before August.

On Rest of Schedule.

The remainder of the schedule will be made up of three pictures starring Anita Stewart, three in which Mildred Harris Chaplin will be starred, one production to be directed by Sydney Franklin and released under his name as the producer, four releases in which Lionel Barrymore will star under his contract with Whitman Bennett, three personally produced pictures from Allan Dwan, three from Allan Holubar, one special feature from Mack Sennett, and three R. A. Walsh productions, a special release with Mr. and Mrs. Carter DeHaven in the stellar roles, and a minimum of twelve independently made specials of high calibre.

(1) "The Deep Purple" Made (2) "Jenny Be Good" and Keep Within (3) "The Law of the Yukon" at All Times.

Three excellent views of the latest Realart productions. Notice that the love interest is centered in each of the pictures. Climatic conditions prevent us from revealing the loving words. Miriam Cooper is seen in scene 1; Mary Miles Minter in scene 2, and June Elvidge is the player preparing to leave the cabin at the right.

"Love Me—Love My Shirt!"
So says Mary Pickford in her latest United Artists feature, called "Suds." The shirt just came out of them.

"Tomorrow" Is on the Way

One of the most important productions of recent years, which is certain to send a thrill through even the experienced critics is the prophetic superfeature "Tomorrow," which is about to be released at the Community Productions, Inc. Ashley Miller is director.

The story, by C. S. Clancy, is one of the most engrossing of all themes.

Marcus to Draw for Rivoli

Edwin Marcus, famous as Marcus, cartoonist of the New York Times, has joined Hugo Riesenfeld's staff at the Rivoli, Rialto and Criterion theatres and will draw a weekly cartoon which will be run at the three houses. It will not be of the type now popular in the picture houses of the country but will instead stick to timely topics of interest and importance, just as his work does now in the great metropolitan daily. The process of the drawing will be shown and then the finished product.

Mary and Doug Breeze Into New York and the Hotel Elevator Man Works Overtime

By SUMNER SMITH

MARY PICKFORD and Douglas Fairbanks—beg pardon, Mr. and Mrs. Fairbanks—breezed into New York City all smiles last week for a three weeks' visit. It was "much" business that brought them, they explained, such things as a United Artists' meeting and the possible election of a president, but the cloud of routine work hanging over them and the number of photographs they were called upon to autograph the first day, didn't seem to affect their infectious enthusiasm a bit. They are a very happy couple.

After a short automobile trip about the city, during which they had to acknowledge many salutations, Mary and Doug held court in the rose and white suite of the Ritz-Carlton. But it was a most democratic court. While Mary leaned comfortably back in a chair and chatted about business and domesticity, Doug walked back and forth within his circle of newspapermen and talked baseball 'n movies 'n optimism 'n everything. And all the time the elevator man sweated and swore as each new load of newspapermen said "third floor." It's a hard life, this being an elevator man, when Mary and Doug drop in at a hotel.

Doug Wants Foreign Locales and Ideas.

The chief load on the minds of the two stars was the possibility of making an early start for an extensive combination honeymoon-business trip abroad. Doug put it this way: "I want the new locales and new ideas that the Continent can give me, even if my director makes me jump off the Alps. It would be a great thing for me to begin producing over there soon. I remember one time when I was in Berlin hearing the name of Al Woods mixed in with a flood of German. Al Woods had been over there and the Germans knew him. If I get over in Europe, all those people will know me and you know what that's worth. Then, above all else, I want to make pictures with foreign backgrounds for my own countrymen."

One of the ambitions of the athletic star's life is to make "The Three Musketeers" in Alexander Dumas' native France. Prominent Frenchmen have already invited him to make the picture on French soil. In France he is known as Douglas D'Artagnan. He estimates that the production work would take from six to eight months, and he is all eagerness—a typical Fairbanks sort of eagerness, which is the superlative kind—to be up and at it.

Might Attend Cleveland Conventions.

"There's all kind of action in the story," said Doug, "and although it would have to be a costume picture it would make a corker."

Then the newspapermen started talking about the Cleveland convention—or, to be more exact, conventions—and it developed that the star's knowledge of the industry is not limited to the producing end.

"I think that scraps are good for any industry; they keep it from getting stagnant," said Doug. "We've had them right along and we're still going ahead. I'd like to find the time to visit Cleveland and meet the exhibitors. I'd like to tell them to get together and pull together. Perhaps I can get out there, but it looks very doubtful now."

About this time Mary was talking about dancing. She explained that Doug didn't like it and that "I think it is rather silly myself. I like to dance with Doug and I like to dance with my brother Jack, but this dancing with every stranger who comes along seems rather silly. A lot of foolish flirtations are apt to start. I suppose Douglas is somewhat jealous; most brunettes are. As for me, I am a blonde."

"These celebrated New York successes aren't known to most people," she said. "Why pay a lot of money for a big name if there is no story value back of it? When authors no longer consider the screen a secondary consideration and stop writing for the magazines and stage first, then we will get some real material. Just now it is difficult to pick good material out of all the heavily advertised junk."

Both Doug and Mary had a lot to say about their home at Los Angeles. They are going to select furnishings for it in New York. Doug told about the variety of guests he entertained, and he laughingly complained that after he had his own room fitted out, Charlie Chaplin began "camping out" in it and he had to sleep in the guest room.

Associated Producers Announces Plans; Ratifies Price Election and Makes Neilan Vice President

COMPLETE preliminary announcement of plans and production release dates of the Associated Producers, Inc., was made in Los Angeles this week by F. B. Warren, general manager of the new organization comprising Thomas H. Ince, Mack Sennett, Allan Dwan, Marshall Neilan, Maurice Tourneur, George Loane Tucker and J. Parker Read, Jr. All the producers named are members of the board of directors of the Associated Producers, Inc., and at their first meeting ratified the selection of Oscar A. Price as president and Fred B. Warren as general manager. Marshall Neilan was elected vice-president and Thomas H. Ince chairman of the board of directors; Mack Sennett was elected treasurer, and J. Parker Read, Jr., secretary.

Messrs. Price and Warren will attend the convention in Cleveland, where first announcement of the sales policy of the Associated Producers, Inc., will be made. Assurance is given by Mr. Warren that the Associated Producers, Inc., will produce a minimum of thirty big productions for the releasing year beginning in September. The first release will be made September 12, at which time eight to ten productions will have been delivered to the distributing organization.

Contracts already have been signed for the productions of the Associated Producers, Inc., with groups of the largest exhibitor factors on the Pacific coast. Exhibitors from as far east as Cleveland have made special trips to Los Angeles to sign contracts there.

Messrs. Price and Warren state that they are closing leases for the Associated Producers, Inc. New York offices on Broadway in the heart of the theatrical district. The organization will open its own twenty exchanges August 1 and its complete roster of branch managers will begin work July 1.

Mr. Warren announces the appointment of Hunter P. Lovelace as his chief aid and business manager at the home office, effective June 7, and also announces his first territorial appointment of Sidney J. Goldman in charge of the Chicago zone.

Kellerman Film Scores Success

Ham Beall, general press representative of the Sol Lesser Enterprises, wired Moving Picture World from Los Angeles on June 1 as follows:

"Annette Kellerman's first modern comedy drama was given its premier showing at Santa Anna, Cal., tonight to packed houses. E. D. Yost, owner of the Temple Theatre, says it is the greatest attraction that ever played his house. The underwater stuff took the audience by storm. A number of foreign buyers were present. The film colony made a pilgrimage to see the picture. The unanimous opinion is that it is the best thing Kellerman ever did."

Reveal Author of "Wonder Man"

Not until the picture was projected on the screen in the grand ballroom of the Hotel Astor Saturday evening, May 29, did it become known that the author of Georges Carpentier's first American starring vehicle, "The Wonder Man," was written by Dr. Daniel Carson Goodman, the novelist and scenario writer.

Believes Producers' Interests Must Be Severed from Those of Distributors

ON the eve of the great national exhibitors' convention to be held from June 8 to June 11 at the Hotel Winton, Cleveland, the whole industry seems to have focused its attention on the big questions which will absorb the attention of the assembled exhibitors. There is a widespread discussion among exhibitors and various remedies for the many undoubted evils are going to be offered.

The convention has attracted the attention of men in every branch of the industry, and one of these men is W. W. Hodkinson, president of the W. W. Hodkinson Corporation. Mr. Hodkinson has always been considered one of the master builders in the motion picture field. He is a man who has given deep thought to the fundamentals of the industry and whose success is unquestioned. He has always been known for a sympathetic understanding of the exhibitors' troubles.

Speaks for Organization.

"For some time past I have noticed considerable confusion in exhibiting ranks, amounting to an almost panicky feeling," said Mr. Hodkinson. "I confess that in spite of my intimate experience with all sorts of conditions in our industry, the exhibitor has always been a problem to me. His power to keep the producer out of the exhibiting field is clear. Indeed, the strength of his position is not doubted by anybody, but he seems more or less incapable of concerted action. The buying power of the industry is in his hands, and if he only knew how to exert it he could do the industry a lot of good and at the same time effectively and permanently protect his own investment.

"It seems to be a foregone conclusion that unless the exhibitor pools his interests with other exhibitors and makes intelligent use of his combined buying power he will in the very near future be crowded to the wall and forced to go out of business.

"In the last three years I have succeeded in building up an organization founded on a conception of justice both to the producer and to the exhibitor. As you know, the Hodkinson organization owns no theatres and has no intention of going into the exhibition field. We do not produce any pictures.

Producer Has "Preposterous Load."

"Many of the evils which the exhibitor is compelled to fight today at a cost both to his purse and to his peace of mind arise from the fact that so many producers are distributing their own product. This means all sorts of machine-made pictures, generally of an inferior quality, are forced upon the exhibitor and upon the public. I have always believed that the interest of the producer must be severed from the interest of the distributer.

"The relations between producer and exhibitor, which ought to be based on principles of equity and fair dealing, at present remind one of a dog-eat-dog policy. The producer has taken a preposterous load on his shoulders. The elements of this load consist of waste, incompetence, overcapitalization and poor judgment. He is unable even with the heaviest rentals to get enough money from the exhibitor to enable him to carry this load. This is the reason he is now reaching out for the profits of the exhibitor by trying to take his investment away from him.

How He Judges Standing of Producer.

"I invite exhibitors to look into the mechanism I have built up for them to use, if they see fit. Its object, among other things, is to secure a dependable supply of high quality pictures and absolutely to keep the exhibitor free from producer domination. Backed by the buying power of any considerable group of exhibitors, this mechanism means many benefits to the exhibitors. It secures their absolute independence. It will enable them to get the very best pictures in the market on favorable terms ahead of any competition.

"I may liken the system under which I am operating and which accounted for the initial success of Paramount pictures to a process of winnowing, separating the chaff from the wheat. My plan operates as impartially and as automatically as a machine. Under its workings the consensus of exhibitors' reports on the commercial value of pictures is taken as the basis of judging the standing of the producer.

Recalls General Film Fight.

"A producer whose pictures in point of quality do not show up favorably in the light of an exhibitors' consensus of opinion is eliminated. On the other hand, under this system every inducement is given to an ambitious and capable producer to put forth his best efforts and excel in point of quality. Such a producer will earn his proper reward under our system.

"Let us take a look at history, which repeats itself in the motion picture field as it does in life generally.

"You no doubt remember how I fought the General Film Company, because it was a distributing organization under the absolute control of the producer. As a result of this condition the interest of both distributor and exhibitor were subordinated to the condition of the producer. That is why the General Film Company has passed out of existence. I instituted a new basis for the sale of film from producer to exchange. I put a premium on quality by regulating the compensation of the producer in strict accordance with the merits of his picture. This established an incentive to make better pictures which was altogether lacking under the methods of the General Film Company.

"As I look about to survey conditions in this industry today, everything seems to be in a state of flux, not to say chaos. Our organization, I firmly believe, is built for tomorrow and for the day after."

Selznick Week at the Strand

It was a Selznick week at the New York Strand Theatre during the week of May 30. As the leading feature the Strand management exhibited William Faversham in his first Selznick production, "The Man Who Lost Himself." The topical part of the program was Selznick News, and the novel screen presentation of the latest Herbert Kaufman Weekly, "Society Bad Men."

"I'm Just Helen Now. I Can Only Talk When I'm Miss Dodd." She Adds to Her Name "Alias" and Begins Talking in Scene 2.
"Alias Miss Dodd" is a Universal release, with Edith Roberts as the leading player. Wonder if Miss Dodd did daring deeds daily while making this production? Her answer is that if we want to know we'll have to see the picture.

"Humoresque" Opens for Extended Stay as Second of the Criterion Specials

BACKED by an extraordinary publicity campaign in the Hearst newspapers, and well exploited in less sympathetic journals, the Cosmopolitan production of "Humoresque," perhaps the most widely read of the many Fannie Hurst stories, opened what promises to be a very successful run at the Criterion Theatre, Sunday, May 30. It stood up even under that most trying of all tests, a Tuesday after a Saturday-Monday holiday, when three days of pleasuring are supposed to have depleted both purse and energy. And this on about the first really hot day of the season.

An effort has been made to build a consistent program past the feature, the musical opening, naturally enough, being Dvorak's piano composition from which the story takes title and which is better in almost any other form than as the piano solo originally was.

A String Sextette.

Here it takes the form of a string sextette with Victor Wagner as first violin, the instrumentation being two violins, viola, 'cello, bass and harp.

Discarding the silhouette effect, which gained much comment when the house was opened, the players were seated on a dais at the rear of the stage, the velvet draped stage being lighted with red and blue floods, red in the front and blue in the curtained alcove in which the players sat. They formed an effective tableau, but the heavy hangings deaden the tone somewhat.

The second number was "Scenes in the Holy Land of Today," evidently selected in the belief that this story of Jewish life would draw most largely a Jewish clientele. In theory the selection was good, but the technical work on the picture is poor and it suffered from comparison with the "Just Beautiful Things" which was one of the real charms of the earlier offering.

Song Production Scores.

There followed Emanuel List and a chorus in "Through the Ages," a noble air sonorously sung and beautifully staged. List has so deep a bass that the tenors and female voices in the chorus come almost as a relief to the impressive majesty of the solo parts.

The curtain rises on a stage dark save for a single blue-white light thrown upon a rocky descent at the right, down which the costumed singers make their way. They form a group about the patriarchal soloist, the lights changing to green floods thrown from the left. It would aid the picture were the lights kept wholly green and the make-ups planned to meet this condition. With the straight green lights the facial make-ups do not show to advantage; a minor detail, yet none the less important.

As evidence of the intentness with which the air was followed, it might be mentioned that at a false climax, shortly before the ending, the gentiles in the audience broke out into applause, which was promptly hissed down by those who knew the hymn.

Then the Feature.

This was followed immediately by the title of the feature and the effect materially aided the photodrama in that the audience was keyed to the right pitch.

The play itself has already been treated in full in these columns. It is necessary only to record that its reception justifies the pleasant things already written. Criterion audiences do not applaud, but the intense quiet and the faces of those visible in the slight illumination from the screen tell the story.

In keeping with the spirit of the story, Mme. Lubowska gave a "Gavotte Grotesque" in a fanciful setting of yellow and black. To many in the audience its brevity was not the least of its charms, though it was an excellent example of interpretative dancing.

And Charlie Murray.

And then, coming almost as an anti-climax, Charlie Murray and a Mack Sennett cast romped a farcical comedy. It was good of its kind, but a light comedy would have been more in keeping with the rest of the program. A comedy of the old Drew type would give much greater satisfaction.

"Humoresque" should run until well into the hot weather. It is not a sensational type of story, but it is one of the best examples of true heart interest yet presented and it appeals to a wide clientele.

EPES W. SARGENT.

Press Book on All Comedies

A press book will be supplied to exhibitors on every comedy distributed by Educational Films Corporation, according to an announcement by that company. These will cover the Chester, Christie, Mermaid and Torchy series and any other two-reel comedies that are added to the release list. The first of the press books are now being sent to the exchanges.

These press books will contain the usual newspaper stories and reproduction of advertising aids, being prepared with the especial purpose of enabling exhibitors to exploit the comedies in connection with the feature pictures. Two kinds of lithographed one sheet and two three-sheets are being provided on each comedy.

Fidelity Company Heads Held on Serious Charges

F. W. PACKER, president of the Fidelity Photoplays Syndicate, Cleveland, and Miss Harriet E. Mills, secretary, were arraigned before the United States Commissioner on charges of defrauding Clevelanders out of $60,000 and each was held for the federal grand jury on $3,000 bail.

When arrested, the city authorities charged them with selling the stock in their concern after being ordered to stop by the state stock license commissioner. However, federal agents immediately probed the case and brought a charge against them of using the mails to defraud.

It is charged that several clergymen were victimized by the pair. They induced these men to indorse the project, which was to produce a religious film, and in this way sold the stock quietly and without advertising, it is said. Postoffice Inspector Cochrane said that of the $60,000 less than $2,000 remains and that no steps were taken to start the picture.

Carr & Schad, Inc., Reading, Elects H. J. Schad President

AT a meeting of directors called to elect a successor to the late Claude L. Schad, the position of president and general manager of that Reading, Pa., corporation was voted to H. J. Schad who, with his late partner, has been a picture showman in Reading for sixteen years. Carr & Schad, Inc., now operate the Scuylkill Avenue, Colonial, Princess, Arcadia, San Toy and Strand theatres in Reading.

John H. Cook, who has been with the firm twelve years, will continue as Philadelphia representative, booking pictures for all the houses and co-operating in their management. Paul E. Glease becomes permanently associated with the firm as publicity director and advertising manager.

She Jumped and "Landed" in Her Lover's Arms. To Prove She Really Did It We Get a Close-Up in Picture No. 2.
We always knew that Bessie Love could dance, but not quite as well as in the scene at the right. These views are from "The Midlanders," an A. J. Callaghan production, with Bessie as the star.

Metro's Field Force in Convention Hears of Plans for Coming Year; Two New Stars and Seven Authors Signed

BOUNDLESS confidence was the keynote of the annual convention of Metro's field force, held last Wednesday, Thursday and Friday, May 26-28, at the Hotel Astor. Reports of the most glowing character and forecasts of unparalleled expansion by Metro in every direction in the year to come characterized all of the sessions, held twice daily by the district and branch managers of the Metro distributing organization under the leadership of Metro's executives.

Announcements of far reaching plans were voiced by Richard A. Rowland, president, and William E. Atkinson, general manager, of the corporation. They revealed to the visiting salesmen what Metro recently has done by way of preparation for enlarged activities.

Richard A. Rowland.
President of Metro Pictures Corporation.

News also was given out of the acquisition of two new stars, Robert Harron, the youthful Griffith protege, who will make four pictures a year at the head of his own organization for release through Metro, and Doraldina, the amazing young dancer, who has already done notable work for the films and who will be starred in a series of spectacular productions that will enable her to display to their fullest advantage her extrordinary terpsichorean skill and beauty.

Metro's production policy for 1920-21, beginning with the coming fall, will be almost double in extent of what it has been during the current year. In other words, the managers were informed that Metro will release between fifty and sixty special productions, including a few made by independent producing units for Metro distribution. This will mean that the "fewer and better" idea, inaugurated last fall, will be adhered to so far as the quality of the picture is concerned, notwithstanding that numerically there will be more releases the coming year than the past.

"Fewer and better" pictures, although more of them, will be possible, it was explained, by the greatly increased studio facilities now available to Metro. There will be no let down in the high production standards already established; but the greater number of productions will come from three studios instead of one, as was the case until very recently.

Metro now has its big West Coast studios in Hollywood working to capacity, with eight and nine productions simultaneously under way; its New York studios in West Sixty-first street, under the personal supervision of Maxwell Karger, director general, are busy at present with three productions and can take care of more, while a new producing plant, situated on Long Island and to cost more than $2,000,000, will shortly be under construction. By not later than next spring it is expected that these new studios will be humming with production activity.

In connection with the forthcoming new releases, General Manager Atkinson informed the visiting managers that beginning with the early fall, Metro will be so far ahead in its production schedule that prints of each new release will be in the exchange offices as much as four to six weeks ahead in advance of the release date. In addition the exchanges will have all the various advertising and publicity accessories in their offices, so that exhibitors may give unhurried and careful consideration to the selection of Metro productions and arrange in ample time for proper exploitation, with the aid of the suggestions and accessories provided.

Stand Pat on Booking Question.

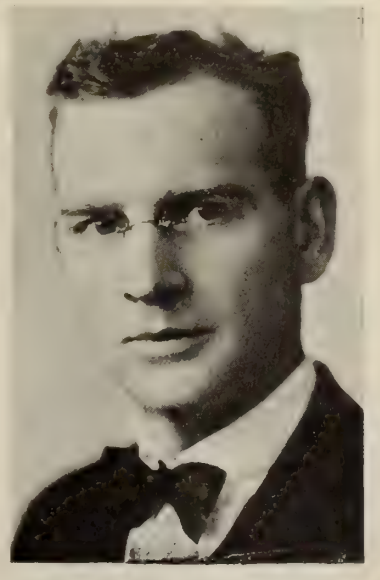
At the various sessions of the convention Metro's recent statement of policy concerning percentage booking was considered from every angle, and the company decided to stand pat on its earlier declaration. This was to the effect that percentage booking will not be forced upon the exhibitors. They can take it or leave it, as they desire. Metro, it was stated by President Rowland, will continue its system of flat rental prices unless the individual exhibitor feels that percentage would be more profitable to him. In that case he can have it.

General Manager Atkinson outlined to the visiting district and branch managers the particulars of a bonus system that will be in force for the coming year, and was also the case last year. It will be in the shape of a substantial money reward to the exchange turning in the best records for bookings for the period. The details are, of course, confidential among the members of the Metro field force.

Enthusiastic approval greeted President Rowland's announcement of the addition of Robert Harron to the roster of Metro stars. "Bobby," who almost from his very debut in motion pictures has been identified with the big productions of David Wark Griffith, will head his own company under the arrangement with Metro. The new Robert Harron Productions, of which there will be four a year, according to present plans, will be released through Metro's distributing organization.

Mr. Harron will be directed in his forthcoming new productions by Chester ("Chet") Withey, who as a disciple of Mr. Griffith, has done some work as a director that compares with that of his illustrious mentor. The new Harron pictures are to be made at Mamaroneck, it is understood. June Walker, now appearing in the current stage success, "My Lady Friends," with Clifton Crawford, has been chosen as Mr. Harron's leading woman in the first of his productions.

The first of the Robert Harron Productions, Mr. Rowland announced, will be a picture bearing the tenative title of "Coincidence." It is a picturized version of the short story by Morton Macy that appeared in the Cosmopolitan Magazine a few years ago. The story of the picture is a light and charming one, carrying a delightful love interest, and full of startling surprises. Preparations for production of "Coincidence" are already under way. The release date will be announced later.



W. E. Atkinson.
General Manager of Metro Pictures Corporation.

Doraldina, whose dancing on the stage first won her fame and who followed these successes with a starring appearance on the screen in "The Naulahka," will go immediately to the Pacific Coast to start work at the Metro studios in Hollywood on the production of her first stellar vehicle under the Metro banner. It will be a story with a Hawaiian locale, entitled "The Passion Fruit," by Carey Wilson. It is planned to have Doraldina make the journey to Hawaii during the making of the picture to obtain exteriors faithful to the story.

Roster of the New Authors Signed.

The seven distinguished authors under contract with Metro that gives the company use of some of their most successful stories and plays as well as first call on their future work, are Irvin S. Cobb, George Kibbe Turner, Eugene Presbrey, Arthur Somers Roche, Hulbert Footner, Henry C. Rowland and Donn Byrne.

Here They Are. Row Upon Row of Many Metro Boosters with Their President, Richard A. Rowland, Seated in the Front, Center.

will, during the ensuing year, write from four to seven original stories each for Metro production. The plans for these writers include their presence in person at the Metro studios while pictures are being made from their literary efforts.

Eugene Presbrey is already at work at the Coast studios. Irvin S. Cobb, George Kibbe Turner, Hulbert Footner and Arthur Somers Roche will shortly leave for California. The authors will establish themselves in offices there and write, as it were, "on the ground," within sight and sound of the studios where pictures are actually being made.

Bayard Veillers at Work.

Bayard Veiller's initial agreement with Metro was to contribute four original stories a year. He announced that the first would be for Bert Lytell. Since his recent arrival in New York he has decided that another of the stories he will do for Metro will be sequel, or continuation of "Within the Law." Just at what point this will take up the narrative of the play which earned Mr. Veiller his first recognition is not known, as he has made no announcement further than to declare his intention.

Acquisition of the seven authors named expands Metro's writing staff to large proportions.

"Metro has always stressed the importance of a strong, well constructed story in the production of a successful picture," said the Metro president. "We are proud to point to the array of popular authors who have been responsible for the screen material used in our new series of special productions, starting with the pictures we began making early last fall. Authors represented in Metro pictures are famed the world over.

No Bricks Without Straw.

"Just as one cannot make bricks with straw, a producer cannot hope to turn out great pictures without great authors. We have been fortunate in the forehandedness that has marked this company's endeavor to obtain the very finest literary material, both of the stage and from the ranks of celebrated fiction writers.

"The addition of seven more writers to our literary personnel, we believe, will insure to this company a wealth of noteworthy screen material for more reasons than one. For instance, each of the authors for whose services we have just contracted is known for the strongly objective quality of his fiction work; that is to say, these authors seem instinctively to write material admirably adapted to the screen because of the vigor of its action and the clear cut definition of its characterization."

List of New Stories Purchased.

In addition to his announcement concerning the acquisition of authors, Mr. Rowland gave out a list of stories just purchased. They are "The Prisoner of Zenda," by Anthony Hope, as a starring vehicle for Bert Lytell; "The Double Cure," a play by Edgar Selwyn; "The Bondage of Merwin Stansbury," a story by Thomas Edgelow, as published in Breezy Stories; "Tommy Carteret," a novel by Justus Miles Form Foreman, who, it will be recalled, was among those lost in the sinking of the Titanic; "The Passion Fruit," by Carey Wilson, for Doraldina; "Body and Soul," a play by William Hurlburt; "The Five Dollar Baby," by Irvin S. Cobb; "The Offshore Pirate," a story by F. Scott Fitzgerald that appeared in the Saturday Evening Post; "The Turing of the Worm," a story by Hanna Hinsdale that was published in Munsey's, and "The Under Side," a novel by Lucia Chamberlain.

During the three days of the convention entertainment of divers character was prepared for the visiting Metro district and branch managers.

Loew Congratulates Metro Officials.

Marcus Loew delivered a brief address at the banquet in response to general demand. The president of Loew's, Inc., explained how he entered the producing end of motion pictures in "self defense," and expressed the great pleasure he derived from his recent trip to the Pacific Coast, where he inspected the Metro studios.

Mr. Loew congratulated the Metro officials on the progress the company has made from its beginning. He said he had carefully followed Metro's steady growth and decided upon the business affiliation of his organization and Metro for mutual strengthening after he had become convinced of the soundness of Metro policy and methods.

Mr. Loew was accompanied to the banquet by Aaron Jones, prominent Chicago exhibitor and a personal friend of long standing, and by Ed. Schiller, of Atlanta, another exhibitor-friend. The toastmaster for the occasion was Robert J. Rubin, Metro attorney. After Mr. Loew had spoken the toastmaster introduced W. E. Atkinson, who spoke a few words on the results achieved during the year by the exchanges; Maxwell Karger, Metro director general, who discussed the work of production; E. M. Saunders, general sales manager, whose topic was film salesmanship; Charles Werner, branch manager at St. Louis, and the oldest Metro manager in point of service; C. H. Townsend of Detroit, the youngest and newest branch manager, and E. A. Golden, owner of the Boston franchise.

Those Who Were There.

Those who attended the conventoin were S. A. Shirley, district manager, Chicago; W. C. Bachmeyer, district manager, Cincinnati; H. Hustig, district manager, Los Angeles; and branch managers C. E. Kessnich, Atlanta, Ga.; E. A. Golden and S. S. Curtis, Boston; Charles Stern, Bangor, Me.; H. W. Kahn, Buffalo, N. Y.; J. S. Grauman, Chicago; C. E. Almy, Cleveland; W. W. Rowland, Cincinnati; L. Bickel, Dallas; Fred P. Brown, Denver; C. H. Townsend, Detroit; S. L. Haldeman, Kansas City; B. F. Rosenberg, Los Angeles; A. Fischer, Minneapolis; William Scully, New Haven; W. J. Connors, New York; C. J. Briant, New Orleans; S. MacIntyre, Omaha; Robert Lynch, Philadelphia; J. E. Davis, Pittsburgh; G. L. Cloward, Salt Lake City; Fred W. Voight, San Francisco; C. Werner, St. Louis; C. Stearn, Seattle; P. J. O'Loghlin, Toronto, and G. W. Fuller, Washington.

Jesse L. Lasky Sails for England to Open Studio and Confer on Film Plays

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has sailed for London to put in operation the new studio which the corporation has erected in Islington for the production of Paramount Pictures by British actors in British settings.

Mr. Lasky declined to discuss rumors that the corporation is negotiating for the acquisition of legitimate playhouses in London, as it has in New York.

"I cannot talk about that now," he said. "My chief reason in going to London is to inspect our new studio, which is all ready for the production of several well-known stage plays and novels for the screen. These plays will be enacted by British players and will be exhibited in this country as well as in Great Britain and Europe. I expect also to confer with a number of well-known British authors and artists for the purpose of having them work for the screen.

"I signed a contract yesterday with Penrhyn Stanlaws, the noted artist, who will give up his art right at the height of his fame to study the motion picture in our studios for about a year, with the idea of becoming a motion picture director.

"As for writers, Sir James M. Barrie, all of whose plays, including 'Peter Pan,' 'What Every Woman Knows' and 'The Little Minister,' are to be made by us into motion pictures, is now writing a story especially for Paramoun Pictures. Henry Arthur Jones also is writing a play for us which first will be made into a picture and then produced on the stage. Other authors have expressed a desire to learn the technique of the motion picture.

Screen Gives Story New "Readers."

"For well-known authors and dramatists to write directly for the screen is only a logical step in the motion picture's tremendous development. Look at the facts. It is an unusual book that reaches a circulation of 50,000. The greatest play cannot attract more than 8,000 people a week to a theatre. Yet the same book and same play, written for the screen, will reach 2,000,000 people every week in all parts of the world. Therefore, it is apparent that our great authors must choose whether they want to write for the screen or write for a few."

First National Thirty Day Period Ends With About 3,000 Theatres Negotiating

WITH 1,122 sub-franchise applications granted, and over 2,000 recommendations for additional awards before the executive committee of Associated First National Pictures, Inc., the first thirty-day period in the extension of exhibitor membership privileges ended last week with an approximate total of 3,000 theatres on record, or seeking to be recorded, as part of the circuit's co-operative market for independently produced attractions.

This result, it is said, exceeds the quota fixed by Associated First National officials at the Chicago convention of members and exchange managers, by more than 100 per cent. The executive committee, composed of N. H. Gordon of Boston, Moe Mark of New York and H. O. Schwalbe, secretary-treasurer of Associated First National Pictures, is expected to pass finally on all pending application for sub-franchise grants before the middle of June.

Delayed by Dallas Trip.

Delay in official action by this committee resulted from the determination of company officials to make a ten-days' trip to Dallas, in response to requests from a committee representing independent exhibitors in Texas, Oklahoma and Arkansas, that some plan be formulated whereby the sub-franchise plan could be made immediately available in that territory as a proposition separate from the previous First National affiliation there. This trip delayed the work of the executive committee in deciding on applications from all territories.

Important first-run theatres in every territory have filed requests for sub-franchises and the great majority of these have been granted and issued. The total number of sub-franchises authorized to date includes a membership extension, on the new plan, to every theatre owned and operated by the original members of First National who signed the agreements for the Associated First National proposition in Atlantic City last January.

Awards to Theatres Not Yet Built.

An interesting feature of the awarding has been the group applications from several territories where First National exchange managers called conventions of independent exhibitors to discuss the plan in all its details, immediately after the Chicago meeting.

A resume of the records to date shows that sub-franchise awards have been made by the executive committee to forty-three theatres now under construction, and planned for openings in September, October and November. In every instance of this kind the exhibitor applicant has requested the franchise for the new theatres because of the increased seating capacity and greater facilities for presentation which they will have in comparison to the logical franchise houses now in operation.

In more than 100 localities, it is announced, the franchise already granted will not become operative until early in the fall because of theatres closed for repairs, general alterations and enlarged capacities.

The "One-Man-Town" Situation.

A peculiar and unexpected phase of the sub-franchise plan in relation to the so-called "one-man-town" situations, wherein one exhibitor owns the only theatre, is that First National branch managers, in many such instances, have received applications from independent exhibitors in nearby cities and towns for franchise grants in the "one-man-towns" should the exhibitors controlling the situation fail, for any reason, to seek a membership. In every such case investigation at the behest of the executive committee has shown that the applicants are independent exhibitors with an ambition to extend their present theatre holdings by acquiring new properties, through construction, in places which are classified as "only one theatre" localities.

The executive committee has authorized the publication of the following list of theatres from which applications have been received, and on which official action has been taken as the first group of requests:

The Theatres Applying.

H. G. Ramsey, Royal Theatre, Eldorado, Kan.; Midland Theatre & Realty Company, Midland Theatre, Hutchinson, Kan.; Midland Theatre & Realty Company, Columbia Theatre, Junction City, Kan.; S. A. Davidson, Princess Theatre, Neodesha, Kan; H. L. & F. S. Davidson, Royal Theatre, Cherryvale, Kan.; J. H. Cooper, Wichita Theatre, Wichita, Kan.; J. R. Burford, Rex Theatre, Arkansas City, Kan.; Grubel Brothers, Electric Theatre, Kansas City, Kan.; Midland Theatre & Realty Company, Palace Theatre, Salina, Kan.; Central Amusement Company, Central Garden Theatre, Kansas City, Kan.; R. G. Liggett, Gene M. Gautier Theatre, Kansas City, Kan.; T. M. Henneberry, Empress Theatre, Ft. Scott, Kan.; Wagner Amusement Enterprise, Beldorf Theatre, Independence, Kan.

Lotta & Youngclaus, Lyric Theatre, Harlan, Iowa; L. W. Heal, Sterling Theatre, Superior, Neb.; H. E. Swan, Empress Theatre, Kearney, Neb.; W. H. Ostenberg, Orpheum Theatre, Scottsbluff, Neb.; Sun Theatre Company, Sun Theatre, York, Neb.; James W. Pace, Chadron, Neb.; K. Mooreland Amusement Company, Majestic Theatre, Missouri Valley, Iowa; K. Mooreland Amusement Company, Liberty Theatre, Nebraska City, Neb.; K. Mooreland Amusement Company, Rex Theatre, Auburn, Neb.; K. Mooreland Amusement Company, Lyric Theatre, Osceola, Iowa; K. Mooreland Amusement Company, Mooreland Theatre, Plattsmouth, Neb.; E. A. Bloomquist, Wisner Theatre, Eldora, Iowa.

C. W. Bartlett, Majestic Theatre, Fairbury, Neb.; A. C. Dunkel, Pastime Theatre, Iowa City, Iowa; H. R. Bisby, Liberty Theatre, Caney, Kan.; G. S. A. Hayman, Lyda Theatre, Grand Island, Neb.; Clarksburgh Theatre Company, Robinson Grand Theatre, Clarksburg, W. Va.; Melvin Brothers, Lyceum Theatre, Bradford, Pa.; Liberty Theatre Company, Liberty Theatre, Wheeling, W. Va.; H. A. Victor, Victor Theatre, McKeesport, W. Va.; J. H. Wiseman, Iris Theatre, Vandergrift, W. Va.; O. A. Kihchel, Eagle Theatre, Jeanette, W. Va.; Meadville Theatre Corporation, Lyceum Theatre, Meadville, Pa.; Bella Amusement Company, Verdi & Rialto Theatre, Belle Vernon, Pa.

J. E. Brown, Columbia Theatre, Brookville, Pa.; Stahl Amusement Company, Lyric Theatre, Oil City, Pa.; Stahl Amusement Company, Colonial Theatre, Farrell, Pa.; J. F. Smith, Grand Theatre, Barnesboro, Pa.; J. J. McFadden, Rialto Theatre, Renova, Pa.; A. B. Hyman, Orpheum & Lyric Theatres, Huntington, W. Va.; Strand Theatre Corporation, Strand and Liberty theatres, Sharon, Pa.; Colonial Amusement Company, Rowland Theatre, Wilkinsburg, Pa.; J. L. Blackford, Gamble Theatre, Huntington, Pa.; William Fairgraves, Wilkay Theatre, Erie, Pa.; James B. Clark, Strand Theatre, Erie, Pa.; Steve Kaiman, O'Fallon Theatre, St. Louis, Mo.; Fred Warner, North Grand Theatre, St. Louis, Mo.

J. S. Camp, Pestalozzi Theatre, St. Louis, Mo.; Frank Root, Broadway Family Theatre, St. Louis, Mo.; Frank Root, Peerless Theatre, St. Louis, Mo.; Grubel Brothers, Electric Theatre, Joplin, Mo.; Grubel Brothers, Electric Theatre, Springfield, Mo.; Truitt Theatre Company, Grand Theatre, Moberly, Mo.; Truitt Theatre Company, Sedalia, Mo.; Pohlmann & Kohloff, Newstead Theatre, St. Louis, Mo.; Mrs. Palma Farr, Elite Theatre, St. Louis, Mo.; Peyton Campbree, Rialto Theatre, Mexico, Mo.; Bankers & Merchants Theatre Company, Orpheum Theatre, Fort Wayne, Ond.; Terre Haute Theatre Company, Liberty Theatre, Terre Haute, Ind.; Peoples Theatre Company, Murrette Theatre, Richmond, Ind.

Bicknell Theatre Company, Colonial Theatre, Bicknell, Ind.; Ft. Wayne Gaiety Theatre Company, Gaiety Theatre, Bluffton, Ind.; A. A. Richards, Turlock Theatre, Turlock, Cal.; Nixon Estate Company, Majestic Theatre, Reno, Nev.; Strand Theatre Company, Inc., Dixie and Princess theatres, Mayfield, Ky.; Leo Keiler, Arcade and Star theatres, Paducah, Ky.; Strand Theatre Company, Inc., Savoy Theatre, Princeton, Ky.

Readin' the Pussenal Column Are These Gold Hunters of the North.
Taken from "The Law of the Yukon," produced by Realart, and based on the Robert Service poem. It is being presented by Mayflower.

Gloria Swanson Continues with Famous; De Mille to Further Develop Her Gifts

SPECULATION as to the future screen activities of Gloria Swanson was ended last week when Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced that Miss Swanson has renewed her contract with Famous Players for a period of five years.

Miss Swanson, whose work in the Cecil B. DeMille productions, "Male and Female," "Why Change Your Wife?" and "Something to Think About," stamped her as one of the foremost artists of the season, will be featured only in big productions of the same high standard as those in which she recently has been appearing. These pictures will be from stories written by leading authors and dramatists, and will be produced on an elaborate scale.

An indication of the nature of the pictures which will be Miss Swanson's vehicles is given in a statement by Mr. Lasky that Cecil B. DeMille, who discovered Miss Swanson and was the first to give her opportunity for the developments of her talents, will select her stories and will personally supervise all her productions. Mr. DeMille will see to it that the public's desire to see Miss Swanson in wonderful gowns and in lavish settings will be entirely satisfied in all future Gloria Swanson productions.

Just before sailing for London, where he will confer with Sir James M. Barrie and other noted British novelists and dramatists, Mr. Lasky stated that one of the most prominent British playwrights is now working on his first screen plays, which will serve as a vehicle for Miss Swanson. The play is being written especially for Miss Swanson, Mr. Lasky said, as the author was so impressed with her work in "Male and Female" that Miss Swanson is his favorite screen artist.

Tom Terriss on His Way East to Finish Vitagraph Special

AFTER three months on the West Coast, where he had been directing the Vitagraph special production, "Trumpet Island," Tom Terriss is on his way East to make final scenes for this picture in New York City and along the Hudson River. Mr. Terriss was accompanied East by his staff and several supporting players, as there are still a goodly number of scenes to be filmed.

This production, which was adapted from a well-known story by Gouverneur Morris, was filmed chiefly amid the beautiful scenery of Catalina Island, Palm Beach and Palm Springs, all noted Southern California tourist centers.

Much of the action of the picture is accomplished in the air and several planes from the many fields around Los Angeles were used in the production. An airplane crash against a cliff at Catalina Island affords one of the biggest thrills in the production.

The picture has been cast true to the parts. Marguerite De La Motte takes the principal role in the all-star cast. The male lead is Wallace MacDonald. Joseph Swickard, Arthur Hoyt, Marcelle Daly, Hallam Cooley, Percy Challenger and numerous other widely known players make up the supporting cast.

Three Weeks' Run at Grauman's Record of "Below the Surface"

THE production Thomas H. Ince made for Paramount, under the title of "Below the Surface," with Hobart Bosworth the star, ran three weeks at Grauman's Rialto, Los Angeles, exceeding in business "Everywoman" and "Huckleberry Finn," according to Famous Players-Lasky sources of information. This was a prerelease, the regular schedule calling for distribution of "Below the Surface" June 6.

Luther Reed wrote the story and Irving Willat, under Ince supervision, directed. Lloyd Hughes, Grace Darmond, Gladys George and George Webb furnish support to Mr. Bosworth, the star.

Sessue Hayakawa Leaves for Coast with His New Contract

INSPIRED by a lively fortnight in New York City, Sessue Hayakawa, the star of many Robertson-Cole releases, has gone back to California with his new contract, which calls for the production of a series of bigger and better pictures than Hayakawa ever has made.

"While the pictures which are now being released are excellent attractions," said Mr. Hayakawa, "and represent a maximum of entertainment for the time and money invested, the ones just ahead will be better, for the natural reason that I will have both greater time and means to put into them. Already we have chosen our first picture, and I will start work on it immediately upon my arrival on the Coast.

"This picture, and the others of the new series, will have strong dramatic stories, and the most colorful artistic atmospheres obtainable. Beyond these elements we will stress another factor, which is the spiritual. By this I don't mean anything heavy, or psychological, but an all pervading spiritual tone, which goes home to the brain as well as the emotions."

New York Is Interested in Tarzan Despite Hot Weather

THE RETURN OF TARZAN," at B. S. Moss' Broadway Theatre, New York, is evidently destined to duplicate the performance of "Tarzan of the Apes," which enjoyed a seven weeks' engagement at that theatre three years ago. "The Return of Tarzan" opened last Sunday and in face of sweltering heat and an unusually poor theatrical day played to almost capacity business throughout the entire two days of its opening.

When one considers that more than 2,000,000 people left the city for the three-day holiday, the manifestation at the Broadway Theatre was noteworthy and shows the potency of Tarzan subjects as a whole.

Goldwyn offered this unusual adventure picture every possible opportunity to attract. A big advertising campaign fostered by an unusual publicity stunt, and including suburban display and poster work, was accomplished preceding the opening. Hundreds of book and drug store windows were used in which the Tarzan boo'-s were exploited and attention called to the engagement at the Broadway Theatre. Lion cubs in pairs were displayed in windows on the most prominent corners and displays of books and posters shown at the same time.

Ten thousand snipe pieces and 10,000 tack cards were sniped all over the greater city. Five hundred block stands were posted and followed two days after the opening by a quarter showing on selected locations of highly sensational twenty-four sheet stands.

Single column advertisements fourteen inches deep and elaborating upon one of the sensational episodes in the film, were alternated in the New York dailies and desk cards were placed in every hotel and railroad station in town. The New York Evening World began the publication of the latest Burrough's story, "Tarzan the Untamed."

Title of MacLean Picture Changed.

Douglas MacLean's recently completed Thomas H. Ince production, announced previously under the working title of "Shakespeare Clancy," has been changed to "The Jailbird." It will be released through Paramount-Artcraft.

Do You Know What the "Passers By" Are? Look at These Pictures and You Will See Several of Them at Once.

In Scene 1 it looks as though the fellow sitting at the table is a regular Passer-By. Herbert Rawlinson is the featured player in this Pathe release, and may be seen in the center picture. He doesn't seem to want to let her pass by.

We Have With Us Today

Spyros Skouras, Whose Little Acorn Has Grown to Be "Some Oak"

By BEN SMITH

THE motion picture industry has brought out and developed many big, successful men. In St. Louis, where the fight for picture theatre supremacy is waging hotly, a cool, reserved and energetic young man, broad in vision, with dynamic personality and action, is creating an enviable record. His name is Spyros P. Skouras, the leading factor in the Skouras chain of theatres, which recently added the New Grand Central Theatre, one of the best equipped picture houses; the Central Theatre, together with the first National franchise for the St. Louis territory, which Mr. Skouras states were purchased to protect his holdings.

Mr. Skouras was born twenty-six years ago in the small village of Skourahorion, Greece, founded by his grandfather and situated near historic Athens. He was educated in the state schools and later entered an export office in one of the Mediterranean ports of Greece, where he served as an interpreter and learned the rudiments of the export business, meanwhile becoming acquainted with the wonderful possibilities in the United States.

His First Theatre the Lafayette.

At the age of 19 years he came to this country, determined to go into business. He met his elder brother, Charles, now 31 years old, who was at that time in St. Louis, and they decided to take advantage of the first opportunity, which presented itself in the form of purchasing the Lafayette Theatre at an advantageous price. This house was sold later and the purchase price paid down on the Olympic Theatre, situated in the downtown section of town, close to the City Hall.

This theatre proved to be a losing proposition until Spyros adopted energetic tactics and turned the house into a winner by playing the best pictures obtainable. George, the younger brother, now 24 years old, was sent for to assist Charles in the management of the Olympic, while the Pageant Theatre, seating 1,400 persons, in the West End, the finest section of the city, became the basis for the next transaction. After many discouraging months it became one of the best paying theatrical properties in the city.

In the early part of 1917, when it was apparent war with Germany was not far remote, Spyros dismissed business from his mind and joined the training school for aviators at Fort Sam Houston, near San Antonio, where he was graduated shortly before the armistice was signed. He has the distinction of being the only foreign-born citizen to pass the examination for the United States Air Service.

If you compliment him upon his other achievements you will note a lack of enthusiasm and interest, receiving in reply the suggestion that any one can do the same thing; but if you refer to his air service record an interesting conversation will follow, for he is very proud of this singular distinction.

Mr. Skouras was discharged from the flying service in February, 1919, returning to his business with plans for acquiring other theatres to protect his interests. Therefore the Lyric Theatre, in the busiest part of the downtown section and catering principally to the transient population, was acquired and an option taken and later exercised on the West End Lyric Theatre and Lyric Skydome, catering to the elite of the city and conceded to be the best theatre proposition in the city.

Competition was keen in the buying of pictures, so he decided to purchase the Shaw Theatre, in the southern section, which gave him buying power for all parts of the town.

Justly Proud of Service to Public.

Mr. Skouras has always insisted his theatres should run the best pictures and have the best music obtainable. No expense has been spared in any of these departments, including the subject of service to patrons, which is unexcelled and one of the foremost features in the Skouras theatres. Mr. Skouras has assembled about him a capable body of lieutenants, from ushers and footmen to house managers and managing director. All employes meet once a week, with Mr. Skouras presiding, and discuss improvements and make sharp criticism wherever occasion demands.

Spyros Skouras has a genial disposition, a likable and radiant personality and seemingly unlimited will power, which greatly accounts for his success. A sharp, inquisitive eye shows you that he sees deeper than the surface. He is a most convincing talker and a keen observer. Also he is a hard worker, being at his office every morning between 8 and 8:30 o'clock and continuing until long after the theatres are closed at night, training his men to give the ultimate in service and courtesy to the public, who always are conceded to be right regardless of what conditions may exist.

Mr. Skouras' holdings now comprise the best theatre properties in St. Louis and run on a high class basis, and he is seldom known to give up any time for pleasure, preferring to devote all accessible time to his business, enjoying his work to the utmost and therefore receiving sufficient pleasure from his duties to counteract any desire for outside recreation. His ideal is to give the public the best in motion picture entertainment, to make his theatres more comfortable and more beautiful from time to time.

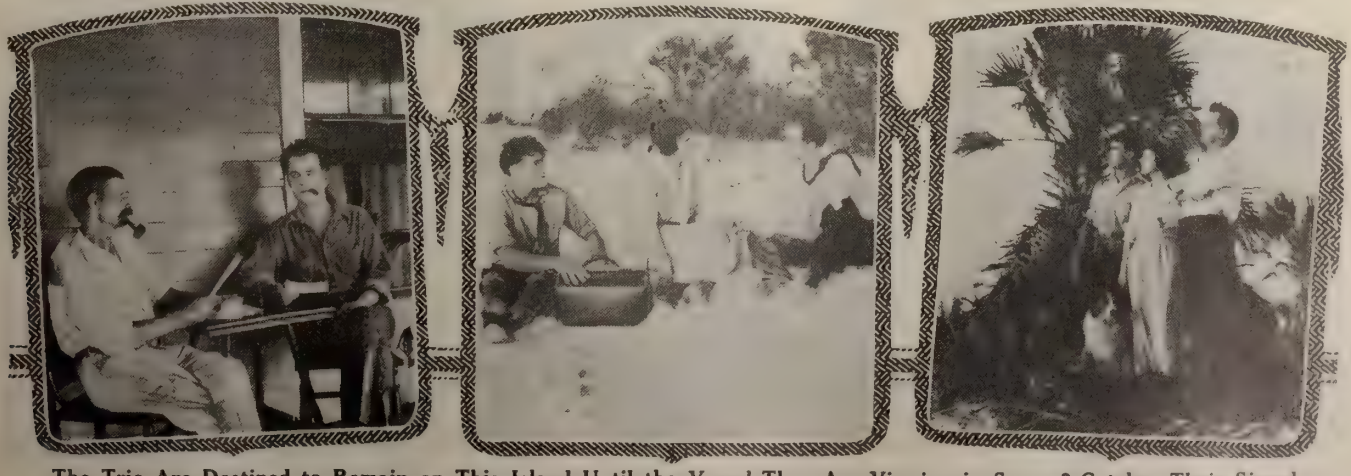
Latitude Must Be Allowed in Filming Novels, Says Author

GEORGE BARR McCUTCHEON, author of many American best sellers, gave a new insight into the attitude of novelists whose works have been picturized for the screen, when viewing Edgar Lewis' version of his "Sherry," which Pathe is distributing.

"I am sure," said Mr. McCutcheon, "that many authors are shocked extremely when they have allowed their works to be screened and then see the finished product. They do not realize that a director knows what the public demands of a good picture.

"I think I have experienced as many surprises as any writer whose works have been adapted for the screen. When viewing 'Sherry' I tried to imagine myself an interested spectator who had not read the book, but who merely dropped in to enjoy the picture. I found it a very difficult thing to do. There were places where the plot had been changed and characters developed differently than I had intended, but after thinking it over I decided that it was the only thing to be done. While it is disappointing to a certain degree to see one's plot changed, I can see it is absolutely necessary to give coherence to the picture.

"It is a trifle hard on writers to see our work tampered with, but when it is done artistically we should not complain. Much latitude must be allowed in screening novels to bring out the different incidents in fast sequence to hold the interest of the spectator."



The Trio Are Destined to Remain on This Island Until the Vessel They Are Viewing in Scene 3 Catches Their Signal.
Scenes from "The Isle of Destiny," released by Character Pictures Corporation Players, starring Paul Gilmore, seem to have enough "sand," and the only way to determine if they win out is to see the picture.

Leon Gaumont Here with Tricolor Feature To Prove and Demonstrate Its Feasibility

LEON GAUMONT, of a famous Parisian firm of cinematographers, has come to New York for the purpose of exploiting a three-color process his corporation has been working on since pre-war days. In a letter to Moving Picture World, written from the Gaumont offices in West Forty-second street, Mr. Gaumont goes into interesting details concerning color process for screen use. His letter, in large part, is here given:

Before the war we presented in New York the first results of our trichrome process. Since then we have completed details so that it is possible now to assure from the distance and at any time the perfect superposition of the three pictures by means of a very simple apparatus. We are now fortunate enough to bring to our American friends, for their appreciation of the practical end of our process, a most important historical document, 'The Victory Parade."

"From the start we resolutely directed our efforts, in our researches, to the trichrome process, being convinced that it is materially impossible to reproduce with two colors all the shades and all the tints which please our eyes. The complete solution of the problem was to be studied, or nothing at all.

Advances Tri-Color Claims.

"This is how we abandoned the bi-color process, even though it presented the possibility of using the film in any of the usual cameras. We maintain that the trichrome process alone furnishes the complete solution of the problem.

"During our stay in New York we are ready to give, at our expense, any exhibition desired for comparison purposes. Here is a clear and fair proposition: Where are the competitors?

"The future of cinematography in natural colors is incommensurable. If we will think for a moment we will immediately realize how illogical it is to present on the screen the numerous manifestations of life uniformly in black and white!

"In some future time, nearer perhaps than we expect, color will master the screen and we will wonder how we could be satisfied with the present monochrome pictures. The need of colors is so much felt that the public is asking for colored scenics and for want of something better this public is satisfied with any other solution.

"Following is some information that will confirm our statement that we have completely and practically solved the problem of cinematography in colors. Films used for view taking and projecting purposes are the very films regularly supplied by Eastman and on which we have done all possible trials.

"We are using the same width and the same perforation. The formulas and processes of panchromatising pertain to the domain of the laboratory. There is no sorcery in it once you know the nature of the products and the proportion of the mixtures of panchromatising products. The various developing operations, toning, printing, are the same as those for ordinary films with the exception, however, of the development of the negative in an almost absolute darkness.

"Do not forget that the colors appear on the screen only thanks to and on account of the use of filters placed before the objectives of the camera and also before those of the projecting machine. The apparatus differs in a very small proportion from those used daily by all the operators, and the use of same is neither difficult nor complicated.

"The only criticism that could be made regarding our process, if this can be called a criticism, is the fact that by projecting and superimposing simultaneously three pictures a special projecting machine is an absolute necessity; also a metallized screen making the projection more luminous, avoiding thus the diffusion at the rear sides of the room of part of the projected light.

"We would advise the American producer who will undoubtedly engage himself in color pictures, to give up from the start the thought of producing big features, dramas or comedies. He should realize immediately that he must be satisfied with a collection of scenic films or documentary films which will also form the exploitation of the process. Big events alone can constitute sufficient exploitation elements."

Eileen—The V(W)ineyard Girl.
Pretty picture of Eileen Percy, now playing leads in Fox productions. She's got the first wrist watch ever made from the looks of things.

Stage and Screen Folk Aid Selznick in Fund for Needy

WILLIAM A. BRADY, Dorothy Dalton, William Fox, Rupert Hughes, Carl Laemmle, Marcus Loew, Hugo Riesenfeld, Joseph M. Schenck, Adolph Zucker and other leaders of the screen and stage will be associated with Lewis J. Selznick in an effort to raise the quota assigned to the motion picture industry for the $10,000,000 Greater New York Non-Sectarian Fund, to be administered by the Joint Distribution Committee for War Sufferers abroad.

The names of the committee, who will direct the activities in the motion picture industry were made public by Mr. Selznick today. This committee, whose activities will begin immediately, will endeavor to secure the contributions of men and women in the scenario-writing, acting, producing and distributing branches.

Associated with Mr. Selznick on the committee are: Hiram Abrams, Bert Adler, Wm. Brady, Geo. Blaisdell, Harry Berman, David Bernstein, Harry Buxbaum, Louis Blumenthal, Colvin W. Brown, Briton N. Busch, Emile Chautard, Dorothy Dalton, Joseph Dannenberg, Fred H. Elliott, Flora Finch, William Fox, Arthur S. Friend, Paul Gulick, Tom Hamlin, Rupert Hughes, David P. Howells, Gabriel L. Hess, Edward Jose, J. Klein, Carl Laemmle, Sophie Irene Loeb, Al Lichtman, Marcus Loew, Albert Lowe, W. D. McGuire, Wilson Mizner, P. E. Meyers, E. M. Porter, C. C. Pettijohn, M. J. Quigley, H. Riesenfeld, S. J. Rollo, Richard Rowland, W. A. Ryan, J. V. Richey, W. R. Sheehan, Wetzel Swartz, Edgar Seldon, W. E. Shallenberger, Joseph M. Schenck, S. E. V. Taylor, Rose E. Tapley, Adolph Zukor and Samuel Zierler.

Scenes from the Latest Cosmopolitan Production, "The Restless Sex," Starring Marion Davies.
Marion is seen in the centre, but does not appear to be very much concerned over the restless crowd in scene 3. The picture was adapted from the novel of the same name.

Clara Beranger Explains How to Combine Duties of Wife, Mother and Scenario Expert

By EDWARD WEITZEL

THINGS may be different in Los Angeles and Chicago, but in New York the best grade scenario writers do not live in Greenwich Village, cook all meals in a chafing dish, bob their locks and scorn any and every phase of the domestic life. I am speaking, of course, of the Eves and the Janes of the profession, and I know whereof I speak, having crossed the threshold of more than one well-appointed home belonging to a leading light among screen dramatists, after standing for fifteen minutes on the doorstep or in the lobby trying to recall the lady's married name.

Going up in the elevator to Clara Beranger's apartment near Riverside Drive, a pretty little girl gave me a pleasant smile. She had heard me inquire for her mother of the elevator man, and she rang the bell for us both when we stood in front of the Beranger door. Mrs. Beranger's secretary admitted us, and the room into which I was shown told me that it represented what the novelist is pleased to term a well-ordered household. Before the interview was over a dozen little happenings confirmed the fact that the mistress of the Beranger establishment had solved the problem of how to combine the duties of wife, mother and scenario expert with perfect success.

Asked how she managed to find time for the duties of all three positions, the author of the "Dr. Jekyll and Mr. Hyde" scenario made answer, "By always trying to remember that I am a human being, and avoiding anything approaching a pose."

A moment's reflection and I realized that Clara Beranger's screen work bore out her answer.

Making a Screen Adaptation.

Referring to the changes that she had been forced to make in adapting the Stevenson story to the screen, the scenario writer said:

"There are a few facts about adaptations which I should like to call to the attention of certain clever and witty critics, and to those people who are interested in seeing the best literature translated to the screen.

"Adapting a form of literary representation meant to be either read or acted with spoken work, into a representation of action without words is not so easy a task as the unthinking picture observer or the mere thinking but less considerate critic may imagine. The very nature of the motion picture art as 'the silent drama' makes it necessary to reduce to a simple line of action whatever material you start with. If it be a novel, the chances are it will suffer from diffuseness of plot unless some heavy eliminating is done. In a novel, the author can write and write and fill pages with description and psychology to serve a background and a justification for his characters. He can predicate every action with paragraphs of motives and explanations. He knows that if his reader gets tired after the fifth or sixth chapter, he can lay down the book and pick it up again when his will dictates. In short, the author of a novel is bound by practically no considerations of time or space and by no technical details of presentation beyond the presupposed power to write."

"Scenario writers have no such freedom from rules, I take it?"

"By no means! Our task is to condense into action and short crisp titles all that the heroes and heroines of fiction think, feel and do, and to do this we have exactly one hour and fifteen minutes' play—the actual running time of 5,000 feet of film or a five-reel picture.

"If the adaptation be from a play, we have to transpose words into action, to rearrange facts so that there is a clear conception of the characters before they begin to act—a clear motivation that will make the plot itself seem real and logical. In a play the characters talk about what has gone before and explain the motives that have led up to their state of mind at the time the play starts. In a picture, in order to give a straight continuity and not retard the action with fade backs, it is often necessary to invent episodes of action which as definitely motivate the photoplay characters as the opening dialogue does the play characters."

The Beranger Method.

"How far can you follow the main idea of a play?" I asked.

"You mean, how much material will it be necessary to eliminate—how much to build up? These are questions which confront the scenario writer with every story he or she, as the case may be, is given to adapt.

Clara Beranger.
Paramount scenario writer now on a visit in the East.

"My own method of work has been to follow as closely as is compatible with screen technique the main idea from which the plot has developed and the general tone and spirit of the story. If, to avoid confusion of action that cannot be explained away by lengthy dialogue or description, I find it necessary to add episodes or even perhaps new characters, I do so without any apology to the author or any feeling of lese majeste! But always do I try to keep the spirit, the atmosphere and the setting of the original manuscript."

Aside from the screen successes for which Clara Beranger has written the scenarios, she is part author of a stage drama now running at a theatre in New York. "His Chinese Wife" is the name of the play and there is the same admirable drawing of types and clear-headed handling of the theme that is found in her moving picture work. Clara Beranger has the true dramatic instinct and is a screen playwright both in theory and in practice.

Jans Pictures Will Show "Madonnas and Men" June 13

ON Sunday evening, June 13, at the Forty-fourth Street Theatre, New York, will be held the first showing of Jans Pictures, Inc., special feature, "Madonnas and Men," which is claimed by the producers to be one of the greatest box office attractions produced in recent years. It is to be in the nature of an invitation affair, but the producers request that if anyone connected with the industry is overlooked that they notify them and seats will be furnished.

This picture is based on an original theme by Carey Wilson, to which was added suggestions by Edmund Goulding and by Violet Clark, who prepared the continuity in conjunction with the author. Work on the production was commenced four months ago under the direction of B. A. Rolfe. There were several weeks of preparation necessitated by the nature of the story; the actual production time was about ten weeks.

Strong Cast Tells Story.

The story is interpreted by a carefully selected cast, and the director was fortunate in securing the services of many of the players whom the author had in mind in preparing the story. The principals include Edmond Lowe, now appearing in the "Sun-Daughter" at the Belasco Theatre, New York; Miss Evan-Burrows Fontaine, a dancer and interpretive artist from the Zeigfeld Midnight Frolic, who appears in an unusual role; Anders Randolf, the heavy in D. W. Griffith's two latest productions; Gustave Von Seffertitz, a well known character actor of wide experience on both the stage and films; Ray Deane, formerly an ingenue in "Friendly Enemies" and new to the screen, and Faire Binney, the talented sister of Constance Binney, the Realart star.

The producers announce that the nature and size of the settings required will cause surprise, as they run from the coliseum at Rome in the days of the early Christians to the dance floor of a modern midnight revue, while the smaller sets include a lions' den, the lobby of the Ritz Carlton Hotel, down to a desolate cabin on the Western prairies.

Covers Period of 2,000 Years.

All varieties of vehicles are used from Roman chariots to modern high powered automobiles. As the story covers a period of 2,000 years weeks of research were necessary in order to insure historical accuracy. To secure space for the huge amphitheatre it was necessary to clear several acres of rough ground and spread over it several hundred dollars' worth of screened sand. In one scene 2,000 costumed extras are said to have been used.

Eighty-four thousand feet of film were "shot" and have been cut down to eight reels by Director Rolfe and Ernest Stern. Jans officials believe that this picture represents an entirely new type of picture. They describe it as a picture with a "heart and mind," and believe that it will provide both entertainment and food for thought for theatre goers of all classes.

The story will be published in book form for handling through regular channels while a cheaper edition will be prepared for publicity purposes.

Libraries and Theatres Can Co-operate in Making Children Screen Enthusiasts

By T. S. DA PONTE

IN the past year there were 1,363,649 babies born in the United States. These figures mean a great deal to the moving picture industry. For the new arrivals are all prospective "movie fans."

There is a maxim that "as the twig is bent, so is the tree inclined." This saying also is of more than ordinary interest to everybody engaged in promoting the motion picture industry; for it says to the promoters: "Get the children interested in photoplays and you make them life-time devotees."

Many ways of interesting the children have been tried, with varying degrees of success. But there is still a comparatively unused method of bringing them into the fold. It is through the use of books and reading.

Tie-ups with Libraries.

It is remarkable that this means has not been used more extensively to interest both children and their elders in the silversheet. Those producers who have put it in practice have found it profitable.

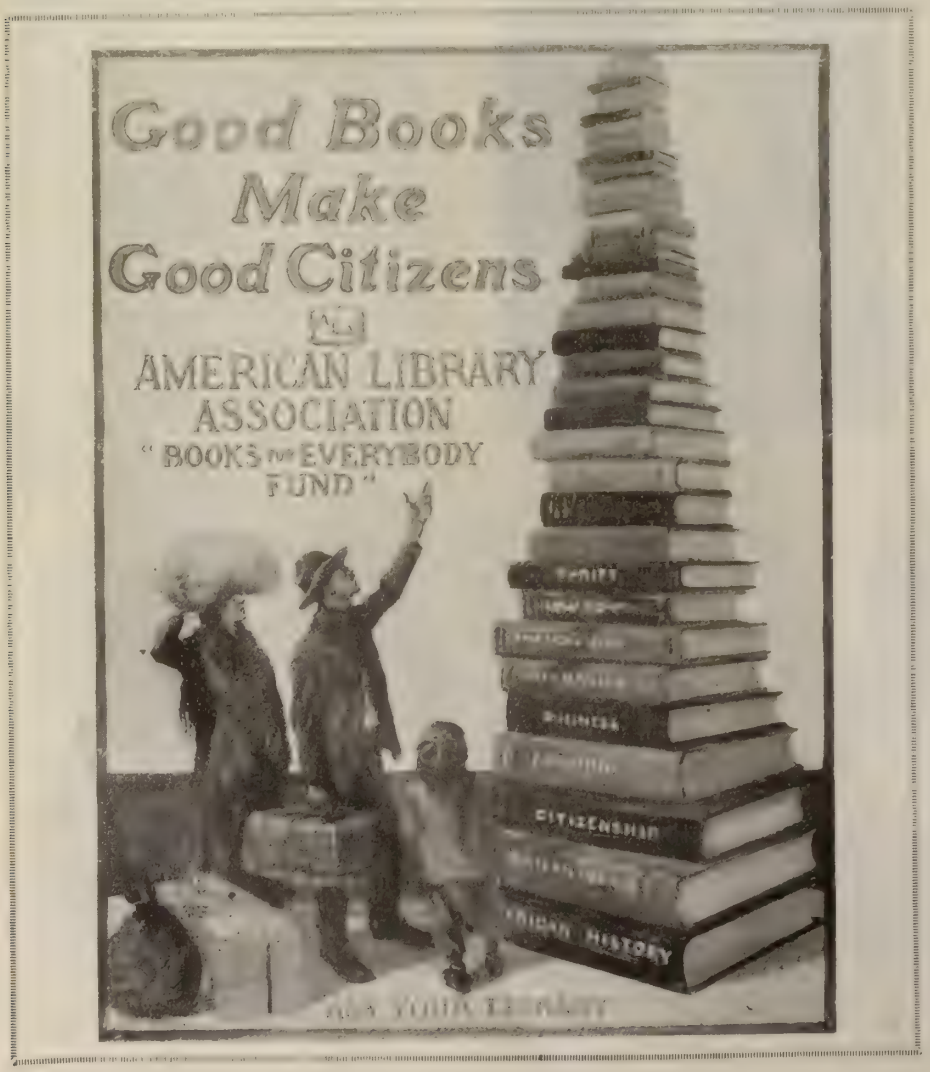
People always are desirious of seeing the films of the stories which they have read in books. And, on the other hand, they also want to read the books whose plots they have seen unfolded upon the screen. Therefore, libraries and moving picture houses can co-operate with mutual benefit.

Some producers already have adopted the plan. They have entered into arrangements with libraries in their districts whereby the librarians agree to bring to the notice of the public, as much as possible, the books which have been "picturized" and also books which contain data concerning the times and customs of any era in which the plots of the "movies" are laid. In return the motion picture theatres display signs telling their patrons to procure at the public libraries the books which tell about the pictures that are being shown.

Movies are doing much to promote reading and education, but there is still a vast deal to be accomplished in putting before the people of this country the advantages which are here for them, and the American Library Association, in laboring for a far wider use of books, is doing a great work along these lines.

Six Million "Newcomers" Are Illiterate.

The association has adopted an enlarged program, which includes among other laudable features encouragement of the county library system, which is designed to put books and reading matter easily accessible to those living in out of the way communities. Also it is bending its efforts to promote book reading in the thickly populated areas, and this work, of course, is of deep interest to picture producers.



There are approximately 15,000,000 newcomers in the United States, and of this number about 6,000,000 do not read or speak English. The association is urging that books which tell of American ideals, traditions and aims be translated into foreign languages and published for the use of these prospective citizens so they may become acquainted with the standards of freedom, opportunity and programs for which America stands.

The use of technical and special books also is being urged, as is the installation of libraries of such books in industrial, merchandising and manufacturing plants, so that the workers may read, and through the use of books become more efficient. Larger production is one of the great needs of America at present, and greater efficiency can increase it tremendously.

Securing Wide Distribution of Books.

The association embarked on the great work of its enlarged program as a follow-up of its war work. It distributed more than 7,000,000 volumes to the men in service at home and abroad and on board ships during the war and is continuing a book service to many of the discharged service men. It also is serving lighthouse stations, coast guards, patients in the Public Health Service hospitals and is doing much to increase the literature available for the blind in the standard Braille type. For these purposes and for the needs of the enlarged program it is now raising $2,000,000. However, no intensive campaign or "drive" is being resorted to in procuring this fund, but it is being obtained through the personal appeal of library trustees, librarians and friends of libraries.

What Roosevelt Said.

Theodore Roosevelt wrote: "After the church and the school the free public library is the most effective influence for good in America. The moral, mental and material benefits to be derived from a carefully selected collection of good books, for the use of all the people, cannot be overestimated. No community can afford to be without a library."

Need any more be said?

Urban Laboratories Are Now Open for Trade Work

THE facilities of one of the finest film laboratories and printing plants in the heart of New York have been opened to the trade by the decision of Charles Urban, whose Masonic Building laboratories at Sixth avenue and Twenty-third street are now accepting public work up to the capacity of one million feet a week.

The Kineto Company of America, Inc., of which Mr. Urban is president, possesses up-to-date equipment and skilled technicians in all departments of title making, negative developing, commercial printing, etc. This is the plant that turns out the Urban Movie Chats and Kineto Reviews, the high quality of which is noted. Many of the films, which represented America abroad during the world crisis, were made here, including the official War Review, Kinograms, etc. The tinting and toning processes are especially successful, and the well-known expert, S. H. Hollebone, supervises all details. Not only is film printing done here but directors and editors are provided with cutting rooms where they can get their material ready.

Among Mr. Urban's lieutenants in the Urban motion picture enterprises, of which the Kineto Company of America, Inc., forms a part, are Carl Horton Pierce, Norris Wilcox and Henry MacMahon. Any of these film men may be reached by phone, Gramercy 960, during the business week, and any of them will be glad to take orders or to furnish estimates on laboratory work.

RUBBERNECKING IN FILMLAND

Mason Hopper Tastefully Decorates Filmland With Skulls and Soup Bones

By GIEBLER

THE week that has just eased itself into the erstwhile has been marked by the busting of considerable news, two of Bill Hart's ribs and a shoulder belonging to Jimmy Aubrey.

Bill was out near Owensmouth, a San Fernando Valley town, making location stuff, and the horse he was riding skidded off the road into the brush. Bill was scraped off the horse by the limb of a tree like David's son Absalon, but not having long hair like Ab, he struck the ground with such force that two of his ribs were cracked by the fall. Bill was around the studio the next day, however, a little bit stiff in the midriff, but otherwise as good as new.

Jimmy Aubrey got his dislocated shoulder while making a Vitagraph comedy. Jimmy and Babe Hardy, the heavy of the piece, were sitting on the limb of a tree twelve feet from the ground when the limb broke. Jimmy got to the ground first and Babe came along and "lit" on top of him, and the busted shoulder was the resultant consequence thereof.

In Truth an All-Star Cast.

All Filmland and the denizens of our Fair City as well, are wrought up, on the qui vive, and otherwise agitated with pleasurable anticipations over the prospect of the "by word of mouth" presentation of "Arizona" with a cast of prominent picture people to be given at Clune's Auditorium as a benefit for the American Legion next week.

Talk about all-star casts—lend your eye to this one! Clara Kimball Young will play Estella; Lew Cody will be Captain Hodgman; Sylvia Ashton will be Mrs. Canby; Dustin Farnum, Lieut. Denton; Lewis S. Stone, Col. Benham; Theodore Roberts, Henry Canby; Bill Desmond, Tony Mascano; Bessie Barriscale, Bonita; Roscoe Arbuckle, the doctor; Sessue Hayakawa, Sam the Chinaman; Gloria Swanson, the Schoolma'am; Wanda Hawley, Lena; Bryant Washburn, a lieutenant, and Clarke Irvine is taking care of the exploitation and publicity.

Miss Minter Sues American.

If that isn't a noble and a notable bunch, I don't know where you would find it. Rehearsals are now going on, and every player in the cast is doing his and her "durndest" to outshine everyone else.

The performance will run for three nights, prices ranging from $1 to $5 will be charged, and from advance indications the house is not going to be big enough to hold the crowds on any night of the three.

Mary Miles Minter is suing the American Film Company for $5,000 for breach of contract in Judge Trippet's court, and the American is fighting the various allegations with various other allegations, among which it is alleged that Mary was not very "work brittle" at times and did not come down to the studio as early as she should. To which allegation Mary answered with the statement that artistic productions were not made by the time clock method, and besides, she had the toothache something fierce on two or three of the times when she was tardy.

Doug and Mary Honeymooning.

At one point in the trial, where it was claimed that Mary spoiled some raw stock by laughing at the wrong time, the judge said: "Bring in the film, we'll look at it." Which they did, and which I say is pretty soft for the judge to be able to relieve the monotony of a trial by treating himself and the jury to a free movie show that way.

Mary and Doug started away on their wedding tour on Wednesday, and a big bunch of players and two or three hundred of the hoi polloi went down to the Santa Fe depot to see them off. Mary and Doug are not going to have much quiet on the first horn of their honeymoon—they were accompanied by a party of twenty-one friends and relations.

Hopis See "Mollycoddle."

The party will go to Holbrook, Ariz., and from there one hundred miles to the Hopi Indian reservation. Doug's last picture, "The Mollycoddle," was made in the Hopi country, and he's going back to give the Indians a big potlatch in the shape of a three days' house party, and incidentally to try out "The Mollycoddle" on them. Doug says that if the Hopis like the film, everybody will like it.

In addition to Doug and Mary, the party consisted of Mary's Ma, Sister Lottie and Lottie's little girl, who is a bright kid and can speak a lot of French words; Doug's brother John and his wife, Mr. and Mrs. Winchell Smith, Mr. and Mrs. S. M. Spalding, Mr. and Mrs. Harry Morse, Frederick Bechtold, Roger Lewis, Charles Warrington, William McCann, Leeds Baxter, Lee Ettleson, Eleanor Barnes, H. W. Tucker, Carlyle Robinson and Kenneth McGaffey.

After the Hopi house party Doug and Mary will go on to New York by themselves, and the rest of the crowd will come back home.

A South Sea Location.

I took a trip to one of the South Sea Islands this week, or—that is, a most complete and comprehensive imitation of a South Sea island. The set was made for a comedy drama that E. Mason Hopper is directing for Goldwyn from Mary Roberts Rinehart's book, "The Empire Builders."

The location was on the beach about three miles beyond the canyon that turns off to Inceville. The spot was ideal. There was a long stretch of sandy beach and a little lagoon leading out toward a canyon. There was a flock of canoes on this water and one war boat long enough to hold a hundred savages. Nearby, in a grove of palm and banana trees, was the village, each of its huts tastefully decorated with skulls and shinbones of the enemies of the tribe that owned the village, and in the center of the huts was the big pot where the stews had been made.

Birds Refused to Be Gulled.

The whole was a work of art and the whole thing was artificial. Even the palm and the banana trees were made in the studio workshops and carted to the location and planted in the soil. Art Director Julian Garnsey, under whose supervision the village was made, told me that he and his crew spent four weeks on the work, and the only thing that was disappointing was that they could not get sea gulls in the picture. The property department placed five big cans of nice juicy garbage so that the gulls would have to fly over the location to get to it, but the birds could not be gulled into working in the picture.

The human atmosphere was also very

They're Idle Now. Just Waiting for the Music to Begin.—From "Empire Builders."

The King and His Chef
Looking for the best recipe in "Empire Builders."

colorful—it all came from Central avenue, the darktown of our Fair City. There were three hundred Afro-Americans of all ages, sizes and shades, and all were dressed up—or dressed down would be a better expression—as cannibals.

Settling Down with a Dozen Wives.

The story of the "Empire Builders" concerns a young college boy who wants to get married. His chum tells him that getting married and settling down is old stuff. "Follow me," he says, "and I'll lead you to where you can have a dozen wives. Follow me to the South Sea Islands. We'll each pick out a nice island and be its king."

Cullen Landis plays the young chap who wants to get married. Clara Horton is the girl. Ralph Bushman, son of Francis Xavier Bushman, is the chum. Otto Hoffman is a professor in the college attended by the boys.

After the plan is all hatched out, Cullen gets to thinking of the prospect. He has a vision—he sees himself surrounded by a lot of dusky brides, and longs for Clara. Knowing his chum's habit of hogging things, he visualizes himself as a vanquished king, and his chum the victor over his village, and himself a prisoner being led to the pot to furnish a feast. He sees Otto Hoffman, still the college professor, but wearing an enormous cook's cap, a pen as a nose ornament and ink bottles as ear-bobs, poring over the royal cook-book, doping out the best way to reduce him to a pot roast.

Most of the action described above was made while I was on the set. Mason Hopper is a fast worker, and his assistant, Billy Wellman, is a whizzer on wheels. They shouted and hollered at their dusky actors until they were as hoarse as frogs, and when I left they were putting a bunch of fifty dancing girls through the mazes and wriggles of a siva-siva dance.

Irvine Resigns from Goldwyn

Clarke Irvine, who for a year has been writing publicity and directing exploitation films at Goldwyn's West Coast studios, has resigned. His future plans are well under way but are not definitely arranged yet. In the meantime, Irvine is handling publicity on the American Legion production of "Arizona," to be given at Philharmonic Auditorium on June 3, 4 and 5. After this he intends taking a vacation, the first since navy days, the same being a five-day perspiring furlough in a Texas city.

Associated Exhibitors Plans Busiest Period During Convention at Cleveland

WITH the assurance of a full attendance at its convention in Cleveland next week, Associated Exhibitors, Inc., is making preparations for the busiest period in its history. Important matters have transpired in the organization with such smoothness and dispatch as to justify the belief that before Associated's meetings are ended the association will make announcements of vital interest and importance to independent exhibitors.

Chief of these announcements, it is believed, may be one concerning Associated's sub-franchise plan. This plan is said to have been in the process of development for almost a year, and it is claimed that, under its arrangements, every point has been covered to the extent where the holder, be he the biggest showman in a big city or the little fellow on a side street in a small town, is assured equitable dealing and profitable co-operation.

It is understood that final details of the sub-franchise plan will be gone over and polished at the meeting of Associated's board of directors, which also is to be held in Cleveland during the conventions, and that as a result of the meeting independent exhibitors who seek to ally themselves with other independents against producer-exhibitors will be given an opportunity to do so through Associated Exhibitors, Inc.

It is expected that F. C. Quimby, general manager of Associated, who has been on the West Coast for several weeks, will bring to Cleveland news of deep interest to independent showmen and to the industry at large.

Activity within the organization also is seen in the fact Geraldine Farrar's initial production for Associated, "The Riddle: Woman," already is well under production at the Thanhouser studios in New Rochelle. Director Edward Jose began "shooting" early last week, and from present indications it is safe to predict that "The Riddle: Woman" will be an excellent attraction.

Louis Stearns, one of the best known character actors in the cinema world, has been engaged to play the part of Meyer in support of Geraldine Farrar.

Jesse Lasky Appoints Walter Wagner to Position of F. P.-L. Production Head

ONE of the last things Jesse L. Lasky did before sailing for London, May 29, was to complete the reorganization of the production department of Famous Players-Lasky. He has appointed Walter Wagner production manager, and the new man is now fully installed in that position, having charge of all production activities during the absence of Mr. Lasky in Europe.

Mr. Wagner joined the Famous Players-Lasky organization two months ago as special representative of the production department. In his new position he will have complete direction of production affairs, under Mr. Lasky.

More Honors for MacAlarney.

Another interesting statement was made by Mr. Lasky. Robert E. MacAlarney, scenario editor, has been given enlarged powers and greater duties, which will necessitate the enlargement of the scenario department. Since his appointment as scenario editor, two years ago, Mr. MacAlarney has scientifically developed the scenario department.

By means of a system of reading manuscripts, the department has available the synopsis of practically every book, play and story that could possibly be made into a motion picture. With each synopsis is the opinion of a trained editor as to the story's availability for motion pictures.

Victor Smith, Studio Manager.

Maude Miller, who has been connected with the department for some time, has been appointed Mr. MacAlarney's assistant. Victor Smith has been appointed studio manager to succeed J. N. Naulty. Mr. Smith, who formerly occupied a similar position with Vitagraph, has already taken up his new work. He will have charge of the company's Eastern studios, and among his first big tasks will be the removal of studio activities and organization from the Fifty-sixth street studio, Manhattan, and other studios in New York and New Jersey, to the big new studio in Long Island City.

Roswell Dague Is Promoted.

Mr. MacAlarney also announces the appointment of Roswell Dague as production editor of the Eastern studios, succeeding Gardner Hunting. Mr. Dague, who has been assistant production editor, will have charge of the editing of all productions made in the East.

Before going to the Fifty-sixth street studio, Mr. Dague came to New York from the Oakland (Cal.) Tribune, and became assistant city editor of the New York Tribune, under Mr. MacAlarney. When MacAlarney gave up newspaper work to become scenario editor of Famous Players-Lasky, Mr. Dague went with him. During the war he was a lieutenant of artillery.

Educational Makes Change in Short Subject Release Plans

THE Educational Films Corporation announces that hereafter it will pursue a policy of issuing one and two reel "specials" in scenic, topical and scientific subjects without reference to series. This plan has been determined upon as the result of the great number of inquiries received for "Modern Centaurs" and "The Valley of Ten Thousand Smokes" in advance of their release.

"We believe that the five years' success of Educational," says a statement, "has fully proved the place that the short subject deserves on the program. We feel that we have convinced the exhibitor that the question of length should not be the chief one considered, but quality, and we feel very sure that when they are furnished with exceptional product in short subjects they will give these the attention that they deserve.

"At the Criterion Theatre 'The Valley of Ten Thousand Smokes' was featured in the electric signs and in the newspaper advertising, where it was called 'Alaska's eighth wonder of the world.' The slogan was fully justified by these remarkable pictures made by the expeditions sent to the Mount Katmai region by the National Geographic Society. 'Modern Centaurs' was strongly billed by the Strand during its showing and the applause with which it was greeted was a tribute to its entertainment value.

"We intend to make a real specialty of these specials. We will not attempt a regular schedule because we will offer one only when there is something really special to offer."

CHICAGO NEWS LETTER

JAMES S. McQUADE

Universal's Exchange Head Ends Chicago Visit; Held View of "The Devil's Pass Key"

H. M. BURMAN, general manager of exchanges for Universal, ended a week's visit in Chicago, Tuesday, May 25, When he returned to New York. While here he was engaged in looking after the injunction proceedings brought against J. L. Kessner, owner of the Consumers Building, to restrain him from interfering with Universal's business by attempting to oust the film department from that building while the lease of the premises has still over a year to run.

The case was tried before Judge Landis, in the federal court, Friday, May 21, and he recommended the counsel on both sides to have it tried in equity before United States Judge Carpenter. The case came up in the latter court Saturday, May 29.

Mr. Burman brought along with him to Chicago the first sample copy of "The Devil's Pass Key," and a private showing was given before a select few in Universal's private projecting room. In the judgment of those present, Mr. Burman says, this superfeature was pronounced a masterpiece in point of production and a notable picture in the matter of story, photography and detail.

"The Devil's Pass Key" was directed by Eric Von Stroheim and will be released early in the fall.

Burman Pleased with Beauties.

Mr. Burman expressed himself as being highly pleased with the six selected beauties of Chicago, who have been chosen, in the Elks "beauty" contest, to go to Universal City and compete for stardom in the studios there. He complimented the judges of the contest on their happy selections and stated that the winning beauties give fine promise of success before the camera.

It may be stated here that the young women were not selected for their beauty alone, as Director Stroheim, who came on from Los Angeles specially for the purpose, tested them in real acting scenes before the camera, in which their faces registered varied emotions. Mr. Stroheim was greatly pleased with the results and within a few weeks the Chicago beauties will be full-fledged citizens of Universal City.

"For the Soul of Rafael" Has Big Premiere at Auditorium

IF there is one fault that has been attributed to the elaborate opera-movie entertainment which Andreas Dippel has innovated at the Auditorium it is that the programs are too long. For that reason the seven-reel feature, "For the Soul of Rafael," which stars Clara Kimball Young, and which was originally scheduled for a four-weeks' run, beginning May 23, was shown for the opening week only.

Unfortunately this cancellation precludes from many picture fans the privilege of seeing motion pictures shown in truly classic style. "For the Soul of Rafael" as presented by Andreas Dippel, dignifies and glorifies the art of cinema. He has shown an understanding of the outside forces that make or mar a screen production.

A symphony orchestra of forty, conducted by Milan Roder, revealed anew what music means to pictures. The accompaniment was exquisite. The size of the orchestra, naturally, rendered possible a greater variety of effects than is usual, and consequently a greater sympathy with the moods of the picture. But there are times when no matter how great are the facilities for noise at the disposal of the conductor, the pianissimo notes of a single instrument will be by far the most effective for a certain scene, and this, Musical Director Roder realized.

Big Screen Used.

Owing to the size of the auditorium, which seats 3,600, an immense screen is used. It measures 28 by 28, and is the largest in Chicago. The screen was superbly lighted and the picture was correctly timed. Mr. Dippel acknowledges that the operator, whose services he has secured, is an artist.

Between the acts of the operetta, "Gypsy Love," a most befitting scenic arranged especially for Mr. Dippel by the Kineto Company, was shown. Views of Roumania and of the nomads and their customs, are revealed in this film.

Manager Dippel reports a degree of financial success compatible with the newness of the project. He believes that the establishment of this type of entertainment will take some little time, but that it will prove popular. It is his intention from now on to book shorter features, except when the opera is less than three acts long. In that case a full-length feature will be exhibited.

Aschers Buy Half Interest in New Auditorium, Dayton

THE Ascher Brothers added the New Auditorium, Dayton, Ohio, to their chain of theatres, May 22, when they bought one-half interest in the house from the Rauh Brothers, who built it a few years ago. It is a thoroughly modern structure and seats 1,500.

June 12 has been set for the opening, under the new management. S. L. Rothapfel, Goldwyn's national director of presentations, will arrange and have charge of the opening program. An orchestra of twenty-two pieces will be used henceforth in this theatre.

Bert Gottlieb, formerly manager of Ascher Brothers' Lane Court Theatre, Chicago, has been appointed manager of the New Auditorium, being specially chosen because of his success at the Chicago house.

The New Auditorium is the thirty-fifth house on the Ascher Brothers' circuit, twenty-five of these being in Chicago. Max and Harry Ascher will spend a week in Dayton before the opening and also the week following, to establish the house on the new basis.

"Marge O'Doone" Breaking Records.

Manager F. C. Aiken, of Vitagraph's Chicago office, announces that "The Courage of Marge O'Doone" will open a week's exclusive run at Barbee's Loop Theatre, June 13. The following week it will be shown at the Ziegfeld, exclusively, and afterward will be released throughout the city generally. Every theatre of importance in the city has applied for a booking.

Eckels Is General Manager of New Independent Body

THE Independent Films Association, an organization similar to the old Independent Sales Company of years ago, was recently formed and Eddy Eckels appointed general manager, with headquarters on the sixth floor of the Consumers Building.

The members of the Independent Films Association are all independent producers in Los Angeles, where the plan of organization was formed. At the present time six of these producers have contracted to clear their output through this organization. This number, most probably, will be increased to ten or more producing units, in order to meet the requirements of ten reels a week.

These ten reels will be constantly diversified, but will always include one five-reel production, two two-reel and one single reel subject. The diversification referred to means that a one-reel subject may be a comedy this week, a news reel next week and so on; also that the two-reel features may be a western one week, a comedy the next and so on.

Neal Hart and Roy Stewart in Pinnacle productions are on the list of stars who will appear in five-reel productions handled by the Independent Films Association.

"Lost City" Meets with Approval.

"The Lost City" is proving popular at the Karlov Theatre, 4048 Armitage avenue. This jungle serial produced by Warner Brothers and distributed in the Middle West by Celebrated Players, Inc., is shown every Monday at this theatre. The sight of the many animals, wild and tame, as well as the exciting adventures of the Princess Elyata, awaken the keen interest of the children and bring enthusiastic applause from them.

Lakeside Changes Ownership.

The Lakeside Theatre and the building in which it is located, at 4726 Sheridan Road, were sold recently for $200,000 by the owners, Nathan Ascher and James F. Green. The Ascher Brothers ran this house successfully before the Pantheon was erected nearby, and then leased it to Lubliner & Trinz, the Pantheon owners, for four years. This lease has about two more years to run.

Motographers of America Meet.

The members of the Motographers of America, in the Chicago division, held a special meeting at the Castle studios, 2332 North Carolina avenue, Thursday evening, May 27. A special program, including studio demonstrations, had been carefully arranged for the benefit of motographers and their guests. The meeting was well attended.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

"Frozen Trails of the North" in Recent Paramount Magazine

ONE of the first released of an expedition sent to the frozen Arctic for the special purpose of taking motion pictures is featured in the Paramount Magazine of June 6, titled "A Yarn of the Yukon." The broad expanse of snow covered lands unravels a new vista of thought for lovers of the great outdoors. The scenes shown are typical of the Arctic regions.

A shade of burlesque tinges the second part of this release, which shows a baseball game between the staffs of the Jester and the Spectator, Columbia University's rival publications. America's popular pastime of baiting the umpire takes new semblance when the official for this contest marches on the field surrounded by a bodyguard of disinterested students.

Earl Hurd has drawn the cartoon for this number of the magazine, introducing his well known characters of Bobby Bumps and his dog.

Latest Ford-Goldwyn Weekly Shows Making of Playthings

ALTHOUGH it will be of interest to theatre-goers of all ages, "Playthings of Childhood," the Ford Educational Weekly No. 203 will carry a particular appeal for children and may be featured by exhibitors to the best advantage at matinee performances. As may be gathered from the title, the film deals with the toys dear to the hearts of children.

The manufacture of a miniature piano is shown from the cutting of the wood to the placing of the keys and the completion of the instrument. Equally interesting are the scenes depicting the making of a doll, starting with the fashioning of the various parts, the weaving of the wigs, the cutting of clothes and finally the assembling process. When the doll is completed, a house is built for her to live in.

For the benefit of the boys in an audience, this picture presents the manufacture of a Humpty-Dumpty circus, with elephants, clowns and all the other elements that go into the making of a modern ring show.

Pathe Review Has Making of Fine China and Mica Industry

A STRIKINGLY original feature of Pathe Review No. 55, released June 13 is "The Assyrian Sword Dance," of the Julian Ollendorff series, "The Spirit of the Dance" and interpreted by Evan-Burrows Fontaine. She has been featured in several Broadway musical revues and is appearing at the present time in "Ed. Wynn's Carnival," which is enjoying marked success. When the sword meant life or death, the significance of its relation to everyday existence was symbolized by the ancients in their dances and Miss Montaine has interpreted the spirit with a graceful mastery.

The pride of every housewife is Limoges china and the Pathe color offering, "The Land of Finest Chinas," shows these masterpieces, and the museums of Limoges, France, where the choicest creations are carefully preserved. A glimpse of North Carolina's mica industry is picturized in "The Rock That Talks," showing how many skilled workers transform rock to sheets of the necessary sizes for phonographic records.

"The Tearing Clutch" is an intimate introduction into the art of the strong man, presented by Novagraph in slow-motion. It has been supposed that there existed a certain amount of trickery in most stunts of this kind, but the Ultra-Rapid camera, slowing the action down to ten times less than normal speed, shows the husky performer tearing a solid pack of playing cards into three pieces with his bare hands. "The Zoo and Zoo," is an animal study presented by Dr. Ditmars of the New York Zoological Park, showing that the polar bear must have his Saturday night bath, no matter what the temperature.

Serious and Comedy Subjects Divide Interest in Pictograph

BREAKING up old foundations and preparing for new, is the subject of the first section of the Goldwyn-Bray Pictograph 7042 that carries for its opening title, "Making the Dirt Fly." A giant steam shovel is shown in action as it scoops up great masses of dirt and stone. Then, through the stop motion process of photography, some comedy scenes are realized with the excited workmen apparently running for their lives as the shovel threatens to include them in its load.

Maurice Maeterlinck, the Belgian poet, philosopher and dramatist, is the subject in the "People You'd Like to Know" series. M. Maeterlinck and his wife were visited by the Pictograph cameraman during their stay in California. A number of the interesting scenes in this film were photographed at the Goldwyn studio, which the poet frequently visited while studying the technique of motion picture production preparatory to writing original stories for Goldwyn.

For a comedy wind-up to this issue, Max Fleischer presents one of his inimitable "Out of the Inkwell" cartoons. The scene is laid in a haunted house, where the clown and the artist have varied experiences with spooks and spirits and a ouija board.

Films for Church and School Use Indorsed at Des Moines

THE General Conference of the Methodist Church closed its quadrennial session at Des Moines this week without changing the traditional attitude of the church on the theatre, dancing and card-playing.

Progressives in the church urged a modification of the famous law, but the final vote was 3 to 1 to retain paragraph 280.

The church indorsed moving pictures, however, and asked that arrangements be made to circulate films from general headquarters of the church and from special supply houses to be established in different parts of the country.

Edna Moody Howard, field director for the Society for Visual Education, is in Des Moines to outline methods of using "movie textbooks" in the local schools.

A special showing of two sample subjects was given members of the Des Moines School Board at A. H. Blank's Garden Tuesday morning. Films were shown dealing with geography and history.

"The advancement of the motion picture has made possible the extensive use of education through a hitherto comparatively unused sense—that of sight," Dr. Howard stated. "The possibility of this new medium of education for evil influence has been considerably dwelt upon. This is the first organized and practical attempt to make a constructive use of the same in outlined classroom courses."

Burton Holmes Photographs Belgium's "Beautiful Bruges"

ONE of the oldest and quaintest cities of the Belgian monarchy is picturized in the Paramount-Burton Holmes Travel picture for June 6 release, entitled "In Beautiful Bruges." The tourist enters through the ancient gateway, once a part of a fortifying wall, hastens to take a glimpse of the unique belfry and market, landmarks of a former age, and reaches the guildhall just in time to join in the "Kormesse" or festival in the Grande Place—the ceremony having been initiated by the citizens to commemorate their regained freedom.

The streets are entwined by a network of beautiful canals. Evidences of the war are still visible on all sides, the damage performed by the German bombing "Taube," the bomb-proof garages and the ruined and shattered dwellings. Burton Holmes is a master at the art of picking out the interesting points of a city and he lives up to expectations in his tour of this quaint Belgian municipality, known as "The Venice of the North."

Three Scenes from "Beautiful Bruges," the New Paramount-Burton Holmes Travel Pictures.

No. 1—View of the Bruges' City Hall, showing the attractive architectural design; No. 2—Quietude on the Bruges Canal, with the contrast of sunlight and shadows; No. 3—Picture of one of the more thickly inhabited centres.

Chicago lauds the magnificence of "For The Soul Of Rafael"

WHEN a motion picture can win the praise and plaudits of Chicago's press and public its success throughout the Nation is assured, for Showmen recognize in Chicago the most difficult of all territory for pictures. Judge then of the merits of Clara Kimball Young in "For The Soul Of Rafael" by the following criticism written by Caroline Sanborn of the Chicago Tribune.

"FOR THE SOUL OF RAFAEL NEARS PERFECTION IN FILM PRODUCTION." Produced by Equity. Presented at the Auditorium. "You have asked for good pictures. Here is an opportunity to see one that in acting and direction and photography is superb." When a cast has been chosen and as well trained as the cast in "For The Soul Of Rafael" it is difficult to give each person his just due. "As a whole "For The Soul Of Rafael" is the most finished production you have been given in some time, and the settings, costumes and details down to the most minute are perfect of their kind."

(Lack of space prevents us from printing the entire review which we aknowledge with thanks to the Chicago Tribune for the elaborateness and sincerity of its criticism)

See your Equity Franchise Holder NOW!

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AEOLIAN HALL ··· NEW YORK

Kimball Young

in Marah Ellis Ryan's Magnificent Story of Wondrous California

"FOR THE SOUL OF RAFAEL"

If big motion pictures are judged by the standards set by critics, press and public throughout the country, then of necessity, must Clara Kimball Young in "For The Soul Of Rafael" be pronounced one of the most beautiful cinemasterpieces ever brought to the screen. In the regal beauty of its settings, atmosphere and elaborate investiture no production of recent years compares with it. It stands apart as something bigger, something finer than is usually accomplished for the supreme entertainment of the photo play loving public.

Every fine theatre will exhibit this beautiful picture and will reap the rewards the presentation ot such a production promises. For the exploitation and handling of this production, entirely unusual and exceptionally elaborate accessories have been prepared, procurable from any Equity Franchise Holder. "For The Soul Of Rafael" is now being booked for extended engagements. Communication with your nearest Equity Franchise Holder will bring you full details.

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AEOLIAN HALL ··· NEW YORK

Clara
III 0 II
RAIDALL

Harry Garson Presents

CLARA KIMBALL YOUNG

in the Season's Supreme Triumph

"FOR THE SOUL OF RAFAEL"

From Marah Ellis Ryan's magnificent love story of old California

EQUITY PICTURES

AEOLIAN HALL ... NEW YORK

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

"Mountain Madness," the First Clermont Picture, Is Finished

"MOUNTAIN MADNESS," the first feature made by Lloyd Carleton Productions for Clermont Photoplays Corporation, was finished on time, despite the delays occasioned by the switchmen's strike, when a train robbery, one of the big punches in the picture, was about to be staged; the serious illness of an actress; a change of studios in the middle of the picture; several cases of Klieg eyes and other incidents and accidents to players and producer.

Hannibal N. Clermont, president of Clermont Photoplays Corporation, announces the purchase of Bradley King's story, "Beyond the Cross Roads," which will be the second of the six features Lloyd Carleton Productions have contracted to produce for Selznick release. A popular Saturday Evening Post story will be the third offering, and options have been secured upon well-known books for the remaining three.

The swift success of the Clermont organization has encouraged them to adopt a policy of expansion and other producing units are to be added at once. The company's present studio capacity will accommodate three units, which will be the limit of the expansion until a new studio can be built.

Chinese Merchants Organize Film Company in California

THE James B. Leong Productions, Inc., is one of the newest film organizations to enter the film production field on the West Coast. The company has been incorporated under the laws of California, with James B. Leong as president and general manager; D. Siu Yee Chong, secretary; Low Song Kai, treasurer; Chew Kim and T. A. Russell, directors. Most of the capital has been subscribed by prominent Chinese merchants of Los Angeles and San Francisco.

The object of the company is to produce clean pictures of the higher Chinese life. "The Porcelain Bell," an original story by James B. Leong, will be one of the first productions to be made by the Chinese company, and later a popular Orientar star will be featured in a series of two-reel comedies depicting the humorous side of Chinese life.

James B. Leong assisted in the technical directing of D. W. Griffith's "Broken Blossoms, Metro's "The Red Lantern," Jesse D. Hampton's "The Pagan God," Lasky's "All in a Night," and other productions requiring Chinese atmosphere.

The new company is negotiating for space in one of the local community studios.

Fox Officials Coming West.

Comes the word from the Western Fox studio that William Fox, head of the Fox Film Corporation, and Winfield Sheehan, general manager of the same organization, are soon to head for the West Coast, arriving here about the middle of June, with plans of expansion and progression which will be put into effect at the Fox studio in Hollywood.

Program pictures will be discontinued, according to report, and only large and spectacular plays, with all-star casts, will be produced. J. Gordon Edwards, now director of the William Farnum features, is planning to make a super-production of "The Queen of Sheba" some time this summer.

Peacocke Working on New Sea Story.

Capt. Leslie T. Peacocke, author of the story of "Neptune's Daughter," made into a film a year ago, has begun the production of a companion story which is not named as yet, but has the working title of "Sea Story" at the Bernstein studio on Boyle Heights, where the feature is being filmed. Capt. Peacocke has secured several beautiful and perfectly formed girls to play the leading parts in the sea scenes, and for some of the other action in the story, as many as seven hundred players will be needed. Harry Jones is assembling the cast and M. Mohler is doing the camera work.

Lesser & Gore Form New Exchange.

Articles of incorporation have been filed for a new distributing organization to be known as the Educational Film Exchange of Southern California. Gore Brothers and Sol Lesser are interested in the enterprise, and Dave Bershon, general manager of the First National Exchange, will have supervision over the new exchange. The company will handle for Southern California and Arizona, the Christie comedies, the Chester Outing pictures, the Chester Screenics, the Educational Films, and a number of other short comedies, travelogues and scenics.

Special Buys Burrud Scenics.

The Special Pictures Corporation, producers of the Comedyart Films, the novelty subjects that contain a comedy, a scenic and a novelty sketch on each release, announce that they have secured the Burrud scenic pictures, which are being made in out-of-the-way places in this country and others, to be incorporated in the Comedyart releases. An expedition in charge of Cameraman Dick Burrud is to be sent to the frozen north, leaving Seattle about June 10. The party will be joined there by Steward Edward White and Wallace Irwin, two noted authors seeking new fields of adventure.

Preview of "Suds" at Pasadena.

Mary Pickford's newest picture, "Suds," which has just been finished, was given a pre-release showing at the Strand Theatre in Pasadena recently. The patrons of the house registered their hearty approval of the picture by vociferous applause and a demand that Miss Pickford, who was a spectator, make a speech to them—which she did. Little Mary is said to reach even greater heights in "Suds" than she reached as the little slavey in "Stella Maris."

Attractions Week of May 30

Grauman's: "Sick-a-Bed."
California: "Deep Purple."
Kinema: "Passion's Playground."
Clune's Broadway: "The Dark Mirror."
Tally's Broadway: "The Gift Supreme."
Superba: "The Path She Chose."
Symphony: "In the Days of Daring."
Rialto: "Below the Surface (4th week).
Palace: "Romance of the Redwoods."
Alhambra: Silk Husbands and Calico Wives."
Victory: "That Something" (5th week).
Garrick: "The Dancin' Fool."

Settled Out of Court.

The suit of Paul Pelich against Douglas Fairbanks for $25,000 damages has been settled out of court. Pelich was told to exercise a bronco, and in attempting to mount the animal was thrown and painfully injured. Fairbanks' claim was that the man had been instructed not to attempt to mount the bronco and that the injury resulted from disobeying orders.

New Theatre for Long Beach.

A $125,000 theatre and office building is soon to be erected on the east side of American avenue, between Ocean boulevard and First street, in Long Beach.

To Write for Intercollegiate.

Ida May Park, noted woman director, has been asked by the Intercollegiate Vocational Guidance Association to write an article on her profession as a vocation for women, to be distributed among the colleges of the country as an aid to women undergraduates who are planning to enter some occupation.

Contract Let for Film Laboratory.

H. J. Aldous, treasurer of the Rothacker Film Manufacturing Company, arrived from the East on May 17 to attend to the letting of the contract for the construction of the new Rothacker laboratory that is soon to be built in Hollywood. Positive film prints for the Western theatres and for Oriental trade will be made in Los Angeles before a negative is shipped East. The First National Exhibitors' Circuit is among the Rothacker clients.

"Hope Diamond Mystery" Completed.

Stuart Paton has completed the final episode of "The Hope Diamond Mystery" serial for Kosmik Films, Inc., and the finishing touches are being given the production, which stars Grace Darmond, in the life story written by May Yohe, formerly Lady Francis Hope. L. C. Wheeler, treasurer of Kosmik, plans to leave for New York within the next ten days with a sample print of the serial.

New Sennett Comedy Completed.

"Married Life," Mack Sennett's newest comedy, with Ben Turpin, Phyllis Haver, Charlie Murray, Ford Sterling, Jimmy Finlayson, Kala Pasha, Eddie Gribbon and Louise Fazenda in the cast, has been completed and the negative rushed off to New York for the making of the ninety prints required by the First National Exhibitors' exchanges of the country.

Elsie Ferguson Goes to Japan

Elsie Ferguson, star in Paramount Pictures, has left New York for Japan. She will sail from San Francisco, June 3, on the Yokahoma and will be gone three months.

Upon her return to America, she will stop at Los Angeles and make a production at the Lasky studios before returning to New York where she expects to open in another dramatic play early in the season.

This, Alice, Is the Typical Exhibitor of Mars. Has a Large Family, Food Fit for a Congressional Junket, Clothes Unlike Any Fillum Man, and No Worries About Producer-Exhibitors.

Grab the Spare Tire, Alice—This Is "A Trip to Mars"

By WILLIAM J. REILLY

WELL, Alice, I suppose the Bounding Rock Gazette has kept you posted on all the rumpus which is congregating around the planet Mars these days. Of course, if I was as jealous as a lot of these other publicity men in the film business, I'd be suspicious of all the publicity this Mars is collecting.

I might even go as far as to insinuate that the president of the Mars Film Corp. had unleashed his pet typewriter masseur, slipped him down here with a load of foolscap and told him to go ahead on a big teaser campaign on his forthcoming masterpiece, "See Mars First." A hook-up with the real estate men right off the bat.

More Popular Than Weejee.

But I'm not like a lotta these publicity men that way, Alice, I don't even have to use any adjectives unless I want to. Which is something few press agents can say and also a great load off the letters "h-u-g-e" on my Corona-Corona. All I can say is this Mars is putting it all over the movies in grabbin free space in the papers.

I don't suppose anything has caused more excitement out there in Bounding Rock since Wack Meadows fell into the milk vat over at the creamery. Even this president of the Wireless Operator's Union, Marconi, has worked himself into a heat over the idea of holding communication over the back fence with Mars.

But he hasn't a thing on Bud Spatlin who runs the Bounding Rock Amusement Park. Bud's installed a "Trip to Mars" in place of the old merry-go-round and they say he's makin so much money he went out last week and bought himself a thoroughbred Guernsey heifer. And I reckon there isn't a summer resort in the country that isn't hirin some gastronomy professor to occupy the bridal suite at the main hotel and discourse to the rocking chair brigade on the front porch about orbits, ellipses, light years, and all that spiritualistic distance stuff.

Yep, Mars Has Small Boys, Too.

This happens to be a kid here on our Earth getting a free look at the Mars world series, and incidentally a pupil full of beauty.

Light Exercise, Alice.

Of course, Alice, by light years you don't want to understand that it means light years for spinach, rhubarb, buttermilk or any of those Missouri crops. "Light years" is a term dug up by these astronomers when they found that the ordinary twelve-cylinder adding machine couldn't take the load of computing the distance Mars or any of those sky resorts is from us. So they just figure how far light travels in a year (which is some few miles and kilometers, Alice) and multiply that add incompletum, as the classic students like to say.

So you see, Alice, when you put on the spare tire and fill the thermos bottle for a trip to Mars the mileage clock's liable to tucker out of figures.

But what disheartens a mileage clock doesn't throw any wrench in the sprockets of a projection machine, so when these film folks started to picturize an excursion to Mars they knew they could put it over.

I had faith in the long distance powers of the motion picture industry the minute I laid eyes on this picture, "A Trip to Mars," which W. H. Productions is releasing. Alice, as your mother used to say after we'd take her to see a picture at the Happy Hour, "There's a story to it and everything."

All Data-ed Up.

There's a story to this picture and a few kegs of statistics. Statistics at best ain't very cheerful, Alice, so I won't entertain you with all the statistics these observatory fellows have corraled about the number of camphor balls per square inch Mars raises and how many shoes per year the mules use that travel along the tow-paths by the well-known canals.

This picture, "A Trip to Mars," discards all talk about data per cubic inch and gets immediately to the idea that when it comes to real down-right civilization, Mars has it over our earth like the Bounding Rock courthouse has it over the one at Painter's Hollow.

It's funny, but this picture shows that Mars, which is named after the god of war (not Bill Hunzollern), is the most law-abiding place this side of the Sleep Island hoosegow. When our hero lands on Mars from his brave airship, "Excelsior," he discovers well dressed folks in flowing robes and a horror of war.

"We've been watching your planet," they say to him, speakin in the universal language of the soul, "and we're grevious about your wars and barbarisms." Of course, they didn't say a word about getting a free look at the world's series through their long distance looking apparatus. Neither did any of the old-timers admit they had bet on Jess Willard and seen the fight.

"See Mars and Die."

That's the slogan, Alice, of the Mars Realty Corp. And no wonder. See "A Trip to Mars" and be satisfied.

But they show this hero fellow how they had long since quit fighting, meat eating, commuting, reading Robert W. Chamberlain and such like barbarities.

But don't get the idea they don't eat up there, Alice. I used to be strong for your Ma's strawberry shortcake, but these Mars people have a food that's a combination of honey dew mellon, baked Virginia ham, home made bread, Boston cream pie, fruit salad and cafe noir. Alice, with food like that it's no wonder they hate war. Who wouldn't hate to kiss that culinary combination good bye?

Well, Alice, I wish you'd see this picture when it comes to Bounding Rock and see if you can figure out the recipe for that food I've told you about. It might come in handy some day.

BILL.

Plan Your Campaign Carefully to Sell "For the Soul of Rafael" to Advantage

By EPES W. SARGENT

CAMPAIGNING "For the Soul of Rafael" offers some departures from the sensational style of exploitation to be followed for other Clara Kimball Young pictures, and the exhibitor would do well to avoid the semi-lottery suggestions contained in the plan book. Where these are not in confliction with the local law they can be worked for sensational subjects to some advantage, but "For the Soul of Rafael" should be handled along lines in keeping with the beauty of the settings and the dignity of the story.

For this same reason the higher class houses will do well to avoid the striking picture of Miss Young which serves as the cover for the plan book and is reproduced in some of the advertising displays. It will give an erroneous impression of the play. It will attract many who are looking for physical exposure and who will resent the fact that they do not get it. On the other hand, it may repel many who will be made Young converts through the artistry of this picture.

Start With Presswork.

The most advantageous campaign should begin early with sound press stories. Try for a paragraph every few days rather than one big story. Tell that this story is something of a novelty for the star. Hook up with the book.

This is not a star vehicle. With intelligent unselfishness Miss Young has taken only her logical place in the story and gives opportunity to several others. Pick up this fact for mention.

Study the story. Pick up some shorts from the longer press stories in the plan book. Get them interested through a series of brief stories rather than through a single longer mention.

Try a Trade-Mark Campaign.

In the press book you will find a series of teasers and on another page a set of four cuts from a pen-and-ink sketch in one, two, three and four column widths. Hook these up.

Start off well in advance with the teasers. Use only one piece of copy a day, but try and use this in more than one position. One teaser will not work well. Try smaller spaces and more of them. Do not use more than one to the page and get them on as many pages as possible.

Hook them up with that "F. T. S. O. R." If you want to make it more mysterious, try the Masonic punctuation of a triangle by using three periods and reversing the center one, as .·. or use a colon and a period, :. if the printer will not take the trouble work the other. Either will give an oddity of effect which will greatly help.

The fourth or fifth day take extra space and cap each of the teasers with the single column pen-and-ink sketch. In a couple of days come to your first big splash. Drop the teaser copy and use a two to four column cut of the same design, with the initials in large type, filling in with small eight point letters, as

Cutouts Will Sell.

Then go up to larger type for the title, but always keep the capitals large. Use one of these cuts in every space you take and, if you can, take the plan book over to your photographer and let him make an enlargement for the lobby.

One of the three sheets shows Miss Young in the costume of the play. Get several of these. Mount them on corrugated pasteboard, stiffening with lath nailed to the back; cut out and stand them in show windows, on the street and wherever you can get them.

You can get a splendid effect making one of these the center of a display of the most up-to-date gowns your local stores can show. Letter a card with something like:

Yes, this is
Clara Kimball Young.
You know what gorgeous gowns she has worn in most of her plays. See her in the style of dress of 1850, when California was young and the styles were different. See her in
"For the Soul of Rafael,"
and you'll see a new and equally charming
Clara Kimball Young.

Build Up the Paper.

Build up with other paper, being particularly careful to plan for the use of several of the vivid six sheets. Paper will sell, and it will pay to vary your display by using as many different sorts as possible. There is a certain moral value in the number of **different** bills you can show. Don't overlook this aid.

If you cannot afford much paper, use the cutout three and the sixes, but try to use at least one 24-sheet in the most prominent position you can obtain. A show with a 24-sheet will **seem** to be a bigger attraction than one boasting only threes and sixes.

Lithographs are not easy to key. You can't tell just how much they sell, but, unless your town differs from all others in the United States, the paper will have an undeniable pull. Gamble once and you'll probably prove it yourself, but don't expect a lonesome three or a six to pull several hundred dollars. If you make only 100 per cent. on your investment in paper you are showing a profit.

For a Contest.

If your patrons like contests and you want to jazz them up, try a contest for errors. Write a press story of not more than 250 words. Set this in a panel in your display and announce prizes for the discovery of the greatest number of errors.

Make some obvious errors, such as misspelled words and transpositions, but have a dozen elimination errors to make it easier to judge the results. Your local paper can help you to prepare a tricky and yet absolutely honest test through the use of wrong font letters and dropped essential punctuation, such as the use of a comma for a colon or the omission of a period from the end of a sentence. Do not judge on commas, since the use of the comma is open to question. Your printer can suggest a number of tricky errors which a majority will pass unnoticed.

Tell It's a Test.

Head this box: "We want to see how observant our readers are. We will pay (name prize) for the greatest number of errors found in this article. Mark all errors and not merely misspelled words. See how many you can find."

You will never have a piece of copy read as carefully by so many persons. Use it for an advance story and announce that the corrections will be shown and the winners announced in the middle of the week. This will get every advertisement read.

If you want to make a hook-up page, let the merchants offer prizes, but provide for

"Why Change Your Wife?" May Be a Reasonable Question

But if your wife acted like this just because you dropped into her room for a little chat, how long do you suppose it would be before you saw your name in the papers? At that we can't blame Marta Raquel Estevan-Artega. Rafael only lacked a muzzle and chain.

duplicate prizes in the event of a tie, to comply with the postoffice regulations. Make the prizes such that this can be done.

Dressing the Lobby.

If you dress your lobby, you have a choice of a Spanish or a Mission setting. The latter will be the better if you can work it. The top of the lobby can be masked in with a frame cut for a bell tower similar to that in the scene in Los Angeles in the front of the plan book. Hang a real or dummy bell in the opening and work a chime or a single piece of brass tubing from the bell. This should be struck with a wooden mallet. If you can get a peal, so much the better, but a single bell will suffice. If you have a clever artist you can add a couple of imitation stained glass windows (done in transparent colors on tracing paper, with strong lights behind), using the same pen-and-ink sketch suggested for your newspaper work.

For a Spanish Effect.

For the Spanish effect use palms and flowers, with a stone bench or two. You can hire the palms from some city decorator if you cannot get them locally. For an interior effect, any old-fashioned furniture spread with bright colored drapes and backed with pictures, particularly the Kraus oil paintings, will work well and be comparatively inexpensive.

You can get Spanish selections on the phonograph, or perhaps you can dig up a mandolin orchestra for lobby work, also using them for a prologue attraction. But don't use ukuleles. They don't belong. Get mandolins and guitars or turn to the phonograph.

If you use the phonograph, make the local dealer hook up his window with other Spanish selections and list the records you are using, either in the program or on a slide.

If the dealer is a live wire you can probably persuade him to take newspaper space on his own account to tell that he has the records you are using, listing them with number and price.

If by any happy chance you have two mandolin orchestras, stage a contest. Let the audience decide and give a suitable prize. The extra tickets will more than pay the cost.

The Book Hook-Up.

Of course, the book hook-up will be used. Try and make it extra heavy. Pick from the stills the most typical scenes and get these into the window. Because of technical difficulties of lighting, the cuts do not offer many of the best scenes, but you'll be able to tell about them. Tell that this play brings to spectator the atmosphere of the Mission days as strongly as does Ramona. Don't say that it is "as good as" or "better than" the other story. Just tell them that it is the same sort of a story.

The One Best Bet.

If you have never tried the benefit performance suggested in the press book, try it now. You'll give it a permanent place in your bag of exploitation tricks. It works best in towns under 20,000, but it can be worked even in the large houses of the cities—even the key cities. Nothing will bring better results and you can make the film work at times when otherwise the house would be dead.

There are numerous other good stunts in the plan book, many of which will probably appeal to you, but if you overlook this idea you are losing the best possible means of personal promotion.

ADVERTISEMENT.

Charles Ray Signs with Rothacker for Prints on Initial First National Film

CHARLES RAY has just completed arrangements in Los Angeles for the services of Rothacker prints in his forthcoming First National series. Mr. Ray in signing with the Rothacker Film Manufacturing Company of Chicago, issued a statement to the film concern asserting his satisfaction that his First National productions were to be Rothacker printed, and declared that the importance of this detail could not be under-estimated.

The first of Mr. Ray's productions to be printed in the Rothacker laboratories will be his picturization of "Forty-five Minutes From Broadway," the well known George M. Cohan comedy-drama. As the initial First National attraction to be presented by Arthur S. Kane, in which Mr. Ray makes his bow as an independent star, every detail of production is being carefully considered and the selection of the Rothacker concern for printing reflects the faith which the star and his sponsors have in the firm's standard of work.

In a statement to the Rothacker company Mr. Ray makes plain his estimate of the important place which film printing should occupy in the process of photoplay production. According to the First National star, it has frequently been the misfortune of stars and directors to see particularly effective work into which they had put time and money eradicated in the final showing by mediocre print work.

These Figures Total Six! What? Oh, Yes! Seven! Forgot to Count Middle One.
An attractive array of Mack Sennett's bathing beauties makes a refreshing picture. These comedies are released by Paramount.

Selznick Has Campaign Book on Meaty Kaufman Weeklies

THE first ten miniature dramas from the pen of Herbert Kaufman, one of the best known editorial writers in the country, released by the Selznick Pictures Corporation, have been absorbingly written in an exhibitors' campaign book that is a tribute to the compact, wholesome and meaty editorials.

These little messages in one-reel form, known as Herbert Kaufman Weekly and released one each week, embody the most beautiful and forceful editorials that Mr. Kaufman has written, and their popularity already established is due not only to the the fame of the author, but also because they are a novelty in photoplay production.

Throughout the campaign book, exhibitor aids and newsy shorts of the ten editorials are written in a terse, lucid and interesting manner, that in addition to the striking front cover, are good to look upon. Other aids such as one-sheet lithographs and musical synopsis of the editorials are also placed at the disposal of the exhibitor.

Goldwyn Product Sold for New Zealand and Australia

ARTHUR ZIEHM, foreign sales manager for Goldwyn, has closed another big deal for Goldwyn's third year product. This time the sale is for Australia and New Zealand and includes Booth Tarkington's two-reel "Edgar Comedies." The contract is said to be at the highest figure ever received for these countries.

Reports received from New Zealand indicate a substantial increase in the number of theatres. New houses are either in process of construction or planned, and film men, in preparing for the coming season, are counting on a great expansion of the business.

Rivalry among the controlling factors in the Australian theatre world is said to be keener than ever, and the natural tendency is an advance in prices for the product of American studios with a reputation for issuing high class pictures. Those familiar with the foreign situation figure that Australia will continue to be dependent upon America for the greater part of its film supply for a long time to come. Will Rogers will be a new figure on the screens of Australia, but it is expected that his humor will have a strong appeal.

Percival Wilde's "The Hunch" Will Be Picturized by Metro

METRO announces the purchase of a new photoplay story, "The Hunch," by Percival Wilde. Although it is Mr. Wilde's initial effort for the silent drama after having written copiously for the stage, Metro officials state that the freshness of his style and deft construction stamp him as an author with a "motion picture sense," and they predict a great future for him in this new field for his talents.

Although he is still less than 35 years old, Mr. Wilde is the author of fifty-six plays, fifty-two of which have had production. His long plays include "The Woman in Room 13," "First is Last" and "To-Morrow's Price," writen in collaboration, and "The Penalty."

His story, "The Hunch," tells the rapid-fire adventures of Preston Humphrey, a nice young fellow with a habit of making up his mind "just like that." A murder mystery is in the background of the plot. It has not yet been decided what star will appear in the story.

Hoosier Happenings

Indianapolis Attractions.

Circle.—"Passion's Playground."
English's.—"Dr. Jekyll and Mr. Hyde."
Colonial.—"The Shadow of Rosalie Byrnes."
Ohio.—"Silk Husbands and Calico Wives."
Alhambra.—"The Dark Mirror."
Isis.—"Mrs. Temple's Telegram."
Smith's.—"The Great Air Robbery."
Regent.—"Overland Red."
Crystal.—"The Bandbox."

Montgomery's New Theatre.

THE new motion picture theatre that has been erected at Montgomery for George Daily, one of the proprietors of a large hardware store there, has been opened to the public. The theatre is one of the best equipped in the state for a town the size of Montgomery.

Suit on the "Color Line."

Alleging that they were refused admission to the Jefferson Theatre, Fort Wayne, because of the fact that they are of African descent, Mary Boone, Eliza Samuels and Richard Tilford, all negroes, have instituted three separate suits against W. C. Quimby, owner of the theatre. They demand damages to the extent of $100, which is designated as the statutory penalty, and the costs of the action.

Women Managers Sell House.

Bert Cooley, of West Lebanon, Ind., has bought the Riley Theatre, a motion picture house at Greenfield, from Mrs. Maude Gates and will take possession next week. Mrs. Gates and her daughter, Agnes, have been operating the Riley since last October, and it is understood they are contemplating buying a theatre in another city. Cooley, the new proprietor, is an experienced motion picture man.

Lengthen Show and Charge More.

The Brazil Theatres Company, Brazil, has announced a change of policy at the Arc Theatre in that city. For some time the Saturday shows have consisted of two reels of pictures, for which an admission of six cents was charged, but beginning next week the program will consist of four reels and the admission will be raised to ten cents.

Film Burns in Mystery Fire.

Nine reels of moving picture film were destroyed last Saturday afternoon in a fire in the operating booth at the North Star Theatre, in the residence district of Indianapolis, causing a loss of several hundred dollars. A. C. Zaring, proprietor of the theatre, said he was unable to determine how the fire started. Firemen arrived on the scene a few minutes after the blaze was discovered and succeeded in confining the flames to the booth. The operator escaped uninjured. The fire occurred about 6 o'clock in the evening—a time when only about thirty persons were in the theatre.

Looting Picture Theatres.

Burglars broke into the Royal Theatre, Indianapolis, a few nights ago and carried away six electric fans and the heads from two projection machines. Charles R. Terry, one of the proprietors of the theatre, told the police the stolen articles were valued at approximately $500. The same burglars are believed by the authorities to have been the ones who broke into the Best Theatre on the same night and stole two lenses, a motor and two cases of moving picture film. C. H. Cook is the proprietor of the Best. Several theatres in the north side residence districts of Indianapolis were looted in a similar manner a few weeks ago. Detectives have been working on the robberies, but to date apparently have not made much headway with their investigation.

Theatre Chain Lengthens.

The United Exhibitors' Productions Company, a corporation which has been acquiring several Indiana theatres and making plans for the erection of others, has added another (the Sipe Theatre, Kokomo) to its list. The purchase price, according to current rumors, was more than $60,000.

The new owners are planning to remodel the building to conform with their standards for an up-to-date moving picture theatre. An entirely new interior will be constructed, new seats and a different lighting system will be installed as a part of the scheme to transform it from a legitimate and vaudeville house to that of a moving picture theatre.

Merrill Moore, until about a year ago the proprietor of the Paramount Theatre at Kokomo, will have charge of the transformation and establishment of the corporation's productions. He has been connected with the Universal business staff in Los Angeles for several months and recently was transferred to the Indiana territory, with headquarters in Indianapolis.

St. Louis Sidelights

Attractions Ending June 5.

King's.—"Treasure Island."
Royal.—"Dangerous Hours."
Pershing.—"Dangerous to Men."
Mozart.—"Dangerous to Men."

Glen Eastman a Bachelor Pro Tem.

ST. LOUIS almost lost a very good exhibitor last week, when Glen Eastmann, manager of the Pershing Theatre, was forced to think twice before remaining here. Glen's wife, a leading lyric soprano, accepted a concert engagement in Denver and "left him flat." Glen started to follow, but decided he could stand the separation for a few weeks.

Film Personalities.

John C. Flinn, of the Famous Players-Lasky Corporation, returned to the city after a flying trip to New York.

John Loveridge has been named director of the Kings Theatre. Mr. Loveridge formerly was district manager for the Famous Players-Missouri Corporation. He promises to show a lot of class with his new house.

Bill Goldman, director of three large theatres here, has been ordered to play golf at least once a day. From the present outlook the only things that are going to be reduced are the doctor's orders. Bill passes the buck!

Harry Hoplar, of the Famous Players organization, returned from Chicago, where he was starting some freight cars on their way to St. Louis. It is rumored Harry started a lot of other things, too.

And Such Is Film Life.

Charley Werner, Metro manager, plans on a great summer, starting off with the convention in New York and finishing things here with a new Dodge.

It's a 10-to-1 shot that Charley Raymond, exploitation manager for Famous Players, has a girl in Jefferson City. He "makes" the town every week.

A new film exchange has been opened to handle Comedyart subjects.

Some Snappy Stuff Segregated.

John Weaver, manager of the Grand-Florissant Theatre, had a great time with his "ankle contest," held in connection with the engagement of "Mary's Ankle." There may have been method in his madness.

Fred McClellan, new general director of the Paramount houses, covers more territory than any man in St. Louis. He runs fifteen theatres that are located in a radius of fifteen miles. Fred "makes" them all and is rapidly losing weight.

"Stuffy" McManus, Famous Players booker, has ordered a Ford Sedan. He should get it by the time Baby Marie Osborne is playing character parts.

Airdome Season Opens.

The Mozart Airdome was the first open-air theatre to open here. It was a trifle cool the first week, but the weather is ideal now. The Mozart plays first runs day and date with the Pershing.

Film Plays Seven Houses Simultaneously.

"Dr. Jekyll and Mr. Hyde," with John Barrymore, was shown in seven theatres simultaneously last week. The same bookings also were arranged for William S. Hart's "The Toll Gate."

Golden Gate Gleanings

Portola Theatre to Be Rebuilt.

PLANS have been completed by Herman Wobber and Herbert L. Rothchild, of the California, Portola and Imperial theatres, for the wrecking of the Portola and the construction of a much larger house on the same site. The new theatre will have a seating capacity of about 2,000 and will be typically Californian in style. This theatre is of special interest locally, since its success resulted in the building of the California, almost next door. Since its opening it has been conducted under the direction of Eugene H. Roth, and many men who are now in charge of large houses received their theatrical schooling here.

Granada Theatre Under Way.

Wreckers are at work on the Brager Building, on Market street, the site of the Granada Theatre, and the erection of steel will soon be under way. Contracts to the value of $400,000 have already been awarded and others amounting to $800,000 are pending.

Site for Junior Orpheum.

The Orpheum Theatre has purchased a site at Taylor street and Golden Gate avenue, covering an area 137 by 192 feet, for the erection of the Junior Orpheum, a combination moving picture and vaudeville house. The site is directly across the street from that chosen for Loew's Metropolitan Theatre and within a stone's throw of the entrance to the new Granada Theatre, permanently fixing the center of the new amusement district on upper Market street. A race will soon be under way to see which of these three houses can be completed first.

Cameraman Meets Untimely Death.

While engaged in photographing big waves four miles north of Moss Beach, San Mateo County, Charles A. Gilchrist, a moving picture cameraman of Oakland, Cal., lost his footing and plunged into the surf, drowning in spite of heroic efforts made to save him. The accident occurred on May 20.

To Visit Yosemite.

The California Camera Club, with which several San Francisco cameramen are affiliated, will hold its annual outing in the Yosemite Valley, leaving this city by special train on June 12. Its headquarters in the Valley will be at Yosemite Lodge.

Protest Auditorium Rental.

Exhibitors and theatre men in general met recently at Oakland, Cal., to protest against the rental of the Municipal Auditorium to theatrical companies. Among those who attended the meeting were H. L. Beach, president of the Alameda County Exhibitors' Association; Oliver Kehrlein, of the Kinema and Franklin theatres; Harry E. Cornell, of the Orpheum; E. L. Perry, of the T. & D.; Rex Midgley, of the American, and T. J. Myers, of Pantages.

Returns to the Franklin Theatre.

August B. Krueger, who left the Franklin Theatre, Oakland, in 1917 to enlist in the army, has returned to his former position as manager of this house, which is now conducted under the Kehrlein banner. Since his discharge from the army he has been assistant house manager at the Berkeley T. & D.

Lodges to Erect Theatres.

The I. O. O. F. of Stockton, Cal., is having plans prepared by Architect Ralph P. Morrell, of that city, for a three-story moving picture theatre and lodge building.

The Chico (Cal.) Lodge, Woodmen of the World, has purchased a site in that city for a combined moving picture theatre and lodge building. Chester Cole, Chico, is the architect.

The Native Sons order at Lincoln, Cal., is erecting a moving picture theatre.

Studio Concern Formed.

The Golden Gate Cinema Studios Corporation has been incorporated at San Francisco with a capital stock of $1,000,000, the directors being M. Sherman, P. Gerson, L. C. Crichton, A. E. Herring, L. W. Christie, T. A. Allan and A. H. Ricketts. A. W. Scott, Jr., is heading the movement for the establishment of a large studio.

Baltimore Briefs

Attractions Ending June 5.

Garden.—"The Courage of Marge O'Doone."
Blue Mouse.—"Youthful Folly."
Picture Garden.—"The Third Woman."
New Theatre.—"The Fortune Teller."
Parkway.—"Little Shepherd of Kingdom Come."
Hippodrome.—"The Notorious Mrs. Sands."
Strand.—"The Walk-Offs."
New Wizard.—"The Sea Wolf."
Ford's.—"The Virgin of Stamboul."

Schanberger on Commission.

FREDERICK C. SCHANBERGER, manager of the Maryland Theatre, has been appointed the Democratic member of the Maryland State Athletic Commission by Governor Ritchie. He will serve four years. Two other members were appointed and all will serve without pay. The commission took office on June 1, and was created under the Burns bill passed at the last session of the Legislature. Licensing and regulating boxing and wrestling contests throughout the state will be the duty of the commission.

Benefit at Garden Theatre.

To raise funds for the support of the hospital which has just been opened by the Volunteers of America on West Lexington street, a benefit performance was given at the Garden Theatre night of May 30. Moving pictures were shown and music was furnished by St. Mary's Industrial School Band.

Ballinger in Court.

W. F. Ballinger, Baltimore representative of Select Pictures Corporation, was arraigned before Justice Rohleder in the Northeastern Police Court May 25 on a charge against him by Marie W. Presstman, a member of the Maryland State Board of Motion Picture Censors. Mr. Ballinger was charged with releasing a film to a theatre from which parts condemned by the censors had not been eliminated. Mr. Ballinger did not plead guilty, and exp'ained why he should not, but he was fined $25 and costs.

Depkin Showing Specials.

Bernard Depkin, Jr., who manages the New Wizard, Strand and four other moving picture theatres in Baltimore, is handling the presentation of feature films at Ford's Opera House, where films are to be shown during the next few weeks. Ford's has just closed its regular season for road shows and on May 31 the first of the feature plays to be offered the public was Priscilla Dean, in "The Virgin of Stamboul." The prices are: Matinees, 25 cents; evenings, 25, 50 and 75 cents.

Patterson Theatre Sold.

The Patterson Theatre, which has been operated by Julius Goodman for some time, has been sold to M. Rodman. The price of the property was $11,600 and the price of the equipment was $1,400. The seating capacity of the Patterson is 320. Mr. Rodman is also interested in the Commodore Film Company.

Baltimore Film Personals.

Ira H. Cohn, assistant feature sales manager of the Pathe New York office, spent May 21 in Baltimore and was entertained by Jack Whittle and Simon Feldstein, of the Baltimore Pathe office.

Benjamin Cluster, proprietor of the Cluster and Liberty theatres, on South Broadway, has been laid up with a fracture ankle, which he sustained when he fell from a ladder at his Forest Park home. He is now on the road to recovery.

The Colonial Theatre, which was recently opened by J. McLaughlin, is being booked by R. Levy, manager of the New Gem.

Ziegfeld & Tate, motion picture producers of Baltimore, are now completing the "Safety First" film for the Automobile Commission of Maryland.

"Toothpicks will now be served in the ballroom" was a title which a member of the Maryland Censor Board ordered Jack Whittle, of the Baltimore Pathe office, to cut out of one of his pictures.

George C. Eichelberger, who operates the Ideal Theatre in Union Bridge, Md., recently visited the Baltimore Film Exchange.

Among Busy Exchangemen

(Continued from Page 1455.)

tures Corporation, Limited. A few days previously Vancouver was visited by L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Limited, Canadian distributers of Pathe and British Mastercraft productions.

The Amalgamated Exhibitors' Circuit, Limited, an exhibitor organization, with offices in Montreal, Toronto and St. John, has secured the booking rights for "Screaming Shadow," the fifteen-episode serial.

Rogers Gets Fine Position.

George A. Rogers, Toronto manager of the Perkins Electric Company, of Montreal, Toronto and Winnipeg, has been appointed assistant general maager of the company, with future headquarters at the main office in Montreal. J. A. Kerrin has been appointed manager of the Toronto branch to succeed Mr. Rogers, while R. C. Buckley, who is widely known in Canadian film circles, will be assistant Toronto manager.

Jack Allan a Benedict.

Jack Allan, manager of the Montreal branch of the Canadian Exhibitors' Exchange, was married on May 20 to Miss Kavanaugh, of Cardinal, the marriage taking place at Prescott.

Canadian Now in Buffalo.

James E. Finch, formerly with the Canadian Universal Film Company and well known in Toronto, Vancouver, Winnipeg and other cities, is now located in Buffalo, N. Y., where he is egaged in the film exchange business.

Two Film Men Promoted.

J. R. Kaufman has been appointed sales manager for Eastern Canada of the Select Pictures Corporation, Limited, with headquarters at Toronto.

Ambrose Theurer, previously head booker at the Toronto office, has been appointed to the position of assistant manager of the Toronto branch of the Select Pictures Corporation, Limited.

Cleveland

First National Blazes Trail.

The First National Exchange, Cleveland, blazed the way "uptown" June 1, when it moved to its new quarters at 3648 Euclid avenue. This is near the new film building which is going up at Payne avenue and East Twenty-second street.

The First National's new location is in an old mansion where a Cleveland millionaire used to live. It is only temporary, however, until the new film building is completed.

Erdmann With Selznick Group.

George Erdmann, who resigned recently as manager of the Cleveland branch of Famous Players-Lasky, entered upon his new duties June 1 as manager of the combined Selznick-Select, National-Republic exchange in the Belmont Building. At the same time H. E. Elder succeeded him at the Famous Players headquarters. Mr. Erdmann was manager of the Famous Players for several years and his change was quite a surprise to the exhibitors. Mr. Elder formerly was local Pathe manager, but more recently he was located in Pittsburgh.

Bar the Leaping Dominoes.

The Universal salesmen have organized a ball team in Cleveland and have issued a challenge to any other exchange in the city. M. J. Glick is the manager. The challenge also invites side bets from sprocket holes to canceled contracts, and states that the jumping ivories should be left at home when there is a game.

Detroit

J. O. Brooks Earns Promotion.

J. O. Brooks, former features salesman at the Detroit Pathe exchange, has been promoted to feature sales manager at the local exchange and will spend most of his time directing affairs from the office.

Hallmark's New Manager.

George W. Thompson, recently of New York City, has been appointed manager of the Hallmark exchange in Detroit. He succeeds Harlan Starr. Another appointment is that of Frank Howard to assistant manager. He was former booker.

Detroit Doings

Attractions Ending June 5.

Madison.—"Courage of Marge O'Doone."
Adams.—"Polly of the Storm Country."
Broadway-Strand.—"Paris Green."
Majestic.—"Sinners."

Babylon Falls at 50 to 150.

THE FALL OF BABYLON," owned for Michigan by the Minter-United Company, opened at the Orchestra Hall May 23 to very big business, prices ranging from 50 cents to $1.50. The engagement, now in its second week, was backed by a tremendous advertising campaign.

A Millionaire and a Half at 26.

A. J. Kleist, Jr., will have two more houses in Pontiac, Mich., each seating over 1,200 people. One has already started and another is to start before fall. It will give Mr. Kleist seven houses in Pontiac—in fact, absolute control of the Pontiac theatrical situation.

Mr. Kleist is still a young man—around twenty-six years old—and his total investment in theatres when the new houses are built will be around $1,500,000. George H. Wilbur is managing director of the Kleist theatres and looks after the bookings and house managements.

For Rialto's Sister, Rivoli.

J. C. Ritter, of the Rialto Theatre, Detroit, is having plans prepared for another theatre, to be known as the Rivola, at the corner of Cadillac and Warren. It will seat 1,200 and be exclusively for motion pictures.

Going Where Films Come From.

George Harrison, owner of the Jefferson Theatre, Detroit, who has sold it, will leave early in June for Los Angeles, where he plans to embark in another line of business.

Florida Flora

For Bathing Girl Two-Reelers.

W. D. M'ADOO and associates, wealthy operators of St. Petersburg, have formed a company for the manufacture of one and two-reel comedies, largely of the bathing girl variety, and are building a new bathing pavilion and studio. They plan to enlarge the proposition rapidly.

Key West to Have Key Theatre.

Key West is soon to have a modern moving picture theatre which will cost $35,000. It is being erected by Karl Thompson, a leading citizen, who will operate it. The plans agreed upon call for a beautiful structure. Since the storm, something over a year ago, there have been no large movie theatres in Key West, as they were destroyed. Work is already under way and it is hoped to complete it within eighty days.

Florida Film Exploits Piracy.

The next picture to be produced by the Character Pictures Company will be typically Floridian in nature, and the script has been especially prepared by a Florida author, Mrs. Roy Johnston, of the staff of the Tampa Daily Times. The plot is founded on the daring exploits of Jose Gasparilla, a bloodthirsty pirate who roamed the Florida coasts about 100 years ago and who was a friend of Jean Lafitte, the famous New Orleans pirate.

The splendid scenery at Anna Maria Key, where the picture will be taken, will make a fine background for this picture, in which Paul Gilmore will be starred. A number of actors are arriving from New York to take part in the production, and advertisements have been inserted for a large number of "extra" men and women.

"Isle of Destiny" All Ready.

"The Isle of Destiny," the first picture to be made by the Character Pictures Company, has been completed and sent to New York. The film was finished in three weeks, as against the usual six or seven weeks required in other localities. The reason for the quickness in completion was the splendid weather, which permitted work until 7 p. m. nearly every day. Director Tamar Lane is high in his praise of Florida.

Radin Sells "Through Eyes of Men."

The Specialty Film Company of Dallas, Texas, has purchased the rights on the five-part dramatic feature, "Through Eyes of Men," in which Frank Mayo is starred, for Texas, Oklahoma and Arkansas; also the series of "Real Star Dramas" for the same territory.

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Lesser and the Gores Open a New Exchange

The Educational Film Exchange of Southern California is the title of a new distributing organization formed recently by Sol Lesser and the Gore brothers to distribute for Southern California and Arizona the output of the Educational Pictures Corporation of America.

The exchange will be under the supervision of Dave Bershon, general manager of the Los Angeles First National Exchange.

All Chester releases, Christie comedies, and other educational short reels, as well as other one and two reel subjects, will be handled by the new corporation.

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Foreign Rights Sold on Jans "Madonnas and Men"

Foreign rights to the Jans Pictures special production "Madonnas and Men" have been secured by the Export and Import Film Company. Ben Blumenthal, president of the company, recently sailed for Europe, at which time he will make arrangements for handling this production, along with previous Jans pictures and other subjects which his company controls.

Mr. Blumenthal expressed himself as being pleased with the possibilities of this production, says an official of Jans Pictures, who adds that it is his belief that it will prove a big box office attraction in Europe as well as in this country.

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Pioneer Will Release Feature Every Month

Pioneer Film Corporation announces the final working out of a policy by which it will be in a position to offer to exhibitors one feature production each month. This company now has on hand, being prepared for release, eight big productions, featuring such stars as Emily Stevens, Marie Doro, Montagu Love, Mary Anderson, Louise Huff, Alma Rubens and Jose Collins, which will be released during the coming autumn and winter.

In addition, Pioneer is planning several special productions which will be announced later.

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New Department Offered in Kremer Exchange

Ira H. Simmons, manager of the local Victor Kremer exchange, New York Independent Masterfilms, Inc., announces that a special department has been opened to take care of exhibitors' publicity, and that, in addition to the regular exhibitor service provided on all productions, during the hours of 10 and 12 each morning the entire publicity and exploitation department will belong to the exhibitor exclusively.

This company reports that several additional short subjects, as well as a sensational six-reel feature, have been recently purchased and are now being cut and titled. Further details will be announced later.

Seventh Picture in "Tex" Series Completed Arrow Reports Nearly All Territory Sold

WITH the statement from Arrow Film Corporation that William Steiner is completing the seventh of the series of "Tex" productions, it is announced that the rights have been disposed of in practically every part of the world. Territorial buyers and exhibitors who have witnessed a screening of the first of the "Tex" series have commended the splendid work of the casts and the director, says Arrow, and the mystery element in each is played up dramatically in each production and each one has its singular attractiveness.

The first three, "Circumstantial Evidence," "The Wall Street Mystery" and "The Unseen Witness," have been released in several territories and, according to the statement from Arrow, have proven exceptional box office values. The interest in the series has been aroused to a great extent because of the mystery element in each production. This element gives each of the productions a distinctive drawing power. Exhibitors have declared that the patrons have in a large number of cases made special inquiry into the schedule of the release of the productions and have expressed a desire to see the entire series. Especial emphasis has been made on the fact that so many of the older patrons of the theatres find in the "Tex" productions entertainment similar to a series of mystery novels.

Glen White has the role of "Tex." Others in the cast whose names are familiar to followers of the screen are Joseph M. L. Striker, who has the juvenile roles; Leo Delaney, the heavy; Alexander F. Frank, well-known stage character, and David Wall, for many years a familiar figure in silent drama.

"The demand for just this type of productions in series was evidenced in the rapid sale of the American territorial rights. A remarkable part of the sales record of this series is the foreign demand. Within a period covering less than three months the sales rights to practically the entire world have been disposed of, says an Arrow official.

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W. H. Warner Writing Stories for Reelcraft

William Henry Warner has been engaged to write the stories in which Matty Roubert, the twelve-year-old "Leading Man," is to be starred on the Reelcraft Pictures Corporation exclusive short subject program.

Mr. Warner is the author of "Mothers of Men," "The Bridge of Time" and several short stories, plays and articles on travel. His latest book, "The Bridge of Time," is now being published in both New York and London.

Two of the stories for Matty Roubert have already been completed. One is titled "She's a Vamp," and deals with the love affair of a newsboy. The second story deals with the greatest joy in the lives of all youngsters. "Circus Days."

Reelcraft considers the addition of Mr. Warner to the Matty Roubert producing staff as a valuable acquisition, assuring stories of boyhood adventures which will be particularly suited to the talents of the young star.

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Wing Is Author of New Franklyn Farnum Film

Canyon Pictures Corporation announces that the first of the series of Franklyn Farnum features which will be made under its supervision at the Selig studios in Hollywood will be based on an original story by William F. Wing, who is responsible for a number of Farnum's previous successes. Mr. Wing is also preparing the story for the second of the series, while other authors are getting the later subjects ready.

Mr. Farnum will not stop between pictures, but will continue until the entire series is completed. Mr. Farnum's previous pictures, which are also released by Canyon, include a series of two-reel Westerns, on which the territory has been entirely sold, together with "Vanishing Trails" serial, on which territory is selling rapidly.

A complete line of accessories, including an attractive press book, for the new series is now being prepared.

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Fine Arts Company Names Territory Disposed of for "Up in Mary's Attic"

POSITIVE assurance is given by Fine Arts Pictures, Inc., that the six-reel comedy "Up in Mary's Attic" will be released on state right basis, a current rumor to the contrary notwithstanding. In substantiation, reference is made to the fact that two territories have already been sold on this production.

Rights to the northern part of New York have been purchased by Nat Robbins, of Robbins Film Corporation, Utica, while Willis Kent, of Quality Pictures, Denver, has bought rights to Colorado, Idaho, Utah and Wyoming.

Charles F. Schwerin and L. L. Hiller, in charge of territorial sales, announce they have never considered releasing this picture in any other manner, and they consider the independent market the best channel for its distribution. The reason why this picture has not been shown to buyers generally is because it was being cut and titled. Attractive art titles have not been added. The two exchanges that have secured territory report a strong demand for bookings and indications that it will prove a big box-office attraction.

This picture is said to possess many unusual angles for exploitation which can be taken advantage of by exhibitors at small cost. Working along this line, plans are being consummated with certain manufacturers who distribute nationally for tie-ups and window displays with local dealers. This will cover talcum powder, cigars, bathing suits, lingerie, etc.

An "Up in Mary's Attic" ballad and one-step is being prepared, and this will also be reproduced on phonographs and player-pianos. In addition, a twenty-eight page press book is nearing completion. A feature will be the pictorial pages, which will be made in such a way that they can be used for special lobby display. There will also be other novelties and illustrations and descriptions of stunts which have actually been tried out.

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Release Date Set for for First Moranti Comedy

The Reelcraft Pictures Corporation announces June 20 as first release date for the series of two-reel farce comedies in which Milburn Moranti is featured.

Moranti is surrounded by an excellent cast of screen players and has Glover Jones and Lem Moranti directing. In this series Moranti has found expression for his style of comedy in clever farces composed of laughable situations, without a scene that might be objectionable to any one.

Reelcraft has held back the releasing of this series until there were sufficient releases on hand to assure an uninterrupted program to be released every other week. The advertising accessories have also been prepared several releases in advance.

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Bradley Guest of Honor.

Willard King Bradley, the author of "Empty Arms," which is being handled in New York and northern New Jersey by Pioneer, was the guest of honor at the first showing of his photoplay at the Grand Opera House in New York.

Mr. Bradley is an old resident of "Greenwich Village," and in his party were several well known artists and authors in the artistic activities of the "Village."

Benche & Weiss Purchase Interests of C. C. Hite

C. C. Hite, of Cincinnati, who has been handling the Pioneer product in Southern Ohio, was a recent visitor in New York, and announced he had sold his interest in the C. C. Hite Attractions to Benche & Weiss, who will carry on the exchange founded by Mr. Hite.

Mr. Hite, who has long been connected with motion picture activities in his territory, has made no statement as to his future plans.

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Price Official Starts on Western Sales Trip

C. A. Meade, sales manager of the C. B. Price Company, Inc., has left for a trip through the Middle West, stopping at Chicago, Detroit, Cleveland, Milwaukee and Pittsburgh. In these various centers he will screen the five-reel comedy drama which this company is marketing, Billie Rhodes in "His Pajama Girl." Mr. Meade expects to be away from New York for several weeks and upon his return may plan a second trip through another section of the country.

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Special Opens New Exchange.

Three new exchanges are being added to the organization of the Special Pictures Corporation, according to announcement made this week by H. J. Roberts, sales manager. They will be located at Salt Lake City, Milwaukee and Albany.

Millions Involved As Incorporations Register for Many Picture Projects

IF the number and financial size of incorporations may be accepted as a criterion, conditions in the building line hold no terrors for those who would build theatres and studios, and the picture market must look good to capital in general. Here follows a list of incorporations, assembled from several states, that run into many millions, face value.

Delaware incorporations head the list in number of entries and size of purses; but in the race to "get into the game" several other states roll up big figures. Here is a list,. selected because of the size of the capital stock—those carrying minor sums are not included:

ST. LOUIS, MO.—Famous Players Corporation, which was recently organized with $2,000,000 capital, has taken over ownership and operation of fifteen theatres in this city. Planned to expend about $400,000 in making improvements to the various houses and introducing new features.

FRIEND, NEB.—J. H. Hungerford will convert Filmore Building into moving picture theatre.

CAMDEN, N. J.—East Side Amusement Company, of Camden, N. J., 540 Federal street, has been incorporated with $100,000 capital to conduct amusement enterprises.

JERSEY CITY, N. J.—Continental Amusement Corporation, 123 Poplar street, has been organized with $125,000 capital to conduct amusement enterprises.

JERSEY CITY, N. J.—Fulton Theatre Company, 142 Danforth avenue, has been incorporated with $175,000 capital.

TOMS RIVER, N. J.—Traco Theatre Company, Veeder Building, has been incorporated with $125,000 capital to operate theatres, etc.

CLEVELAND, O.—New York Amusement Company has been incorporated with $10,000 capital by M. Friedman, S. C. Garber and others.

WILMINGTON, DEL. — Delaware Motion Pictures Company has been incorporated with $250,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Weiland Theatres, Inc., has been organized with $3,500,000 capital to conduct places of amusement.

WILMINGTON, DEL. — Clyde Corporation has been organized with $2,200,000 capital by T. L. Croteau, M. A. Bruce and others to produce moving pictures.

DOVER, DEL.—Slevin Picture Play Corporation has been organized with $800,000 capital to produce and sell motion picture films.

MILFORD, DEL.—Modern Photoplays, Inc., has been organized with $2,500,000 capital to produce photoplays.

WILMINGTON, DEL.—Catholic Art Association, Inc., has been organized with $300,000 capital to manufacture machinery for moving picture films.

WILMINGTON, DEL. — Monumental Pictures Corporation has been organized with $500,000 capital to conduct places of amusement.

WILMINGTON, DEL. — Tompkins-Ginns Theatre Company has been incorporated with $1,000,000 capital to conduct places of amusement.

WILMINGTON, DEL. — Associated First National Pictures of New York, Inc., has been organized with $870,000 capital to produce motion pictures.

WILMINGTON, DEL.—Associated First National Pictures of Missouri, Inc., has been organized with $195,000 capital to produce motion pictures.

DOVER, DEL.—Pacific Coast Film Laboratories, Inc., has been organized with $150,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Southwestern Theatre Company has been incorporated with $275,000 capital to engage in general theatre business.

WILMINGTON, DEL.—Hudson Amusement Company has been incorporated to conduct places of amusement.

WILMINGTON, DEL. — Associated First National Pictures of Virginia, Inc., has been organized with $195,000 capital to exhibit and produce moving pictures.

WILMINGTON, DEL. — Standard Picture Producing Company has been incorporated with $500,000 capital to produce moving pictures.

WILMINGTON, DEL.—Associated First National Pictures of Indiana, Inc., has been organized with $187,500 capital to conduct a general moving picture and film exchange business.

WILMINGTON, DEL.—Associated First National Pictures of New Jersey, Inc., has been organized with $217,500 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Associated First National Pictures of Michigan, Inc., has been organized with $255,000 capital to conduct places of amusement.

NEW YORK, N. Y.—Ward & Glynn, Inc., has been organized with $520,000 by J. H. Ward to conduct theatrical and moving picture business.

NEW YORK, N. Y.—The W. & V. Realty Corporation has been organized with $250,000 capital by F. S. Anderson, 1451 Broadway, to engage in realty, theatres, vaudeville, moving pictures, etc.

NEW YORK, N. Y.—Brunswick Film Corporation has been organized with $100,000 capital by J. Currie, Jr., 120 Broadway, to conduct moving picture business.

CATTARAUGUS, N. Y.—Setter Amusement Company, Inc., has been organized by J. G. Nichols with $100,000 capital to conduct theatricals, moving pictures, hotels and restaurants.

NEW YORK, N. Y.—The Civic Theatres, Inc., has been organized with $100,000 capital by F. Lipnick to conduct theatres, etc.

NEW YORK, N. Y.—Olympia Cinema Corporation has been organized by S. Black with $100,000 capital to engage in moving picture business.

NEW YORK, N. Y.—Sheridan Theatre Company has been incorporated by Max Spiegel and Sol Brill with $230,000 capital to engage in all branches of theatrical and moving picture business.

NEW YORK, N. Y.—Eagles Nest Film Corporation has been organized with $125,000 capital by Robert K. Thistle, A. Roy Myers and others to produce motion pictures.

NEW YORK, N. Y.—Quality Pictures Corporation has been organized with $2,000,000 capital by Charles C. Nobles, Robert Du Reel Elliss and others.

NEW YORK, N. Y.—Kinephotolog Corporation has been organized with $1,000,000 capital by A. Epstein, 132 South Ninth street, Brooklyn, to manufacture talking moving pictures.

SYRACUSE, N. Y.—Schine Theatrical Company, Inc., has been organized with $150,000 capital by J. Myer Schine to do general real estate agency, brokerage, theatrical and moving picture business.

NEW YORK, N. Y.—Deitreich-Dudley, Inc., has been organized with $5,000 capital by T. C. Deitreich, W. B. Dudley and others to engage in moving picture business.

NYACK, N. Y.—New York Exchange for Educational Films, Inc., has been organized with $100,000 capital by E. W. Hammons, New York, to engage in moving picture business.

NEW YORK, N. Y.—Nikko Films, Inc., has been organized by A. Mayer, 523 West 135th street, with $100,000 capital, to produce moving pictures.

IMPERIAL, CAL.—Imperial Theatre Company has been incorporated with $500,000 capital.

SAN FRANCISCO, CAL.—Imperial Motion Picture Company has been incorporated with $500,000 by Isadore M. Golden, V. D. Clement and others.

LEXINGTON, KY.—Great Southern Film Corporation has been organized with $100,000 capital by Henry Clay Anderson to manufacture and deal in films.

MAYNARD, MASS.—People's Theatre Company has been incorporated with $40,000 capital by James A. Coughlan, Hector W. Roberts and James J. Ledgard.

Esther Ralston in "Mutiny of the Elsinore."

Esther Ralston has been added to the cast of "The Mutiny of the Elsinore," a C. E. Shurtleff, Inc., production for release by Metro, to play the part of Blanche, a young woman of the dance halls who causes the hero of the story to neglect his fiancee. Miss Ralston recently appeared with Conway Tearle in "Michael and His Lost Angel" and in "Huckleberry Finn." Mitchell Lewis is featured in the all-star cast.

"Jenny" Is Well Under Way.

Latest reports emanating from the Selznick West Coast studios state that the production of Olive Thomas' forthcoming picture, "Jenny," is well under way and that thus far the star has had ample opportunity to display all the charm and versatility that has endowed her to a host of admirers.

Lines to May Written in June: "I Stamp You the Champ Vamp of This Play," Says Fortunette, Alias John Brown.

Three views of Metro's new feature called "The Cheater." The star can be seen pastiming at the right in the good old-fashioned way. Must be the good old-fashioned brew also to be available at such a late date.

Famous Players' Production Policy to Provide Striking Special Attractions

NOT content to begin the new season on September 1 with twenty-five pictures already completed and in the exchanges, the production department of the Famous Players-Lasky Corporation, under the direction of Jesse L. Lasky, first vice-president, has laid plans for production next season which will carry on even further the high standard of motion picture art which was evidenced in such highly successful pictures as Cecil B. DeMille's "Male and Female," George Loane Tucker's "The Miracle Man," George Fitzmaurice's "On with the Dance" and other big pictures which this season set new high-water marks as box-office successes.

The plans for production laid out by Mr. Lasky for next season call for the making of specials in a ratio of two to every four Paramount pictures released. As an earnest example of this policy Mr. Lasky points to the specials already set for release—George Fitzmaurice's "The Right to Love," Roscoe Arbuckle in George Melford's production of "The Round-Up," William S. Hart in "The Cradle of Courage" and Cecil B. DeMille's new picture, "Something to Think About," all of which have already been completed.

Striking Production Opportunities.

It is Mr. Lasky's intention to devote a large part of the energies of his world-wide organization to the production of specials, as in the year now closing these were found to be most profitable for exhibitors and immensely popular with the public.

With increased studio facilities in Hollywood, Long Island City, London and in India, the production department finds itself in a unique position for the production of any type of picture. The new $2,000,000 studio in Long Island City is rapidly nearing completion. Accommodating eight companies on its huge stages, this studio, during the coming year, will house all of the eastern production activities of the corporation. It is Mr. Lasky's plan to exchange stars and directors between Long Island City and Hollywood.

In London and Bombay.

The London studio, now ready to begin on the first special production, under the direction of Hugh Ford, the veteran director, will introduce a new phase into American screen products, as all the pictures to be made in London—and they are all to be special productions—will be enacted by British casts in British settings. The new studio in Bombay, India, to establish which Frank Meyer and Tarkington Baker are now on their way to India, is expected to turn out its first production by Christmas.

In the making of special pictures Cecil B. DeMille, William DeMille, George Fitzmaurice and George H. Melford are expected to take a leading part. Cecil B. DeMille will probably make four big pictures, as will George Fitzmaurice. William DeMille is scheduled for five specials and George Melford for six.

Adolph Zukor.
President of the Famous Players-Lasky Corporation.

Four DeMille Pictures.

Cecil B. DeMille, director general of the corporation, who recently signed a five-year contract to remain with Famous Players, will probably make four big pictures during the coming season. Mr. DeMille, whose "Male and Female" and "Why Change Your Wife?" set high-water attendance marks all over the country this season, already has completed "Something to Think About," the first of his special productions for next year.

Upon the signing of his new contract Mr. DeMille returned to Los Angeles and went immediately to work on his next big production, to follow "Something to Think About." One of the DeMille specials scheduled for next season is from an original story by Hector Turnbull.

George Fitzmaurice, who has completed "The Right to Love" and is now working on "Idols of Clay" as his third Paramount special, will produce as his fourth a big special from an original story by Ouida Bergere, who wrote the scripts for "On with the Dance," "The Right to Love" and "Idols of Clay."

George Melford Productions.

George Melford, who has just finished "Behold My Wife," from Sir Gilbert Parker's famous novel, "The Translation of a Savage," will next do "The Jucklins," a picturization of the well-known book by Opie Read. Later he will do "The Faith Healer," the widely known play by William Vaughan Moody, and "The Old Homestead," Denman Thompson's classic of the American stage.

William DeMille, who is completing "Conrad in Quest of His Youth," with Thomas Meighan, from Leonard Merrick's famous novel, will probably next do "His Friend and His Wife," from a recently published novel by Cosmo Hamilton. William S. Hart will make four pictures this year for Paramount release. He is now nearing the completion of "The Cradle of Courage," his third special production for Paramount under his new contract.

Six Arbuckle Pictures.

Roscoe Arbuckle, who recently signed a long-term contract to star in feature pictures for Paramount, will be seen next season in six big productions of this type. Mr. Arbuckle, who recently completed "The Round-Up" under the direction of George H. Melford, is now at work on "The Life of the Party," from the well-known Saturday Evening Post story by Irvin S. Cobb. His next picture, it is expected, will be "The Traveling Salesman," James Forbes' great play, in which Maclyn Arbuckle starred on the spoken stage for a number of years.

John Barrymore, whose remarkable picture, "Dr. Jekyll and Mr. Hyde," is proving a photoplay sensation of the year, will be starred in two pictures next year. "Amos Judd," a well-known novel written by John Ames Mitchell, the late editor of "Life," has been purchased as a vehicle for Mr. Barrymore, and upon completion of that he will be starred in another famous play which will be announced later.

Upon her return from Japan, whither she has gone on a three-month vacation, Elsie Ferguson will begin work in Hollywood on the first of four pictures in which she will be starred next year. Several plays and stories have been purchased as vehicles for Miss Ferguson. One of her pictures next year will be "Sacred and Profane Love," Arnold Bennett's play in which she starred this spring on the speaking stage.

Under her contract which she just re-

Jesse L. Lasky
First vice-president of the Famous Players-Lasky Corporation and also in charge of production.

Al Lichtman
Who is general manager of the Famous Players-Lasky Department of Distribution.

Adolph Zukor Makes His Announcement of Early Season Paramount Schedule

IT has always been my custom at this time of the year to make a statement regarding the plans and policy of Famous Players-Lasky Corporation for the season to some. I have endeavored to place before exhibitors facts upon which they could base a fair estimate as to what our organization had to offer them, and I have striven to make clear to them the reasons why they could depend upon Famous Players-Lasky Corporation as a dependable source of supply of quality pictures in quantity.

My statement for this year is as follows:

Paramount pictures for September: Geo. Fitzmaurice production, "The Right to Love," with Mae Murray and David Powell; as fine as "On with the Dance;" Elsie Ferguson in Mrs. Humphrey Ward's "Lady Rose's Daughter"; Charles Ray in "The Village Sleuth," supervised by Thomas H. Ince; Thomas Meighan in the famous story, "Civilian Clothes"; Dorothy Dalton in Sir James M. Barrie's story, "Half an Hour"; "Humoresque," Cosmopolitan's production of Fannie Hurst's story; Dorothy Gish in "Little Miss Rebellion"; Wallace Reid in "What's Your Hurry."

Paramount pictures for October: "The Restless Sex," an elaborate Cosmopolitan production of Robert W. Chamber's story; Fatty Arbuckle in "The Round-Up," his first big feature picture; Douglas McLean in "The Jailbird," a Thomas H. Ince production; William S. Hart in "The Cradle of Courage," third of his own productions; Cecil B. DeMille's "Something to Think About"; "Full House," the famous farce, with Bryant Washburn; "Deep Waters," Maurice Tourneur's production of F. Hopkinson Smith's story; "Caleb West, Master Diver"; Charles Ray in "An Old Fashioned Young Man," a Thomas H. Ince production; Ethel Clayton in "The City Sparrow"; "Held by the Enemy," from William Gillette's famous stage play.

Paramount pictures for November: Geo. Melford's finest work, "Behold My Wife," Sir Gilbert Parker's story; George Fitzmaurice's production, "Idols of Clay," with Mae Murray and David Powell; Ethel Clayton in "Rozanne Ozanne"; Wallace Reid in "The Charm School," from a Saturday Evening Post story by Alice Duer Miller; Dorothy Dalton in "The Winter City Favorite," a story of city gaiety; Enid Bennett in "Her Husband's Friend," a Thomas H. Ince production; "Burglar Proof," a comedy featuring Bryant Washburn; Billie Burke in Clyde Fitch's play, "The Frisky Mrs. Johnson."

ADOLPH ZUKOR.

newed for five years with Mr. Lasky, Gloria Swanson will be starred in a number of productions. These pictures will be of the same high grade in which Miss Swanson has appeared in the past. Last year she made a great hit by her work in "Male and Female" and "Why Change Your Wife?" both Cecil B. DeMille productions, and under the new arrangement she will work under the personal supervision of Mr. DeMille, who will select her stories and supervise all details of production. Another feature of the new season will be George Loane Tucker's picture, "Ladies Must Live," a Mayflower production.

Well-known Vehicle for Billie Burke.

Billie Burke will be starred in four pictures next year, according to the terms of her new long-term contract. The first of these, "The Frisky Mrs. Johnson," an adaptation of Clyde Fitch's play, is already in production and will be released late in November. It is announced by Mr. Lasky that the new plays for Miss Burke will be of a somewhat more serious nature than those in which she has appeared in the past. All will be from well-known books of plays, and will afford this charming comedienne great opportunity for the display of her versatility.

Thomas Meighan, whose work in Cecil B. DeMille's "Male and Female" and in George Loane Tucker's "The Miracle Man" won him stardom, will be starred in six pictures next season. Mr. Meighan, who will be seen in the leading role in "Civilian Clothes" and in "Conrad in Quest of His Youth," is on his way east to begin work in New York on "The Frontier of the Stars," Albert Payson Terhune's book, under the direction of Charles Maigne, who staged "The Copperhead."

Five pictures starring Dorothy Dalton are scheduled for release. Miss Dalton, who is now completing "A Winter City Favorite," from a story by Charles Belmont Davis, brother of the late Richard Harding Davis, will next do "Jeanne of the Marshes," from the novel by E. Phillips Oppenheim.

Miss Dalton to Star in Five.

Wallace Reid, who is making "The Charm School," a lively comedy from the novel by Alice Duer Miller, will be seen in seven pictures during the coming season. Ethel Clayton, who is completing "A City Sparrow," by Kate Jordan, also will be starred in seven pictures. Douglas MacLean, Thomas H. Ince star, is expected further to increase his popularity through the six pictures which will be released under the Paramount brand next season. MacLean already has completed "Lucid Intervals" and "The Jailbird" and is now at work on "Yancona Yillies," from the Saturday Evening Post story by Herschel S. Hall.

Six from Enid Bennett.

Six pictures starring Enid Bennett, Thomas H. Ince star, will be released, according to present schedule. These include "The Incubus," "I Wonder If" and "Her Husband's Friends," which already have been completed or are in work. Dorothy Gish will be seen in four new productions, the first of which, "Little Miss Rebellion," will be released in September.

"The Princess of New York," one of Cosmo Hamilton's most popular stories, probably will be the first picture to be made next season by Violet Heming, who sprang into screen stardom by her work in the title role of "Everywoman." Maurice Tourneur will make two productions for release next season by Famous Players-Lasky. The first of these, "Caleb West," from the widely read story by F. Hopkinson Smith, will be released in November.

Twelve Cosmopolitan Features.

With "Humoresque," featuring Alma Rubens, and "The Restless Sex," with Marion Davies, already completed and fixed for release, Cosmopolitan Productions has shown what may be expected from the twelve pictures which will be released by Paramount next season.

Four pictures featuring Bryant Washburn will be released next season. "Burglar Proof" and "A Full House" already have been completed, and "Wanted, A Blemish" is now nearing completion.

Two pictures starring Charles Ray as a Thomas H. Ince star will be released during

Here They Are—The Big Quartette of Paramount Directors—Look Them Over.
Left to right: Cecil B. De Mille, George Fitzmaurice, George H. Melford and William De Mille.

the coming year. "The Village Sleuth" and "An Old-Fashioned Boy" are considered among the best that Ray ever did under the direction of Mr. Ince, and are of that type of wholesome, good-humored comedy-drama that made Ray one of the foremost stars of the screen.

Popular Supporting Players.

Sydney Chaplin has completed the first of the big five-reel comedies under his contract with Famous Players-Lasky. This is "One Hundred Million." He is about to begin on his second production, which also will be released next season.

Two special Lois Weber productions also will be released as Paramount pictures. Miss Weber has practically completed the first, details of which will be announced in the near future.

Not only will Paramount pictures carry the work and personality of these famous stars and directors, but they also will continue to be enriched by the artistry of a number of well-known supporting players, whose names have come to stand for the best in motion picture art. In the supporting casts of Paramount pictures next year will be seen such sterling artists as Elliott Dexter, Theodore Roberts, who probably will play the leading role in "The Old Homestead"; Jack Holt, Conrad Nagel, Lila Lee, Margaret Loomis, Viola Daniels, Conrad Nagel, Monte Blue, Walter Hiers, Jack Mulhall, Clyde Fillmore, Jack Holt, Mabel Julienne Scott, Lois Wilson, Harrison Ford, David Powell and Theodore Kosloff.

All of Barrie's Works.

Not only, however, has the production department already produced a number of plays scheduled for next fall, but it also has a great reservoir of photoplay material which includes some of the world's best best known books and plays.

Included in this material are all of the works of Sir James M. Barrie, including such favorites as "Peter Pan," "What Every Woman Knows" and "The Little Minister." "Peter Pan," Maude Adams' greatest success, originally was played in London by Pauline Chase and is revived in England every Christmas. Last year Georgette Cohan, the talented daughter of George M. Cohan, appeared as "the boy who never grew up." Miss Adams also made popular on the American stage that other great Barrie play, "The Little Minister." "What Every Woman Knows" also is stamped with the Adams reputation and artistry.

Among the other properties owned and scheduled for production by Famous Players are:

"The Secret Orchard," Channing Pollock's dramatization of the novel by Agnes and Edgerton Castle, a production of which was made several years ago under the direction of William DeMille, with Blanche Sweet in the leading role.

"Brewster's Millions," George Barr McCutcheon's novel, which was a pronounced stage success with Edward Abeles in the leading role and which will be filmed with Roscoe Arbuckle as the harried millionaire.

"The Witching Hour," Augustus Thomas' play, a story of the occult, which as a play with John Mason in the leading role enjoyed one of the most successful runs of any drama from the pen of that playwright.

"The Conquest of Canaan," one of Booth Tarkington's earliest and most successful novels.

"Free Air," a Saturday Evening Post story by Sinclair Lewis.

"The Husbands of Edith," a story by George Barr McCutcheon.

Du Maurier's "Peter Ibbetson."

"Peter Ibbetson," Du Maurier's novel, which in its dramatic form was one of the most successful pieces in which John and Lionel Barrymore have appeared, and which has been one of the successes of the London season with Constance Collier in the same part she played in the New York production.

"The Great Day," a Drury Lane melodrama by George R. Sims and Louis Napoleon Parker, the latter the author of "Pomander Walk," "Disraeli" and "Joseph and His Brethren."

"Toujours de L'Audace," a Saturday Evening Post story by Ben Ames Williams.

"The Quarry," a novel by John A. Moroso.

"Easy Street," a short story by Blair Hall, originally published in Snappy Stories.

"The Night Hawk," the dramatization of Edgar Jepson's novel by Norrall and Mérivale, produced in 1912 at the Globe Theatre, London.

"Camille," Dumas' perennial favorite, which has served as a starring vehicle for the world's greatest actresses more often than any other play.

"Old Chester" Story.

"Good for the Soul," a story by Margaret Deland appearing in "Old Chester Tales."

"Her Own Money," a comedy by Mark Swan, which was produced by Withrop Ames, owner of the Little Theatre.

"Is Matrimony a Failure," the adaptation of a German comedy by Leo Ditrichstein, which had a long run when produced in New York by David Belasco.

"The Mythical Millionaire," by Max Marcin, author of "The House of Glass" and "Cheating Cheaters."

"The New York Idea," Longdon Mitchell's satire, which was one of the greatest successes of Minnie Maddern Fiske and her Manhattan company.

"The Sixty-first Second," Owen Johnson's novel.

"The Curse of Wealth," a story by Cosmo Hamilton, and an original story by Hector Turnbull to be produced by Cecil B. DeMille.

In addition to these works of famous novelists and dramatists, Mr. Lasky also has assembled a staff of writers and artists who will work directly for the screen.

Penrhyn Stanlaws Engaged.

Notable among these is Penrhyn Stanlaws, one of the best known illustrators and painters in America, who, it was announced this week, will give up his brush forever to study the motion picture under Mr. Lasky's direction.

Among the novelists and dramatists who are writing for Paramount Pictures are Hector Turnbull, author of "The Cheat," critic and magazine writer; Rita Weiman, author of "The Acquittal," a successful Broadway play of this season; Julien Josephson, who wrote many of the successful Charles Ray pictures; Cosmo Hamilton, author of "Scandal," "The Blindness of Virtue" and numerous other novels and plays; Nina Wilcox Putnam, whose stories in the Saturday Evening Post and other publications have made her one of the most widely read short story writers in America; Roi Cooper Megrue, author of "It Pays to Advertise" and numerous other successful plays; Max Marcin, the well known playwright; Mann Page and Izola Forrester, well known writers for the screen; Byron Morgan, Frank Condon, Will Ritchie, Ouida Bergere, Clara Beranger, Jeanne MacPherson, Beulah Marie Dix, Olga Printzlau, and others who have proved themselves to be the leaders in writing directly for the screen.

Charles Ray's October Release

Charles Ray in "An Old Fashioned Young Man"—story and scenario by Agnes Christine Johnston—will be one of the October releases. In this Thomas H. Ince production Ray plays the role of a youth who has the old-fashioned ideas of love, marriage and home. This picture is replete with the wholesome, genuine small-town atmosphere for which Ray pictures have come to be so distinctive and popular. Jerome Storm directed and the production has the unique distinction of having been filmed without an iris, or "fade-out."

Two Excellent Views of Mae Murray's Special Paramount Production to Be Released in September.

The name of it is "The Right to Love," and Mae appears to be exercising her right in scene 2 and defending her right in scene 1. With her in scene 1 is H. E. Herbert. The picture was made by George Fitzmaurice.

Three New Branches Make Total Thirty Distributing Centers for Paramounts

WITHIN the past year the Famous Players-Lasky department of distribution, under the direction of Al Lichtman, its general manager, has opened three new branch exchanges, the better to handle the rapidly increasing volume of business and give even better and quicker service to Paramount exhibitors than in the past. These new exchanges are located at Charlotte, N. C., Oklahoma City, Okla., and Albany, N. Y. Another is in immediate contemplation at Indianapolis, Ind., and it will be opened for business just as soon as a suitable location in that city can be obtained.

This will make a total of thirty branch offices in the United States, splendidly manned and thoroughly equipped for the rapid and efficient distribution of Paramount pictures and the accessories which are the usual stock in trade of the film exchange.

In addition to these new offices in this country there was organized during the year in Canada a new Canadian distribution organization known as Famous Lasky Film Service, Ltd., with George W. Weeks as general manager, and W. A. Bach as assistant general manager. The headquarters of this organization, which is directly connected with the Famous Players-Lasky distribution and is under the jurisdiction of Mr. Lichtman, are in Toronto, with branch offices in Montreal, St. John, N. B., Winnipeg, Calgary and Vancouver.

The territory served by the new Oklahoma City exchange embraces all of the State of Oklahoma except ten counties in the southeastern part; the northwestern portion of the state of Arkansas and the Panhandle of Texas. A large number of thriving cities are included in this territory, which has a total white population of nearly two millions.

Seidleman Heads Albany Branch.

The Charlotte territory contains a white population of 1,750,000 and embraces all the state of North Carolina, a big share of South Carolina and the northeastern section of Tennessee. Both of these exchanges are in the southern district, the executive offices of which are in Atlanta. Leslie Wilkes is manager of the Oklahoma City branch, and David Prince is in charge at Charlotte.

The Albany office, just recently opened, is located at 33 Orange street in the Capitol City and serves a large section of eastern, central and northern New York which was formerly taken care of by the New York and Buffalo exchanges. The manager is Joseph Seidleman, who was connected for a long time with the New York exchange.

Details as to the new Indianapolis exchange will be forthcoming as the plans change will be forthcoming as soon as the plans are completed.

Creates General Service Branch.

The big organization over which General Manager Lichtman presides is as near perfect in its operation as human ingenuity can make it. Under Sales Manager Sidney R. Kent, the sales force has increased the volume of business tremendously. The idea that the duty of the personnel is not to produce revenue for the organization but also to render real service to exhibitors has been kept constantly in the foreground.

To this end the office of general service manager has been created and Frank V. Chamberlin has been appointed to the position. Mr. Chamberlin has been connected with the department for several years in various positions of responsibility and with him in charge Paramount exhibitors have already learned that Paramount service now has a larger meaning than ever before.

William S. Hart Will Make Nine Great Western Photodramas for Paramount

THE first of William S. Hart's personal productions for Paramount special release, "The Toll Gate," has already established in the minds of the public and the exhibitors the high quality of the pictures the western star and producer has planned for his output. "Sand," the second of the nine great photodramas of western life, which Mr. Hart will make for Famous Players-Lasky, is a worthy successor to "The Toll Gate," and the third of the list, "The Cradle of Courage," though differing in theme considerably, is declared to be one of the most powerful screen plays ever enacted.

A fourth picture is completed but not yet titled, and the fifth is now in production. This leaves four more to be made, according to present plans.

Around his production activities William S. Hart has built up an organization of exceptional strength. The roster is as follows: E. H. Allen, manager; Lambert Hillyer, director, who also collaborates with Mr. Hart in many of the stories filmed; Joe August, A. S. C., head cameraman; Dwight Warren, second cameraman; Cal Hoffner, technical director; LeRoy Stone, film editor; Bennett Musson, screen editor; Paul Conlon, press representative, and William Curran, assistant director.

Mr. Hart chooses his casts from among the pick of screen players, and has been singularly successful in selecting types that were perfectly fitted to the roles. A new leading woman, Eva Novak, sister of Jane Novak, appears in the fourth and fifth productions made under the new schedule.

It is interesting to note that several of the coming pictures are from original stories by William S. Hart and Lambert Hillyer, who collaborated on "The Toll Gate" so successfully.

"There is little to add to what I have frequently said in regard to my associations with Famous Players-Lasky Corporation and my own work in the production of photodramas," said Mr. Hart. "The best evidence of my feelings toward the organization is that when I signed the contract to make nine special pictures for Paramount I was besieged with offers and had money alone been the object of my endeavors I might have made even more profitable connections. But, happily, there is more in life to me than dollars and cents. The feeling that I might, figuratively speaking, wash my hands of the details of the business end of the matter and devote my entire time to acting, writing and producing, was one which decided me largely in my choice.

"As for my forthcoming productions, all I can say is that I shall strive to the utmost to make each one better than the last. I may not always succeed, but if not, it will not be for lack of effort. I may say, confidently, however, that my next two pictures, which have not yet been named, to my mind are among the finest I have ever done."

A Batch of Filmdom's Leading Players Who Will Continue to Make Plays for Paramount.
Left to right, they are: Violet Heming, William S. Hart, Roscoe "Fatty" Arbuckle, Wallace Reid and Ethel Clayton.

A Quintette of Popular Stars Who Will Be Seen in Forthcoming Paramount Productions.
Left to right: Billie Burke, Bryant Washburn, Dorothy Dalton, Thomas Meighan and Elsie Ferguson.

To Show All Paramount Films Long in Advance of Their Release Dates

By AL LICHTMAN
General Manager of the Distribution Department of Famous Players-Lasky

THE Famous Players-Lasky Corporation will release in the season of 1920-1921 at least 104 feature productions, at the rate of two each week, beginning on September 5.

Forty per cent. of these negatives are now completed. Before July 1 more than twenty-five per cent. of these productions will be on their way to the exchanges so that exhibitors can review them.

The plan for booking these productions will be so elastic that they will be available to every exhibitor who wants a steady supply of big pictures for his patrons.

A large amount of capital is tied up in these Paramount pictures, but the Famous Players-Lasky Corporation is ready to forego immediate returns and in order that it may establish a policy of giving every exhibitor an opportunity to see a picture before he books it and to allow him sufficient time to prepare an exploitation campaign and a supporting program based upon personal knowledge of features he is going to give his public.

Will Show Pictures Long Before Release.

All productions throughout the year will be shown to exhibitors several months before release date.

Success can come to exhibitor, distributor and producer only through a consistent supply of good pictures, intelligently presented and properly exploited, and one of the greatest necessities is plenty of time for the preparation of everything that goes into the making of a successful showing. Our producing department is taking all the time needed for making perfect pictures and now, under the new plan, we are giving the exhibitor, in turn, the advance information necessary for him to present these pictures with the careful attention that is due them.

The producing organization that has in the past given the exhibitor of Paramount pictures the dominating position in his community is the same organization that has already completed pictures that are as fine, perhaps even finer, than the best that have ever been delivered to exhibitors from our studios.

We shall ask exhibitors to judge completed productions, not promised productions, and shall rise or fall by their judgment and by that of the great public that Famous Players-Lasky Corporation, through the exhibitor, has so well served in the past.

New Orleans and New York Night Life Blend in Films

ACTUAL events in which practically the whole world is interested and atmospheric locale that never fails to charm are two important factors in the Paramount production of "A Winter City Favorite," written by Charles Belmont Davis, brother of the late Richard Harding Davis, which will be released in November, with Dorothy Dalton as the fascinating heroine.

This is the third production the star has made since she signed her new contract with the Famous Players-Lasky Corporation. It is also the third production in which Harley Knoles has been her director. Rosina Henley was the scenarist of "A Winter City Favorite."

Miss Dalton plays a girl from her teens to her early twenties and gets over the psychological and physical changes with thorough understanding.

Miss Dalton is given a fine chance to put all her exuberant spirits into the characterization of the young girl. In the scenes with the dancing pupils of her father she is especially attractive, both in her classical costume and in her effervescence. The opportunities for intense dramatic action, in which Miss Dalton has proven herself to be superior, are manifold in the latter part of the production. Not only does the star display her ability as a dancer, but also she does some fine swimming.

The cast of the production is par excellence. Miss Dalton's leading man is Charles Meredith, both well known on the stage and screen. Augusta Anderson, Ivo Dawson, Howard Lang, Robert Schable, John Ardizoni and Lewis Broughton have important roles.

Entirely New Theme and Strong Cast Feature De Mille's Next Super-Special

A VIVID, virile story with a theme standing out in striking contrast to "Why Change Your Wife?," "Male and Female," "Don't Change Your Husband" and any of his previous successes marks "Something to Think About," the first Cecil B. DeMille super special for Paramount during the coming season, is to be released in October.

For the first time in recent years Mr. DeMille has left out the society background for a plot and turned his attention to a human, gripping story of the country. The delicate touches of married life which formed the groundwork of the DeMille domestic dramas and the lavish sumptuousness which made "Male and Female" the most talked of picture of the past few years have both been supplanted by a new facet of the DeMille genius.

Exhibitors who have found the advance notices of previous DeMille pictures more than upheld by record-breaking attendances have another opportunity, it is said, to realize upon the unusual treatment of "Something to Think About." The idea of right thinking furnishes the basic idea for the story.

Supporting Mr. DeMille's direction and an unusually fascinating story is a cast of extraordinary merit, marked especially by the return of Elliott Dexter in the leading male role. Gloria Swanson, who had the leading feminine role opposite Elliott Dexter in "For Better, for Worse," has a similar capacity in "Something to Think About." Theodore Roberts has one of the most difficult parts of his long career in the part of Luke Anderson.

Others in the cast are Monte Blue, Claire McDowell, Mickey Moore, Julia Faye, James Mason, Theodore Kosloff and Togo Yammamato. "Something to Think About" is an original story by Jeanie Macpherson.

Showmen Praise National Advertising Policy of Famous Players Corporation

THE name of Paramount pictures is universally known. For six years it has been constantly before the public, spread across the length and breadth of the United States in a most ingenious, a most carefully planned, a most widespread and a most successful campaign.

When the policy of nationally advertising Paramount pictures was first inaugurated many pronounced it a foolish waste of money. Hundreds of thousands of dollars were expended the first two years. Rival producers and distributors declared that the plan never would succeed because it carried no direct appeal to the exhibitors. But Famous Players-Lasky has kept on, each year increasing its appropriation and increasing its space in the national magazines, building up from week to week, month to month and year to year, an ever-multiplying clientele for the motion picture and selling, coincidentally, Paramount pictures to that clientele.

A Most Successful Plan.

That this policy has been most successful needs no further proof, Famous Players-Lasky officials hold, than that furnished by the fact that American exhibitors are now taking in an annual gross revenue, according to Government statistics, of approximately eight hundred million dollars and that something like eleven thousand theatres in the United States are now numbered among Famous Players-Lasky customers.

Aside from the straight human appeal of the copy, which is prepared by some of the most expert copy writers in the country, there are two big elements which have made the Famous Players-Lasky national advertising a decisive factor in bringing about the results cited in the paragraph above. One is the fact that the campaign has been continuous from the time of its inauguration. The other is the slogan, always implied if not directly stated: "Look for the Paramount or Artcraft trademark.'

"Keeping everlastingly at it brings success" is the motto which has guided the Famous Players-Lasky policy. Intermittent advertising never sold a constant product.

On every sheet of poster advertising, on every lobby display, on every newspaper mat or cut advertising Paramount pictures the identifying word "Paramount" is conspicuous, thus linking every theatre playing Paramount pictures with the national advertising campaign.

The recognition of the value of the Paramount name and its enhancement through the Paramount national advertising is rapidly becoming universal among exhibitors. Concrete evidence of this recognition is constantly being brought by letter to the attention of Famous Players-Lasky executives. Within the past thirty days attesting letters have come, unsolicited, to the home office.

Unsolicited Praise.

For example, Elwyn M. Simons, of the New Family Theatre, Adrian, Michigan, wrote as follows:

"I liked your advertisement, 'The Luxury of Being Certain,' so well that I could not help writing that these advertisements you people are printing in your national advertising are bringing me lots of money. When your first ads began to appear I saw the advantage I would hold over any future competitors if my theatre were known in Adrian as 'The Paramount-Artcraft Picture House.' Consequently I started in five years ago to use that trademark in all my ads. To tell you the story of the results obtained by using 'A Paramount Artcraft Picture' would be relating my success in the motion picture business here. . . . So continue the splendid work. I think so much of your advertising and tying up my advertising with yours that from now on to the end of the year I am planning to book only your pictures as fast as they are released. . . . I don't worry any more about the rent because I own my own home and a summer bungalow and an automobile and am financially interested in many undertakings. I am the same business man today that I was when I didn't have a nickel, only wiser and better off. That tie-up with your national advertising made for me all the money I have today."

Ed C. Paull, head of the Gus Sun Amusement Company's string of theatres in Ohio, wrote:

"The Paramount-Artcraft pictures trademark is absolutely necessary in promoting good pictures. In fact, it is the trademark that stands Paramount."

J. L. Johnston, of the Lyric Theatre, Minneapolis, writes that in booking up his theatre's advertising for "Dr. Jekyll and Mr. Hyde" with the Saturday Evening Post advertising of the same production he added a big asset to his theatre's publicity. All the Lyric advertising carried a small box statement as follows:

"This is the photoplay you have seen advertised in the Saturday Evening Post and other national magazines."

Showmen Get Big Benefits.

C. F. McElravy, general manager of Memphis Enterprises, Inc., who has general supervision over the affairs of seven of the leading theatres in Memphis, Tenn., wrote:

"As the advertising end of our particular business is in all possibility one of the most essential today, I wish to take this opportunity of saying a word in reference to the extensive national advertising done by the Famous Players-Lasky Corporation. There is little doubt in my mind that it is one great thing by which every live wire exhibitor may receive great benefits if he takes advantage of the opportunities afforded by this national advertising. For instance, we know that the large number of magazines in which the Famous Players-Lasky are running advertisements are read by millions of people. The writer feels that a certain percentage of these millions are in Memphis, and that by using the name 'Famous Players-Lasky' or 'Paramount Pictures' in local advertisements there are more or less benefits derived from it, for the simple reason that practically every man, woman and child has heard or read of the name 'Paramount.' I do not hesitate to say that every exhibitor doing as we have done and are doing will find it of material benefit to his business."

And Phil Gleichman, manager of the Broadway Strand, Detroit, wrote in part to President Adolph Zukor as follows:

"At the beginning of the season I made a contract with your sales department for fifty-two weeks of Paramount-Artcraft pictures at higher rentals than we have ever before paid for pictures, and although the great majority of these pictures have been away above par I firmly believe that the consistent use of your trademark and the statement that 'This is a Paramount-Artcraft picture' has done more to put the pic tures over than anything else, and with th result that the poorest week this season has been several hundred dollars better than the best week heretofore.

"I firmly believe from the success we have had this season that we could advertise 'now showing a Paramount-Artcraft picture' without mentioning star or title and do a very satisfactory business."

Estimate 50,000,000 Readers.

An approximate circulation of 12,000,000, with readers conservatively estimated at 50,000,000, has been reached at regular intervals through the past year by the Famous Players-Lasky national advertising. Including the Saturday Evening Post, Ladies' Home Journal, Country Gentleman, Pictorial Review, Woman's Home Companion, Collier's, Christian Herald, American Magazine, Red Book, Motion Picture Classic, Photoplay, Picture-Play, Motion Picture Magazine, Film Fun, Photoplay World, Photo Play Journal, Theatre, Vanity Fair, Shadowland, Boys' Magazine, St. Nicholas, Boys' Life, American Boy and Lone Scout, the list of publications is a truly imposing one. All advertising in these magazines is of full-page dimensions.

Supplementing this space special full-page advertisements of individual pictures have been run in those magazines in which the stories originally appeared, as for instance, "The Woman Thou Gavest Me," by Hall Caine, in Hearst's; "The Miracle Man," by Frank L. Packard, in Munsey's; "The Dark Star," by Robert W. Chambers, in Cosmopolitan and "The Dark Mirror," in McCalls. Moreover, at various times, specialized circulation has been gained for individual productions through the utilization of so-called class publications. For instance, every educational magazine of importance was used in the special advertising of "The Copperhead."

Three Stars That Will Shine in Forthcoming Paramount Releases.
Left to right: Charles Ray, Enid Bennett and Douglas McLean.

Future Productions of Famous Players to Prove Value of Sound Organization

By JESSE L. LASKY
First Vice-President in Charge of Production

THE motion picture has reached a state that demands organization—the big, intricate, highly specialized organization, which alone is capable of producing the type of photoplays that please the public and are successful at the box office.

Famous Players-Lasky Corporation has this organization. Famous Players-Lasky has it because the men at the head of this corporation long ago had the vision to see that the day was coming when the public would demand that producers produce photoplays and not merely manufacture movies. The production department of the corporation did not spring into being over night; it is the fruition of years of patient toil, eternal vigilance, alertness to the constant growth of the motion picture art, and the combined efforts of a corps of men and women who have blended the best talent and genius of the new art with a fine loyalty to an ideal.

Only such an organization, backed by resources which place every possible facility and aid in the hands of directors and stars, is capable of producing the newer and finer type of pictures which the season now closing has so conclusively shown to be what the public wants.

Twenty-five Four Months in Advance.

Only such an organization could have ready—in exchanges waiting to be shown to exhibitors—the really notable list of photoplays we now have on hand for the coming season. It is by means of this organization that we have been able to produce twenty-five pictures four months in advance of the opening of the season, September 1.

The best promise which the production department of the Famous Players-Lasky Corporation can make for the next year is the twenty-five pictures which have already been made. These pictures include such sterling photoplays as George Fitzmaurice's special production, "The Right to Love"; the Elsie Ferguson picture, "Lady Rose's Daughter"; Thomas Meighan in "Civilian Clothes"; Roscoe Arbuckle in "The Round-Up"; a wonderful new William S. Hart picture, "The Cradle of Courage," and "Something to Think About," which, I am assured, is one of the best pictures Cecil B. DeMille ever made.

Just as the public has now come to discriminate between good and mediocre photoplays—and discriminate by reading motion picture advertising—so the motion picture has grown to a point that demands infinitely more than a director, a camera and a star. And the new season beginning on September 1 marks the crossroads where exhibitors and producers must elect whether they want to climb the road to better pictures or make the easy descent along the other road to mediocrity, oblivion and bankruptcy.

Public Wants Big Specials.

The Famous Players-Lasky Corporation's production department will continue on the high road. It is our plan to make 104 pictures during the coming year—and every one of these productions will be given all the care and skill and thought that long experience and the best of production genius can supply.

That the public wants the big, special production was established this year, not only to our satisfaction, but also to the satisfaction and profit of the thousands of exhibitors who were foresighted enough to book such splendid Paramount productions as George Loane Tucker's "The Miracle Man"; Cecil B. DeMille's wonderful productions, "Male and Female" and "Why Change Your Wife"; George Melford's "Everywoman," "The Sea Wolf," George Fitzmaurice's "On with the Dance," "The Copperhead" and that remarkable photoplay, "Dr. Jekyll and Mr. Hyde."

In the season 1920-21 is is our intention to develop this policy of big special productions. Specials will be produced in the ratio of two to every four Paramount pictures made. And the making of these specials will be in the hands of such masters as Cecil B. DeMille, George Fitzmaurice, George H. Melford, William D. Taylor, who made "Huckleberry Finn," William DeMille and other prominent directors, whose names will be announced later.

"A Vast Invisible Force."

Back of every one of our directors, back of every one of our stars, is a vast invisible force of writers, artists, technicians. Experience has shown that even the best directors cannot do their best work while burdened with the cares and innumerable duties of business. Their task is to make pictures, and they cannot produce the best pictures unless the multiplicity of details are removed and placed in the hands of an organization. Thus the organization we have built up assures the exhibitors the very best work of the artists assembled for the production of Paramount pictures.

Moreover, the photoplay material which we place in the hands of our directors and stars is not the output of hack writers. We have a big reservoir of novels, short stories and stage plays, the work of recognized writers, which enables us to choose only the very best material for our artists.

Great Producing Activities.

Our studio facilities have been enlarged to such an extent in the last year to surpass even the imagination of the men who started this art. The new season will see us producing pictures in Hollywood, in the new $2,000,000 studio in Long Island City, in our new studio in London and in our new studio about to be built in Bombay, India. Every one of these studios is of such magnitude and is so well equipped as to afford the greatest possible resources for directors and artists.

The new eastern studio in Long Island City, for instance, will allow eight companies to work on its stages at the same time. In the London studio only big special productions will be made, with English casts, in English settings. This will bring a new and utterly distinctive note to the screens of America. But the most far reaching studio development of the coming season will be the production of pictures in our new studio in Bombay, affording as it does the production of photoplays in a picturesque land that is virgin territory to the motion picture director.

This is what I mean by production organization. This is what I mean when I say that successful photoplays cannot be made on promises and publicity. The Famous Players-Lasky Corporation's production organization, like its distributing system, is world-wide. It has the resources and the facilities to bring to the screens of American exhibitors the very best photoplays that can be produced anywhere in the world, and in the season of 1920-21 it is our intention to use this vast production organization to the utmost of its powers, to the end that exhibitors will be able to promise their patrons the very best in motion picture art.

Washburn's "Burglar Proof" Is Full of Excellent Comedy

EVERYBODY in town was at the station waiting for the train that would take them all on their annual excursion to Crystal Springs. That is, everybody was there but Johnny. Johnny's best girl was there, of course, all dressed up. But the train came in and no Johnny. Then, a minute before the train pulled out, Johnny came sprinting up to the station and explained that he couldn't take Jenny after all: he was broke.

And that's how Bryant Washburn loses his girl at the very star of his November Paramount picture, "Burglar Proof." Jenny (Grace Morse) is a good looking girl and another swain comes along to whom five dollars is no object. So Jenny goes and Johnny gets left.

Special interest attaches to this production because it is the first motion picture directed by Major Maurice Campbell, well known stage director. Major Campbell spent six months at the Lasky studios studying the technique of the films under such directors as William DeMille before he undertook "Burglar Proof." The result is one of the best Washburn comedies yet made.

Lois Wilson, one of the most charming of leading women, plays opposite Washburn. Tom Geraghty did the scenario from William Slavens McNutt's story.

A Trio of Stars to Produce for Paramount.
Left to right: Sydney Chaplin, Gloria Swanson and John Barrymore.

New Studios Increase to Marked Degree Famous Players Production Facilities

THE Famous Players-Lasky Corporation, a leader in production since the earliest days of motion pictures, today stands at the beginning of a new era in film production. With the opening of its new $2,000,000 studio in Long Island City, the completion of its elaborate studio in London, the development of large studios and laboratories in Bombay, India, and the constant improvement of its West Coast plant in Hollywood, the corporation finds itself in possession of facilities for producing photoplays of a high quality and a wide diversity of appeal.

Unique among structures of its kind, the new Famous Players plant in Long Island City, which will be in operation next season, represents the best efforts of specialists and experts in motion picture production working in combination with leading engineers in the fields of construction, lighting, heating and ventilation. In it, the eastern production activities of the organization, now scattered through four studios, will be housed under one roof, thereby bringing all departments into close touch, and consequently making for a readier maintenance of the high production standard which the corporation has set for itself.

Architecturally Interesting.

Architectually the new studio is one of the most interesting buildings in the metropolitan area, its exterior suggesting a railway terminal rather than the home of a business concern. An imposing entrance, flanked by four great columns, carries out the impression. Turning away from the familiar type of studio with its glass roof and sides, the huge building is well lighted by many windows and a row of glazed openings in the story close to the roof. Its principal lighting, especially for production work, will be by an elaborate electric plant, so complete and involving the use of so great a current that the installation of a sub-station, which will allow 7,600 volts of alternating current to be received from the central station, has been necessary.

Seventy-six hundred-volt synchronous motor-generator sets will apply the direct current for the studio lighting. The general lighting and power will be obtained from a step-down transformer connected to the 7,600 volt primaries.

New Lighting Control System.

Another departure from convention is to be found in the direct current feeder system for lighting the studio stage, designed to supply 10,000 amperes to the main studio at present, which later will be increased to 15,000 amperes. In this feeder system alone 20,000 pounds of copper are used.

This system will feed ten overhead remote switchboards, each of which can be controlled by the cameraman or director from any point on the studio floor by means of a special portable control station which may be hung on a man's belt. Remote control, of this sort, will eliminate the confusion which accompanies the signals for "lights" and delays the work of a director and his players.

The main studio floor in the new building measures 120 by 228 feet. Above it rises a dome roof which does away with the necessity of supports, leaving the entire space clear for the construction of sets. Grouped about this floor are the departments actually concerned in the making of the picture.

Art and Decoration Department.

Here is located the art and decoration department, whose work in the designing and construction of exterior sets and the adaptation of innumerable styles of architecture and decoration has done much to establish the standard of Paramount Pictures. In connection with this department there is maintained a large reference library which is being constantly increased.

Adjacent to this department is the carpenter shop and the assembling room, separated from the stage by huge sliding doors of such size as to permit the moving in and out of completed sets. These doors are designed to prevent the noise attendant on the construction of sets from reaching the stage and interrupting the work of the stars and the directors.

Across from the carpenter shop is the scene dock for the painting of scenery and backgrounds and here, too, are the cameramen's lockers. Other offices and dressing rooms surround the four sides of the main stage.

Below the main stage is another stage of the same size, about which are grouped the lighting, heating and ventilation plants, the restaurant and the property and paint rooms. On this stage, which is broken by the supports of the main stage set forty feet apart, will be constructed the smaller sets.

Miniature Theatre on Main Studio Floor.

On the main studio floor there is a magnificent miniature theatre, designed for the use of executives of the corporation and for special showings of featured pictures; the seating capacity is about fifty on the orchestra floor and a balcony has been provided for any overflow or for an orchestra.

Offices on Mezzanine Floor.

On the mezzanine floor of the building are the offices of Mr. Zukor, Mr. Lasky, a board room, private offices for directors, cutting, assembling and projection rooms. The still department, which is equipped with the most up-to-date apparatus for turning out 10,000 still photographs a day, occupies the entire rear floor.

On the second floor is the scenario department and library, and elaborate suites for stars, including reception room, secretary's room, dressing room, bath room and several large closets. Smaller dressing rooms for extras and separate rooms with baths for those playing prominent roles are also on this floor. The wardrobe department, too, will occupy a large space on the second floor as will the purchasing department.

F. E. Meyer Built Laboratory.

The rear of the studio, which opens on a lot upon which exterior sets will be built, is equipped with ramps, leading from each side street to a loading platform accessible to both the main and lower stages.

In another large building occupying the street front across from the city block which the studio proper fills, is the new laboratory, designed by and equipped under the personal supervision of Frank E. Meyer, assistant secretary of the corporation. In this building will be housed the work of four laboratories, two in New York and two in New Jersey, in which the developing and printing of all Paramount pictures made in the East is now being done.

In addition to office space and a complete research laboratory, the building will contain two separate and distinct laboratories. On the first floor six developing machines of the latest type, with a capacity of 30,000 feet of finished film an hour, have been installed under the supervision of the Spoor-Thompson Company. The printed film is inserted at one end of the machine and comes out at the opposite end thoroughly developed, washed, dried, polished, tinted and ready for shipment.

London Plant Most Efficient.

A remarkable air-conditioning plant has been installed in the building which will make it possible to keep the temperature at any point desired. By this method it is expected to keep the output of prints constantly up to 100 per cent. efficiency so that 3,000,000 feet of film a week can be turned out regularly. A complete renovating plant will also be installed so that all films may b constantly kept in perfect shape.

The London studio of the Famous Players-Lasky British Producers, Ltd., in which Paramount Pictures with British casts will be made, has been hailed by experts as one of the most complete and best equipped studios in the world. It compares favorably with the largest American studios, sufficient room having been provided on two stages for the filming of five large productions at one time.

Every modern convenience for the comfort of the large staff of workers has been installed. The office of the casting director is near the main entrance and the office of General Manager Milton E. Hoffman and his staff are also located here.

"What's Your Hurry—"Little Miss Rebellion?" We Ask.

Scene 1 shows Wally Reid in the title first quoted, while pouting Dorothy Gish is seen in "Little Miss Rebillion." Both to appear under the Paramount banner.

Beyond these offices are the quarters of the costume department, the paint shop and the stage, 110 feet by sixty-five feet.

The Bombay Studio.

Twenty-two dressing rooms, each with a private bath, a model projection room, and other features have been provided. The studio will use more electric power than the entire tram service of Islington, the district in which it is located.

The recent announcement that the corporation, in conjunction with a syndicate of British and Indian bankers, would soon begin the production of motion pictures in Bombay, India, for distribution throughout the Indian Empire and other countries of the Far East, marks one of the most important and far-reaching developments in the history of the motion picture. The name of this newest subsidiary of the Famous Players-Lasky Corporation is the Indian Empire Famous Players-Lasky Film Company, Ltd., and it begins its operations with a paid-in capital of $3,000,000.

Arrangements are being made for the erection of a mammoth studio and laboratory in Bombay, the principal city of the Indian Empire, where the most approved American methods of picture production will be introduced by American experts. Not only will Paramount pictures be produced in a Paramount studio in India, but they will also be distributed through a system of Paramount exchanges modeled after the efficient exchange system in this country.

The Old and the New.

Frank Meyer, who has been in charge of the construction and real estate division of the corporation, and Tarkington Baker have already sailed to begin work on the Indian project. Mr. Meyer will erect the studio and Mr. Baker will remain in India as the general Indian representative.

Five years ago the Lasky studio at Hollywood occupied the building which, recently, was too small for the properties of the present studio. Today the Lasky studio has four stages covering a floor space of 47,000 square feet. The studio lots cover ten acres and the plant also includes a ranch of 1,200 acres where exteriors are taken, great laboratories, mills and manufacturies of all kinds.

With all of its studios and their equipment as near perfection as modern ingenuity and research has been able to make them, and with a force of directors and players, each of whom has made a name in his or her individual field, the Famous Players-Lasky Corporation is looking confidently forward to setting still higher standards for Paramount pictures than it has attained in the past.

Famous Players-Lasky Cites Several Noteworthy Achievements of Past Year

THE year 1919-20 has been the biggest in Famous Players-Lasky history in many ways, but probably the outstanding feature has been the number of big productions released and the sensational box-office successes scored by them wherever they have been shown. In fact, so successful has this policy of "big pictures" proved that it has been decided to concentrate more and more on the production and distribution of features of this character.

The month of September furnished an indication of what exhibitors might expect as the result of the adoption of the big pictures policy. The first two releases were "The Witness for the Defense" and "The Valley of the Giants." Then came George Loane Tucker's "The Miracle Man."

October offered among other big attractions Maurice Tourneur's "The Life Line" and the Houdini feature, "The Grim Game." Then, in November, came Cecil B. DeMille's "Male and Female." In passing mention should be made of "Twenty-three and a Half Hours Leave," which introduced Thomas H. Ince's co-stars, Douglas MacLean and Doris May.

December brought the Ince Special, "Behind the Door," starring Hobart Bosworth. Then came George Melford's "Everywoman," with its wonderful all-star cast headed by Violet Homing, Theodore Roberts and Wanda Hawley.

The outstanding feature of January was "The Copperhead," starring Lionel Barrymore in the elaborate screen version of Augustus Thomas' great play. In February came George Fitzmaurice's "On with the Dance," and William D. Taylor's production of Mark Twain's immortal "Huckleberry Finn."

"Treasure Island" Arrives.

Following Elsie Ferguson in "His House in Order," released among others in March, April brought the Robert Louis Stevenson masterpieces, "Treasure Island" and "Dr. Jekyll and Mr. Hyde," the former a Maurice Tourneur production and the latter furnishing John Barrymore the vehicle for his greatest dramatic triumph on either stage or screen. The same month saw the release of "The Toll Gate," a William S. Hart's first independent production as a Famous Players-Lasky star.

Cecil B. DeMille's "Why Change Your Wife?" and George Melford's "The Sea Wolf," released in May, have just started on their careers and if present indications are borne out box office records are going to take a lot of beating before these films have run their courses in the theatres.

The above productions are cited as already proved box office successes which have justified the "big pictures" policy. For the remaining three months of the current year Paramount exhibitors are promised "more of the same," among others being the Thomas H. Ince special, "Below the Surface," featuring Hobart Bosworth, and William S. Hart in his second independent production, "Sand," scheduled for June; the big Cosmopolitan production, "The World and His Wife," in July, and "The Fighting Chance," William DeMille's "The Prince Chap," with Thomas Meighan, and Maurice Tourneur's "The Devil to Pay," in August.

Coming Season Will Be Greatest in Film Exports, Says Foreign Department Head

THE gradual improvements in exchange rates and indications that the nations of the world are succeeding in bringing about a satisfactory readjustment of business conditions on a peace basis give promise of a record-breaking increase in the film export business during the coming year, in the opinion of E. E. Shauer, assistant treasurer and in charge of the foregoing department of the Famous Players-Lasky Corporation.

World Trade Increasing.

"Despite the unsettled business conditions existing in the world the foreign business of the Famous Players-Lasky Corporation has shown a big increase in the last year, and we expect a continuation of this record-breaking growth in the coming year," said Mr. Shauer, in discussing export conditions. "The international appeal of Paramount-Artcraft is indicated by the fact that it is becoming necessary to increase and improve our distributing facilities in all sections of the world to meet this demand. Much time and attention will be given to the improving of the distributing organization. The coming year undoubtedly will witness an important addition to the chain of foreign offices and allied organizations now supplying the world-wide demand for Paramount-Artcraft pictures.

Offices and distributing arrangements for Paramount-Artcraft are maintained in thirty foreign countries. This does not include the numerous agencies which are distributing these productions in other portions of the world. The coming year, it is expected, will witness an important growth in the chain of distributing offices now encircling the globe.

The foreign offices allied organizations for the distribution of Paramount-Artcraft pictures are as follows:

Famous-Lasky Film Service, Ltd., distributing for Great Britain and Ireland, with offices in London, Liverpool, Manchester, Birmingham, Cardiff, Leeds, Newcastle and Dublin.

The Famous-Lasky Film Service, Ltd., distributors for Canada, with offices at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

Feature Films, Ltd., distributors for Australasia, with offices at Sydney, Adelaide, Perth, Melbourne, Brisbane, in Australia; Wellington in New Zealand and Hobart in Tasmania.

Societe des Establissements Gaumont, distributors for France, Belgium, Holland, Switzerland, French colonies and portectorates, Egypt and Asia Minor, with offices at Paris, Lyons, Toulouse, Bordeaux, Marseilles, Lille, Nante, Nancy, Strassbourgm, all in France; Brussels, Belgium; Geneva, Switzerland, and Cairo, Egypt.

Famous Players-Lasky Corporation, distributors for Denmark, Sweden, Norway and Finland, with offices at Copenhagen, Denmark; Stockholm, Sweden and Christiania, Norway.

South American Distribution.

Sociedad General Cinematografica, distributors for Spain, Argentina, Uruguay and Paraguay, with offices at Barcelona, Spain; Buenos Aires, Argentina and Montevideo, Uruguay.

Peliculas D'Luxo Da America Do Sul, distributors for Brazil, with offices at Rio de Janeiro and Sao Paulo.

South Pacific Company, distributors for Chile. Bolivia and Peru, with offices at Santiago, Chile.

Caribbean Film Company, distributors for Cuba, West Indians, Venezuela, Costa Rica, Nicaragua, Guatemale, San Salvador and Honduras, with offices at Havana, Cuba and San Juan, Porto Rica.

Continental Film Company, distributors for Mexico, with offices at Mexico City.

Nippon Katsudo-Shasin Kaisha, distributors for Japan, with offices at Tokyo.

Studios in London and India Make Paramount Films International in Both Production and Distribution

AN event of international importance and one which will add greatly to the prestige of Paramount Pictures abroad is the completion of the large studios of the Famous Players-Lasky British Producers, Ltd., in London. Production work already has been begun under the direction of Milton E. Hoffman, general manager of the Islington studio, and the coming year will witness the completion of a number of notable Paramount pictures in this new Paramount studio.

This is the first American studio to be built abroad and is the forerunner of other similar developments of vast significance to the world film industry. Announcement has already been made of the plan to build a large studio in Bombay, India, for the Indian Empire Famous Players-Lasky Film Company, Ltd., and other announcements of a similar nature may be expected during the coming year. During his recent visit to Europe President Adolph Zukor completed arrangements for the formation of producing companies in France, Belgium, Spain, Scandinavia, Czecho-Slovakia and Poland. These various corporations, with an aggregate capital of approximately $15,000,000, will begin the erection of studios and the work of production as soon as conditions are found to be ripe. This time, it is believed, will soon come, as Europe is giving its serious attention to the work of readjusting itself to peace conditions.

To Use American Methods.

Modern American methods of filming productions will be utilized in these foreign producing units, which will some day completely encircle the earth, according to present expectations. British artists and technical experts will be employed largely in the London studio, the director, artists, cameramen and others being given a period of training under American experts. The works of the foremost British writers will be produced in the locations actually selected by the author or described in his story, the studio being the hub of producing activities which will include all of Great Britain and possible frequent excusions to France and other nearby countries for exterior scenes.

The first production to be filmed in Londone will be "The Great Day," the Drury Lane success which attracted international attention in stage circles some years ago. A cast of famous British players will be used in filming this production, which will be staged on a lavish scale. The release of this picture in America some time during the coming year will do much to bring about a better relationship between the film industries of Great Britain and America, in the opinion of officials of the corporation.

Lasky Plans London Program.

The fact that Hugh Ford is to direct this first American-British production is evidence of the care and attention which will be given to the making of this ambitious Paramount picture. Mr. Ford had much experience as a director and producer on the English stage before coming to America some years ago.

Jesse L. Lasky, first vice-president, has sailed to London to inspect the new studio and to assist in launching production work. It is expected that Mr. Lasky will map out the year's program for the new studio, which is to be under his charge.

During the last few months arrangements have been completed for the filming of the works of a number of notable British writers, and additions are expected to this list on Mr. Lasky's return to the United States. All of Sir James M. Barrie's successes, including "Peter Pan," "What Every Woman Knows" and "The Little Minister," have been obtained for filming as Paramount Artcraft pictures. Henry Arthur Jones' new play also is to be filmed by Paramount.

Three Great Producing Plants.

The British studio in which some of these stories will be filmed is one of the most modern and complete producing plants in the entire world and compares most favorably with the Lasky studio at Hollywood and the mammoth new Famous Players studio now nearing completion in Long Island City.

While it is too early to announce definite plans for the immense new studio to be erected at India, it is known that it is to be a producing plant which will compare most favorably with the London and American studios of the corporation.

Frank Meyer, assistant secretary of the company, who has had charge of the arrangements for the building of the New York City studio, has sailed for Bombay to begin the work of organizing this new producing unit, which will be under the general supervision of Mr. Lasky. The studio and laboratory will be in charge of American experts. Tarkington Baker, well known in film circles, will act as general Indian representative and will be in direct charge of the producing and distributing organizations which will be provided in India. These pictures will be released throughout the entire world and will be of the character having an international appeal. It is expected that the first will be released by Christmas.

"Crade of Courage" Shows William Hart in Varied Role

THE CRADLE OF COURAGE," William S. Hart's third picture under his new contract with the Famous Players-Lasky Corporation, offers him one of the most varied roles of his career as well as one of the most unusual parts he has ever played. At different times in the action he appears as a soldier, a policeman, and, later, as the peaceful citizen of a seaport town.

Throughout the picture there are many incidents filled with stirring action. The scenes in the trenches, on board the army transport, the fight in the backroom of the water-front saloon, and the safe robbery, all lend themselves to the sort of acting in which Hart does his best work.

Ann Little is the leading woman in the new picture, playing a part which is as varied as the star's and which, at one point, requires her to appear disguised as a boy.

Here They Are—Every One Seems to Have a Mate But the Poor Fellow in the Scene at the Right.

Left to right: "Burglar Proof," with Bryant Washburn (November); Elsie Ferguson in "Lady Rose's Daughter" (September); Dorothy Dalton in "Half an Hour" (September), and "The Jailbird," with Douglass McLean, to be released in October. All Paramount productions.

Extensive Exploitation Is a Big Factor in the Success of Paramount Exhibitors

IF one were to pick out the most distinctive features of the year 1919-20 in motion pictures it undoubtedly would be the development of exploitation, or, to speak definitively, the application of expert showmanship to the exhibition of pictures. In this development Famous Players-Lasky has done a great deal.

The Famous Players-Lasky field exploitation force was organized last summer by Claud Saunders, exploitation manager, who as theatrical manager and expert showman with many years of experience is known practically in every city or town of 5,000 or more in the United States. At the outset Mr. Saunders placed twelve men in the field and so pronounced was the success of these that the number was increased after the beginning of the present calendar year, so that now there is an exploitation man working out of every Famous Players-Lasky branch exchange.

What the Force Does.

Stated in a few words, the duty of the exploitation field force is to enable exhibitors, through the employment of every conceivable, legitimate means, to increase their receipts from the showing of Paramount pictures. These men, trained in showmanship, bend their energies especially to the utilization of natural resources in publicity and exploitation, which exhibitors, for the most part, have neglected in the past. Their line of duty embraces the task of increasing the interest of local newspapers in motion pictures in general and especially in Paramount pictures; interesting other lines of business in seasonable and mutually advantageous tie-ups; and not only giving the exhibitors the benefit of his ideas and experience, but assisting him in carrying out and applying his own, all with the purpose of enabling him to make more money and to dominate his theatre's territory.

In choosing the men for these important posts the greatest care has been exercised. Practically every man has been conspicuously successful in some branch or other of the so-called show business. For instance, John P. Goring has been a theatrical producer, has managed road and stock companies and for the past six years has been engaged solely in the picture business as manager and as special exploiter of big feature productions.

Whelan Publicized Noted Singer.

Leslie F. Whelan for six years was engaged in special publicity work for high-class Lyceum attractions and for several noted operatic and concert singers, including John McCormack.

H. Wayne Pierson was for a long time advance agent for Cohan & Harris and other prominent theatrical firms and then exploited D. W. Griffith's "Birth of a Nation" and "Intolerance."

Charles L. Winston, experienced at every desk in the editorial room of a big Boston daily, had also managed Keith theatres in Boston and other New York cities and had done a large amount of special picture exploitation.

Al G. Birch, with an early experience in the management of carnival and road shows, came to Famous Players-Lasky from the editorship of a Denver paper.

Entire Exploitation Personnel.

These are but few, cited to illustrate the calibre of the men who constitute the field force. The entire personnel, with the present assignments, follows: A. G. Birch, Denver; E. O. Child, Portland, Ore.; Frank A. Cassidy, Chicago; Norwan M. Dixon, Des Moines; Oscar A. Doob, Cincinnati; John P. Goring, Kansas City; John D. Howard, San Francisco; Benjamin Laskin, Charlotte; Walter Lindlar, Minneapolis; Elmer E. Rutter, Pittsburg; John C. McConville, Buffalo; Albert A. Nathan, New York; Paul L. Morgan, New Haven; Hal Oliver, Omaha; Eli M. Orowitz, Detroit; N. K. Parkhurst, Salt Lake City; Norman Peel, Oklahoma City; Herman Phillips, Washington; H. Wayne Pierson, Atlanta; Monte Rice, Los Angeles; Charles Raymond, St. Louis; Daniel Roche, Chicago; Wayland H. Taylor, Seattle; Fred Walters, Cleveland; Leslie F. Whelan, Dallas; Spencer G. Sladdin, Boston; Charles L. Winston, Philadelphia.

Exploitation has come to stay and, as in the present year, it will continue to be one of the biggest factors in keeping Paramount exhibitors in the van in the year 1920-21.

Dorothy Gish Plays Herself in F. P.-L's "Miss Rebellion"

DOROTHY GISH has, in "Little Miss Rebellion," released in September as her first Paramount picture of the coming season, a role exactly suited to her qualifications. "Little Miss Rebellion" will present Miss Gish in an entirely unconventional role, affording her an opportunity to appear in a wide variety of comedy situations.

Not the least of these comedy complications is a session with a stubborn mule, a fight in a den of Bolsheviks, a charge of Royal Cavalry, a baseball game with United States dough boys, a jazz ball, a restaurant scene and a raid on a pawn shop. The climax is a thoroughly amusing and typically Gish finish.

The story of "Little Miss Rebellion" was written by Harry Carr, war correspondent, magazine writer, city editor of the Los Angeles Times and at present editor of the scenario department of the D. W. Griffith studios. The scenario is by Well Hastings, who furnished Dorothy Gish with the story, "Turning the Tables." Mr. Hastings also wrote the scenario for "Romance" in which Doris Keane is appearing.

George Fawcett, for thirty years one of the finest character actors on the American stage, directed Miss Gish in this latest Paramount comedy. In her supporting company appear Ralph Graves, last seen in "Scarlet Days;" George Siegmann, remembered as Von Strohm, the villain in "Hearts of the World;" William Riley Hatch, Marie Burke, who has been with Miss Gish in several of her best films, and other players.

Pretty Grouping of a Trio of New Paramount Plays—A Variety of Action in Plays of Varied Themes.

Top and bottom pictures, reading from left to right: "Something to Think About," a Cecil B. De Mille special production with Gloria Swanson and Elliot Dexter (October); "Idols of Clay," a George Fitzmaurice production with Mae Murray, to have fall release, and "Humoresque," a Cosmopolitan picture scheduled for September.

Cecil B. DeMille's Plans Call for Bigger Productions Than His Past Successes

WITH the signing of his latest five-year contract with the Famous Players-Lasky Corporation Cecil B. DeMille and his productions become an assured part of the Paramount pictures for the forthcoming half-decade.

During the past two years Mr. DeMille has given to the screen some of the most powerful photodramas ever presented to the public. Such successes as "Old Wives for New," "For Better, for Worse," "Male and Female," and "Why Change Your Wife?" have been universally recognized as among the greatest screen achievemnts of that period.

Successful as his past efforts have been, Mr. DeMille's plans for the future promise even greater achievements. At the head of the list of these is his forthcoming production, "Something to Think About," heralded by those who have seen it in the making as the greatest of his long list of great photodramas.

Although it is impossible to name the future productions of the producer, Mr. DeMille has secured a number of stories for scenarization. The stories in question are from the pens of some of the best known American writers, including Salisbury Field, author of "Twin Beds" and "Wedding Bells"; Hector Turnbull, Jeanie MacPherson and others. He is also negotiating for the work of a famous British author whose name cannot be divulged, but whose works are known and appreciated by millions of English speaking readers.

Wide variety of theme is promised in all of these productions. Mr. DeMille has definitely abandoned the "series" plan of which "Old Wives for New," "Don't Change Your Husband," and "Why Change Your Wife?" form an illustration. In the future he plans to alternate, using stories of striking contrast in succession.

Approximately four special productions a year will be made, following the established Cecil B. DeMille schedule in this respect. This number is variable, it is understood, but the director-general does not expect to exceed that number.

Ethel Clayton as an Apache Dancer

Ethel Clayton appears in the novel role of an Apache dancer in her Paramount picture, "A City Sparrow," released in October. This marks a distinct departure for Miss Clayton, who has been appearing recently in stories of married life, notably, "The Thirteenth Commandment" and "Young Mrs. Winthrop."

Although Miss Clayton is unmarried in this picture, the theme of marriage plays a vital part in the production.

Sam Wood's direction is at its best in this story by Kate Jordon. Clara G. Kennedy did the scenario. Walter Hiers and Lillian Leighton bring a vein of comedy which is in effective contrast to the serous theme.

Billie Burke Has Strong Role

In "The Frisky Mrs. Johnson," her next Paramount picture, adapted for the screen from the play by Clyde Fitch, Billie Burke finds a role with a far greater emotional appeal than any part she has yet played on the screen. The superficially frivolous Nell Johnson is at heart a very real woman, willing to make the great sacrifice—the loss of her good name—to save from disgrace the sister whom she love devotedly.

Taking place in Paris during the carnival season, "The Frisky Mrs. Johnson" offers splendid opportunity for the reproduction of the atmospheric detail for which Clyde Fitch was famous.

Edward Dillon directs Miss Burke in this picture.

Reid in Rapid-Fire Drama

Real romance in the form of a bulky motor truck lumbering along the highway at a 20 per crawl disproves the "nothing new beneath the sun" theory and provides a genuine thrill in "What's Your Hurry?" the picture starring Wallace Reid, which will be released in September.

In the role of Dusty Rhoades, daredevil speeder, to whom a motor truck means nothing, Wallace Reid finds a part which for thrills and exciting drama is worthy of his work in "Excuse My Dust," "Double Speed" and "The Roarin' Road" all Paramount pictures which are still fresh in exhibitors' memories for their box-office success. The new picture, however, is in no way a sequel to any of these.

The story was written by Byron Morgan and originally appeared in the Saturday Evening Post under the title of "The Hippopotamus Parade." In addition to Wallace Reid the cast includes Lois Wilson, Charles Ogle, Clarence Burton and Ernest Butterworth. "What's Your Hurry" was directed by Sam Wood.

Ray in "The Village Sleuth"

"A typical Ray picture," aptly describes Charles Ray's new picture, "The Village Sleuth," from the Ince studios. This September release is from the pen of Agnes Christine Johnston and was directed by Jerome Storm. There is said to be more than the usual amount of comedy in this picture, the story hinging upon the consuming desire to be a detective which burns in the breast of William Wells, a farmer's son. Winifred Westover has the leading feminine role.

MacLean in "The Jailbird"

Douglas MacLean, Thomas H. Ince's popular young star, will be seen for the first time in a Julien Josephson story when "The Jailbird" is released in October. Under the direction of Loyd Ingraham, who handled the production of "What's Your Husband Doing?" Mr. MacLean in this picture is certain to find a still more secure place in the hearts of motion picture fans.

"Deep Waters" a November Release

Notable among the November Paramount releases will be "Deep Waters," Maurice Tourneur's production of F. Hopkinson Smith's best seller, "Caleb West, Master Driver." Jack Gilbert has written the scenario and a typical all-star Tourneur cast will be seen. The locale of the story is the New England Coast and the story deals with the building of a lighthouse.

Here They Are—Telling Glimpses of Three New Paramount Releases—The Locales Are Varied As May Be Seen Here.

Top and bottom, left to right: Roscoe "Fatty" Arbuckle in "The Round Up," supported by Eddie Sutherland and Wallace Beery (October); "The Cradle of Courage," with William S. Hart (October), and "Behold My Wife!" a George Melford production to be released in the early fall.

Now Is the Time to Prepare!—These Are Just a Few Pre-Release Stills of Coming Paramount Pictures.

Left to right: "Held by the Enemy"; "The Restless Sex," with Marion Davies; "A City Sparrow," with Ethel Clayton (October); "Civilian Clothes," with Thomas Meighan (September); Charles Ray in "The Village Sleuth," and "A Full House," with Bryant Washburn (October).

"Held by the Enemy" Becomes Screen Attraction This Fall

"HELD BY THE ENEMY," the Paramount production of William Gillette's war drama, will be released in October. For stirring scenes and excitment this stage play was famous and its screen version should be equally gripping.

In the memory of the men and women of North and South alike the story of the great struggle will never grow dim. "Held by the Enemy" brings to the screen the memories of those years in a strongly dramatic plot.

Coming from the pen of William Gillette, who has written and appeared in numerous stage successes, "Held by the Enemy" has every favorable auspice to augur success. "Secret Service" and "Too Much Johnson" have given an indication of what the Gillette authorship can accomplish under Paramount production. In the present instance, also, Mr. Gillette's play blossoms into production with the aid of a competent cast and under the guidance of Donald Crisp, who has to his credit such productions as "Why Smith Left Home," "Too Much Johnson" and "The Six Best Cellars."

Agnes Ayres, the original "O. Henry" girl of the screen, depicts a Southern beauty in the leading feminine role. Supporting her is Wanda Hawley, whose elevation to stardom has recently been announced. Jack Holt, versatile leading man, who won favorable comment in "The Life Line" and "Victory," has the chief male role.

Robert Cain plays the heavy, while Walter Hiers as a newspaper reporter of the Civil War period will provide the comedy touch. Others in the cast are Josephine Crowell, Lillian Leighton, Lewis Stone, Robert Brower and C. H. Geldart.

Big Laughs in "Charm School"

The perplexing complications of a debonair young man of town who suddenly finds that he has fallen heir to a young women's seminary furnish the laughs for "The Charm School" Wallace Reid's Paramount starring vehicle released in November. A breezy comedy plot with acting to match bring Wallace Reid to the screen again in the kind of picture he has made his own, the kind that audiences all over the country clamor for.

"The Charm School" is a story that has gained universal recognition within a short period. Published first as a serial in the Saturday Evening Post by Alice Duer Miller, it was shortly afterward turned into a play and is now on tour preparatory to its appearance on Broadway. It also has been published as a book. Within six months of the first appearance of the story the motion picture rights had also been bought and production work started.

Dorothy Dalton Will Open on Long Contract in September

DOROTHY DALTON, who has signed a long-term contract with Famous Players-Lasky, will make her debut as a Paramount star in Sir J. M. Barrie's "Half an Hour," which will be released in September. This play was first produced on the American stage in 1913 at the Lyceum Theatre with Grace George in the role of Lady Lillian, which is enacted on the screen by Miss Dalton. For a long time afterward Blanche Bates played the role in a vaudeville presentation.

Harley Knoles, who directed "The Cost" with Violet Heming and "Little Women," staged "Half an Hour." Adaptation was made by Clara Beranger, whose play "His Chinese Wife," on which she collaborated with Forest Halsey, is now running on the stage.

"Half an Hour" also serves to return to the screen Charles Richman, who plays the role of Richard Garson. Albert Barrett played lead with Robert Mantell. Frank Losee plays Dr. Brodie.

H. Cooper Cliffe, the original "Nobody" in "Everywoman," was recently seen on the stage in "One Night in Rome." Hazel Turney playing the only other woman's part in the picture.

Gay Havana Carnival Forms Background for Meighan Film

HAVANA and the gay throngs which visit it during the racing and carnival season form the background for many of the scenes in "Civilian Clothes," the Paramount screen version of Thompson Buchman's play, which was one of the season's successes at the Morosco Theatre, New York, and which enjoyed runs in the larger cities of the country as well as a successful road tour. With Thomas Meighan as the star, Hugh Ford as the director, and Clara Beranger as the scenarist, the photoplay offers a combination of talent that is not often found in one picture.

The story of a returned soldier who has married an attractive Salvation Army girl in France, "Civilian Clothes" is in no sense a war picture. Comedy of the lively kind is to be found in its theme: the surprise and shock of the cultured girl on the discovery that her husband, the gallant captain of the Argonne, becomes her father's butler on his discharge from the army.

Gripping Battle Scenes.

In addition to the delightful scenes made in Havana, gripping battle scenes were staged at Camp Meade, Maryland, with the co-operation of the Department of the East. All the real paraphernalia of battle, together with several regiments of seasoned soldiers, make the episode complete in its realism.

"Civilian Clothes" was the last production directed by Hugh Ford before he sailed for England to become director general of the Famous Players-Lasky British Producers, Ltd., and it is another triumph in the long list of successes produced under his direction.

Supporting Mr. Meighan is an excellent cast which includes Martha Mansfield, Marie Shotwell, Frank Losee, Maude Turner Gordon, Alfred Hickman, Warren Cooke, Albert Gran, Isabelle Garrison, Halbert Brown and Kathryn Hildreth.

"Humoresque" Released in September as Paramount Film

"HUMORESQUE," the Cosmopolitan Production directed by Frank Borzage, and featuring Alma Rubens in an all star cast, will be released in September as a Paramount picture.

Acknowledged by critics as the logical successor to George Loane Tucker's "The Miracle Man," it is a story of sublime mother love, perhaps the most appealing motion picture seen on the screen in a long time. It is a story of rare emotions, of superb characterizations, of a great love and a great sacrifice.

"Humoresque" is the creation of Fannie Hurst. Frances Marion made the screen adaptation. Alma Rubens is featured. The others in the all-star cast are Vera Gordon, who plays the difficult role of the mother; Dore Davidson, who plays the role of the father; Gaston Glass, who plays the role of the son; Miriam Battista, Bobby Connolly, Louis Stearns, Sidney Carlyle and others.

Fitzmaurice's Second Special to Be "The Right to Love"

SETTINGS and effects of far greater beauty than he has ever achieved in any of his former productions mark the work of George Fitzmaurice in "The Right to Love," the second special production which he has directed for Paramount, which will be released in September, adapted by Ouida Bergere from Claude Farrere's famous French novel, "L'Homme Qui Assassina," its scenes are laid in Turkey and along the moonlit Bosphorus, giving Mr. Fitzmaurice every opportunity to indulge his talent for bringing to the screen the exotic amosphere of the East.

The story is one of intense dramatic quality—a strong, virile conflict of human emotions. As a play, dramatized from the novel by Pierre Frondaie, who also adapted Pierre Louy's "Aphrodite" for the stage, it was a dramatic success in Paris. Later, translated into English by Gilbert Cannan and Francis Keyser as "The Right to Kill," it was produced in London, at His Majesty's Theatre, with great successs. The scenario for the Paramount version of the story was written by Ouida Bergere.

Mae Murray and David Powell, who scored so heavily in Mr. Fitzmaurice's first Paramount special, "On with the Dance," again play leading roles under his direction. Others in the cast are Holmes E. Herbert, Alma Tell, Frank Losee and Lawrence Johnson.

Picturesque Settings in George Fitzmaurice Special

ALL the languorous charm of the South Seas, the beauty and calm of Grecian skies, and the glitter and intrigue of London's fast set go toward making "Idols of Clay," the new George Fitzmaurice special, a picture of unusual pictorial and romantic interest. Coming as it does on the heels of such notable triumphs as "On with the Dance" and "The Right to Love," Mr. Fitzmaurice's latest contribution to the silversheet, which will be released in November, is sure to elicit comment as a worthy successor, both dramatically and artistically.

Ouida Bergere mapped out the continuity from an original story of her own—the first original story she has done for Famous Players-Lasky on her new contract. It affords excellent opportunities for Mr. Fitzmaurice to display the genius for designing the exquisite pictorial effects which have won for him a place in the front rank of present day directors.

Mr. Fitzmaurice has surrounded Mae Murray and David Powell, who play the roles of Faith and Dion, with an exceptionally fine cast. Dorothy Cummings, George Fawcett, Leslie King and Richard Wangerman have important parts.

Elsie Ferguson Depicts Roles in Fashions of Three Periods

THREE different periods—1860, 1890 and the present decade—are shown in "Lady Rose's Daughter," a picturization of Mrs. Humphrey Ward's novel which, released in September, will be the first Paramount of the new season starring Elsie Ferguson. Miss Ferguson, in gowns of the reigning fashion of each period, promises another treat for film patrons who go in for fashions.

Supporting Miss Ferguson is a cast, including David Powell, Holmes E. Herbert, Ida Waterman, Warren Cook and Frank Losee. In her task of interpreting the characters of three different periods Miss Ferguson has one of the most difficult parts of her screen career.

The picture was directed by Hugh Ford. Unusual interest attaches to "Lady Rose's Daughter" as it is one of the first of the novels of Mrs. Humphrey Ward to reach the screen.

Edmund Day Play Revived in Roscoe Arbuckle's "Round-up"

ROSCOE ("FATTY") ARBUCKLE makes his bow as star in long features in George Melford's production of "The Round-Up" for Paramount. In this he has a role which offers him every opportunity for the expression of his individual type of humor.

"The Round-Up," written by Edmund Day, was first produced by Klaw & Erlanger in August 1907. After a long season in New York it was sent on the road where it continued in popularity for a number of years.

A dramatic story of Indians and rough and ready plainsmen, the big scene of the stage play was a battle in a narrow Arizona canyon. In the screen version, this scene, staged in natural surroundings gains in melodramatic appeal.

George Melford, whose recent production of Jack London's "The Sea Wolf" showed his ability for directing large scale pictures, particularly those with their scenes laid in the open, has concentrated his efforts in directing "The Round-Up." Supporting Mr. Arbuckle is a cast which includes Tom Forman, who also wrote the scenario for "The Round-Up," Mabel Julienne Scott, Irving Cummings, Wallace Beery, Jean Acker, Edward Sutherland, Guy Oliver, Lucien Littlefield, and Jane Wolf.

"Restless Sex" Is Listed as a Paramount October Release

THE RESTLESS SEX," Marion Davies' newest starring feature for Cosmopolitan Productions, which will be released in October as a Paramount Picture, is announced as a spectacular drama of modern society life, a massive productive with magnificent settings and scenic investitures, and a cast of more than six hundred players.

"The Restless Sex" is Robert W. Chambers' greatest novel. First appearing in the Cosmopolitan Magazine, it has had a wide circulation.

In transferring "The Restless Sex" to the screen, Director Robert Z. Leonard has retained all of its fine flavor and its rare qualities.

In support of the star are Ralph Kellard, Carlyle Blackwell, Charles Lane, Robert Vivian, Etna Ross, Stephen Carr, Vivian Osborne, and Corrine Barker.

Unusual Plot, Strong Cast Are Features of New Medford Film

PUT them all together—a startling story adapted from Sir Gilbert Parker's most famous novel, a meritorious cast headed by Elliott Dexter and Mabel Juliene Scott, surpassing outdoor scenery in the heart of the great West and the direction of George Melford—and the answer is the Paramount special production, "Behold My Wife!," to be released early in November.

The idea of taking a delicate, unsophisticated Indian girl and thrusting her upon the staid conventions of an English home and family, which gives the motive to "Behold My Wife!," offers something unique in motion picture plots.

The story has been adapted to the screen from Sir Gilbert Parker's "The Translation of a Savage," easily the most fascinating story from the pen of this English novelist.

In the film version Mr. Melford has maintained realism in outdoor settings, and some of the early scenes are gorgeous camera shots of the giant forests and mammoth mountains of the great West. The company spent several weeks on location in the Sierras in order to obtain new and realistic photography for this production.

Milton Sills as Frank Armour, the husband, gives a difficult portrayal of a man's disintegration and regeneration in a masterly manner. Others in the cast are Winter Hall, Helen Dunbar, Ann Forrest, Maude Wayne, Fred Huntley, F. R. Butler, F. Templer-Powell and Mark Felton.

Frank Condon, recognized as a leading scenario writer, who has been selected to prepare the script for Paramount's new version of "The Old Homestead," wrote the scenario for "Behold My Wife!," from Sir Gilbert Parker's work.

"Full House" Translated to Screen from Stage Forms

TRIED in two stage forms, first as farce and then as musical comedy, Fred Jackson's play, "A Full House," will be released in October as a Paramount with Bryant Washburn in the leading role. This player will have opportunities for the type of fun making which he has already contributed in "Why Smith Left Home" and "Too Much Johnson."

Originally produced as "A Full House" in 1914, for a Broadway engagement, and later used by stock companies, it was adapted to music by Victor Herbert and Henry Blossom, in collaboration with Fred Jackson and was produced at the New Amsterdam Theatre in 1918 under the title, "The Velvet Lady."

Fred Jackson is also the author of "The Naughty Wife," the play in which Violet Heming, Paramount screen star, carried the leading role. This play was later filmed as a Paramount picture under the name "Let's Elope," with Marguerite Clark as the star.

Supporting Mr. Washburn will be Lois Wilson, Guy Milhan, a recent recruit to the screen; Hazel Howell, Vera Lewis, and Catherine Wallace. Lottie Williams will be seen as Susie, the maid, a role played by May Vokes in the farce version and Georgia O'Ramey in the musical comedy edition of the story.

The scenario was written by Alice Eyton and James Cruze is the director.

Ethel Clayton as "Rozanne Ozanne"

In November Famous Players-Lasky will offer Ethel Clayton as star in a screen version of "Rozanne Ozanne," a Kaffir legand that deals in mystery and romance with South African locale. "Rozanne Ozanne" was written by Cynthia Stockley and first appeared in print as a two-part Cosmopolitan Magazine feature.

Advertising and Exploitation

By Epes Winthrop Sargent

Pathe Inaugurates Literary Department to Supply Demand for Syndicate Stuff

EVEN while some managers complain that their local newspapers will not conduct a motion picture department, the Pathe Exchange has found it expedient to establish a Literary Bureau to supply a growing demand for material about the pictures, and the first fruits are orders for 180,000 words of material for syndicate use.

Perhaps there is a moral here for the complaining managers. They cannot obtain publication of their paragraphs. Newspaper syndicates find that editors—possibly the same editors—will pay the syndicate rates for stuff about motion pictures.

Two Star Writers.

The answer is that Pathe is employing two trained newspaper writers instead of press agents. Mary Edith Butler has a wide experience as a special writer. She has done promotion work for some big things, including the first aviation show, but primarily she is a writer and not a press agent and she writes real newspaper stuff instead of press bunk.

Curtis Dunham is known to newspaper men all over the country as a special writer who signs much of his newspaper stuff. He is also an author and playwright, having half a dozen to his credit.

Both of these writers will shape their work to please the public. The Pathe exchange will profit through frequent mention, but the first effort will be to get out readable material. As the newspaper column runs around a thousand words, the initial order means almost 180 columns of newspaper work in a large number of newspapers. It will be offered as news and read and accepted as news.

It will get into the papers where much press work is barred simply because it is readable and acceptable to the general public and not merely to the hardened fans. Every story will help the Pathe handled pictures, but nothing will look like press work.

Most of the theatre press work is too frankly such to find acceptance at the hands of the editors. Some editors who might be willing to grant space will not wade through sheets of superlatives and repetitions of the house and play title, yet the houses continue to turn in stuff which fairly screams for the three stars or the "Adv't."

Get a Writer.

Even the hard-boiled editors will fall for well-written stuff, and taking this they will feel themselves under some obligation to the house and use a minimum of the frank press work. They will do this where they will not take press junk alone.

And the solution of the problem seems to be to hire a good writer and offer the proper sort of stuff. It can be made to pay.

Old Time Prospectors Told How to Paint Alaskan Set

DIGGING up an old prospector to pass on the accuracy of the setting for a prologue to "The River's End" worked as a real press stunt for Frank Costello, of the Tivoli, San Francisco.

He is strong for prologues, and wanted one for this First National production. Someone suggested that there was a lot of old-time gold diggers hanging around waiting for the first boat to Nome, and that perhaps they could offer some suggestions. He was told to go out and dig for a couple. He brought in a hundred or so.

Their criticisms were frank, but valuable, and the artist changed his sketch to conform to their suggestions, with the result that the scene was decidedly realistic. One critic contributed a real sledge.

Then the old-timers were all invited to the press pre-review of the picture, and they attended to the last man. They even brought some friends with them. Their attendance was told in the stories of the first showing and their commendation of the atmosphere of the picture helped not a little with the newspaper criticisms.

Makes His Electric Sign Tell 'Em Going and Coming

TALK about the man who made two blades of grass grow where one grew before! W. F. Mason, of the Grand, Pittsburgh, makes his electric sign do double duty and lures them in and lures them back again.

Mr. Mason put up a huge electric sign across the front. Then he hid the back. This spring he did the lobby over and, pulling down the mask, he noted that the sign was visible for its full depth. Instead of hiding it again, he put in a translucent surface which could be lettered, and now when you come out of the Grand you can look up and be reminded of the coming attraction.

It does more than that. For "The Idol Dancer" Mr. Mason lettered the big electric sign:

All Next Week
D. W. Griffith presents
"THE IDOL DANCER"
A Love Story of the South Sea Isles
A First National Attraction

After he had looked at it a couple of days he liked it so well that he copied it off, marked in cuts of Miss Seymour and Mr. Barthelmess and sent it to the newspapers. It seemed to him to tell all of the story, so he did not try to improve upon it.

How a Sandusky Exhibitor Put Elsie Janis in the Schade.
Last week we told how George Schade hooked up with the American Legion and sold so many tickets for Elsie Janis in "A Regular Girl" that he was forced to open his overflow house and use that, too. He hooked in the Red Cross, which explains the huge banner, and about the only possible hook-up he overlooked was with the I. W. W., and he didn't want that or he would have had it, too. Turn back to page 1331 of the last issue and go on with the story. The cuts came in too late to illustrate the preceding story.

One National Advertiser Likes Window Shows

Made Mechanical Piano a Real Star in an Ingenious Musical Interlude

STANLEY CHAMBERS, of the Papace, Wichita, who is best known to our readers through his expert handling of open spaced advertising, sends in a stunt which will be found available by most exhibitors who can get the loan of a mechanical piano. As Mr. Chambers worked the stunt, the idea was a production.

The curtain rose upon a black stage, from which sounded the opening bars of Rachmaninoff's "Prelude in G. Minor." Presently a tinted piano lamp came up, disclosing the piano apparently playing itself. Soon the organ, played by P. Hans Flath, took up the strain, accompanying the piano, and carried the air while the piano stopped. This was done several times at appropriate points in the score, the two instruments uniting in the final strains.

Took an Encore.

There was a brief wait and the piano started again, this time on "Where the River Shannon Flows." The piano accompanied a vocalist off stage until the chorus, when the organ again came in. In the meantime the piano was the center of a green spot, which disclosed a basket of flowers on the top of the piano, hitherto unseen. It was a mere detail, yet it proved an effective surprise.

The third number was "Dardanella," with piano and organ alternating or in combination.

It was this alternation which made the act important. Most persons are familiar with self-playing pianos and could not be mystified at the mere spectacle of a piano playing alone. The value of the stunt lay in the alterations, which led to speculation as to how it was done.

The favorite solutions were that the piano was played electrically from the organ console or that it was worked by some one concealed on the stage.

Simple, but Intricate.

The explanation is simple, yet it calls for a very careful planning. The piano was played from the rolls, but these had been fixed up by Mr. Flath. Where the piano was to be silent during a passage, these perforations were cut away and replaced by blank paper the same width and length. Longer lengths of paper between the selections determined the intervals.

The trick lay in the nicety of timing the length of the blanks, for the roll had to be synchronized so that the piano came in at precisely the right note. This calls for a nicety of adjustment which only musical skill can give.

Where there is a really clever leader, organist the idea can be worked into a genuine novelty, and Mr. Chambers will be glad to supply the details to any house manager or leader who will inclose a return cover, though the above gives the essentials. The exact timing may be arrived at only through experiment.

You can't pay a thousand dollars a week for press agents, but if you paid that much you could not get as much help as these pages offer. Make them your publicity staff and get the value of thousands of dollars worth of thought.

Japanese Ladies Do Not Shave Their Armpits

But Tsuri Aoki was willing to certify that she had used and would use no other razor than the one on the display, so they let her sit in the show window in the San Francisco store and tell the world about Universal's "Locked Lips."

Put Blonde Jennies on the Free List for Press Work

MARK GATES, of Loew's Dayton Theatre, twisted an old idea for Mary Miles Minter in "Jenny Be Good" and twisted it so successfully that he wrung out several columns of pure reading.

All he did was to advertise that every blonde girl whose given name was Jenny could walk right past the doorkeeper for the opening matinee and make a face at him instead of handing out a ticket.

Then he lined the Jennys up for a strip photograph, and the newspapers ran that, too.

They were turning down one or two pages of paid advertising every issue, but this was good local news, and it went through to the extent of eleven stories. That is, it went through after Mr. Gates invaded the editorial offices and sold them the idea, but it took some selling in these days when the white paper situation makes everyone around the shop sour on the world.

Of course the advertising manager has to be kept sweet with a generous use of space, but Mr. Gates knows that it is the good idea which sells in the editorial room, and he pays for most of his space in idea. The idea does not have to be new, but it must sound new to the local man.

Pictures Materially Aid Georges Carpentier Film

NEARLY a hundred oil paintings were used to put over the showing of the Robertson-Cole production, "The Wonder Man" with Georges Carpentier. These paintings were nicely framed and found their way into many windows where the ordinary window card would not be tolerated. The paintings were regarded as having a news interest and as such drew the attention of the crowds to the window and all of its contents, and not merely to the painting.

The subjects ranged from straight portraits of the French fistic star to large showings of the ringside scene.

The smaller towns took as kindly to them, some twenty being placed in Newark, where the film opened the day following the New York premier, and Buffalo, Cleveland and other points report that all of the available frames were advantageously placed. Mens' furnishings and hat stores ran close seconds to the sporting goods stores in their bids for the pictures, and more could have been placed at practically all points.

These Razor Window Shows Are All Good for Cleanups

LIKE a tiger which has tasted blood, the San Francisco agency of a certain safety razor is out after the advertising to be gained from a hook-up with the pictures on local view. Only a couple of weeks ago we showed the window hooked up with a Paramount and now the Universal has contributed a cutout and the store bought wistaria and Japanese cushions to help put over Tsuri Aoki in "Locked Lips."

If your local merchants do not see the light, tell them about San Francisco. What is good enough for one of the largest national advertisers should be good enough for the local department store.

"Mary's Attic" Should Break Hook-up Record

"Soup" Specialists Fail to Impress Carpentier; He Puts Them in His Ad.

SUPPOSE you came down to the theatre some bright spring morning and found all the shiny paint scratched off the front of your safe. Suppose your watchman told you he had been bound and gagged by a tall and a short burglar and locked in a steel locker. What would you do?

Send for the police?

Wrong! The foot of the class for yours!

You will never make a press agent following any such obvious course as this. Pattern after George E. Carpenter, of the Paramount-Empress, Salt Lake City.

The Reporters First.

He sent all the reporters for the reporters. Then he sent for the police, and while the Hawkshaws were looking all around for finger prints and talking learnedly about its being an amateur job because the explosive had failed to work, Carpenter was busy with an advertisement for the afternoon papers.

He knew that the reporters would look out for the story, and they did. They gave him front page, first column, section two, and a second burglary, in which the thieves stole $450 from an auto house, ran a bad second column and a shorter story.

The auto company had never treated the reporters to any free rides, but they knew where they could get theatre tickets when they had a night off—and a girl. They gave Carpenter the best of it both as to location and space.

And the Ad.

And in the same section there ran a double fours with the two top lines in nice black type, but not as large nor as black as the star and title. The text ran:

MESSRS. TALL-SHORT YEGGMEN:
COME ON AND GET THE SAFE

You spoiled a perfectly good safe yesterday morning, treated the night watchman shamefully and mussed up the manager's office in a most scandalous fashion—and got nothing! You are not gentlemen! Quite different to

"BIG BILL" HART

who is now playing in the biggest picture of his career—

"THE TOLL GATE"

He is also a bold, bad bandit, but always a perfect gentleman!

And it gave business a boom. The burglary had nothing whatever to do with the play, but the crowd was augmented just the same, as Carpenter knew it would be.

Took a Straw Vote.

Another recent stunt was a straw vote for presidential nominees. This was a small slip given each patron on entering. It listed the leading eight prospects of each party, with a blank line for an added starter, and another blank line for a suggested candidate for governor.

Of course the result was announced daily in the papers as a matter of local interest.

So far the efforts of the Congressional Committee have failed to show that any portion of the millions of dollars so lavishly spent on behalf of a certain candidate was diverted to the purchase of tickets—and ballots—for the Paramount-Empress, but the houses were extra large.

This is the first theatre straw ballot we have recorded, yet the idea has immense possibilities. You can at least adapt the scheme after the nominations are made. Try it.

As Mr. Carpenter worked it he had seven cigar stores, two cafes, the Stock Exchange and the newspapers all in with him, increasing the interest and broadening the idea considerably.

"Up in Mary's Attic" Windows Offer a Variety of Tie-Ups

WORKING the window hook-up idea to the full of its possibilities is going to be one of the real aids in putting over "Up in Mary's Attic," the Fine Arts six-reel comedy. Already much work along this line has been done in New York as an example to exhibitors. The cut shows a display of lingerie in the window of the Cosmopolitan Ladies' Shop, on Broadway at Forty-first street.

On either side of the window are wall cases, usually given over to the display of wares, which carry the stills, while the window itself is filled with "reproductions" of the lingerie worn by the many pretty girls who help Mary jazz her attic up.

The Girls Help.

The girls help jazz the windows as well as the attic, for live merchants know that nothing will attract more attention than pictures of pretty girls—and we'll say these girls are pretty.

But lingeries is only one of the angles. The story makes an equally germane hook-up, with baby clothes, talcum powder, bathing suits—especially—cigars and soap, to say nothing of the plugger song.

This means that drug and department stores as well as special shops can be brought into line with displays of cards and stills, and the window campaign should prove one of the strongest exploitation angles, provided that a liberal use of stills is made. There is not much use in getting a window unless your own display is large enough to stand up, and the stills, preferably mounted upon lettered cards, should bring in the crowd.

Now It's Street Car Teasers

PICKING up the "She danced" idea from "The Idol Dancer," the Allen Theatre, Winnipeg, put just those two words on the front of all the street cars, red letters on a white ground.

And after everyone in the Peg had been worked into a frenzy, the newspapers came out with the lowdown, and told that both Clarine Seymour and the star of a Hawaiian troupe would do the dancing at the Allen. Street car teasers are something a little away from the ordinary.

This Time the Show Cleaned in Spite of Good Weather

APPARENTLY most of the big stunts in the past six months were put over in the face of blizzards, for the press-work almost invariably concluded with "In spite of inclement weather," etc.

Now comes Earl Hudson with something new. "In Old Kentucky" got over at the Colonial, Atlantic City, in spite of the first good weather of the season. It took a hundred three sheets and two thousand tack cards to lure them from the board walk, but it worked, though dressing the house front to suggest the paddock helped some. They were saving the First National attraction for the regular season at the shore, and they played to 47,747 on the week, which is 147 more than the house could hold on 28 shows with a capacity of 1,700.

All of which is a good argument in favor of the theory that a picture is new until it is shown.

Sell yourself on a story before you try to sell others. Read up and know what you have to offer. Then you can talk knowingly and convincingly.

Fill in the Blanks to Suit Yourself.

If you lack imagination turn to the stills on either side of the display for assistance. One of several New York windows planted by Fine Arts for "Up in Mary's Attic."

If Your Patrons Kiss, Turn Off the Lights

Look at the Old Homestead of the Cannibal Kings!

This is the way the Des Moines Theatre dressed the house front. Inside they had a production prologue on two side stages, and even the Methodist ministers, then in conference, admitted that she could dance.

Simple House Front for "Idol Dancer" Attractive

WHILE this simple painted front for "The Idol Dancer" is less expensive than the elaborate lobby employed in Minneapolis for the same play, it served almost as well in getting the attention. It was planned by A. G. Stolte, of the Des Moines Theatre.

This is merely a four-page painting, and where an artist is not available it can be done with a rough straw thatch over a stretcher. This would be more simple and probably even more effective, the straw being sewn on with a sailmaker's needle on to any rough fabric.

Most of Mr. Stolte's work was done inside. The house is curiously built, with the stage running down either side of the house, beyond the orchestra pit and the first six rows of seats. Both sides were framed in with special scenery, a backing, and profile stuff in front. On one side the Hawaiian troupe sang native songs and then slipped over to the other where a woman did the idol dance. The effect was heightened by the clever handling of the lights.

For the rest heavy newspaper advertising was trusted to get in the crowds, the First National plan sheet being followed, and the business not only held up the full week, but Saturday; the closing date was better than the opening Sunday.

Chicken Netting Did Not Suggest Chicken Chasing

ALTHOUGH the putting of Jack Pickford behind chicken-proof netting might be regarded by the facetious, no such inference was intended by Ralph Hanson, of the Willard Theatre, Creston, Iowa, one of the chain of the Adams Theatre Co. The netting is used no matter who is the star, and merely serves to keep the poster flat without pasting.

It seems that Creston has no street car lines, and Mr. Hanson, mindful of the value of street car advertising, set his wits to work for a substitute. He found it in frames to hold one sheet attached to commercial trucks.

He persuaded the owners that the posters would call attention to the trucks and make their own announcements more conspicuous, and when the drivers bring their trucks around for a change of posters they are given a couple of passes for their trouble. With the wire scheme it takes but a moment to change the posters.

The frames are neat and solidly built and do not disfigure the trucks. The example shown is on the side of a recently established bus line, but delivery and other trucks are also employed and Mr. Hanson has the use of a number of perambulators and a careful tabulation shows that it increased business about one-fifth on Pickford, the first to be so advertised. The second week, with Anita Stewart, showed better results, but this is figured as being due to Miss Stewart's great popularity.

Kisses as Lagniappe to Showing of "Love Expert"

ADVERTISING something new in the way of a sensation got a big audience for N. A. Benson, of the Stadium Theatre, Pittsburgh, when he played Constance Talmadge in "The Love Expert." He told that he was going to have something really new, but he gave no hint as to what it would be.

The curious flocked to the opening performance, and there was no sign of a prologue or any of the usual stunts, but when the feature ran out, a slide flashed reading:

All sweethearts are entitled to ONE kiss directly after this slide and while the house is dark.

Are there any love experts in the audience?

Apparently there were, for as soon as all the house lights went out the orchestra could not be heard for the smacks. It was a regular film-censored kiss, for the lights stayed down only five seconds, and then flashed on full.

Some of the love experts were not quite quick enough and some tried to steal two kisses, with the result that the quick return of the lights presented many interesting tableaux.

It was a cleanup for the four days the picture ran, and according to reports some of the boys brought a different girl every night. Not all houses can work this to advantage, but where the patronage is not too select it is a knockout.

Is This to Keep Jack from the Chickens, or the Chickens from Jack?

You lose no matter how you guess. The safety screen is chicken netting to keep the one sheets smooth. Creston, Ia., has no car lines, so the Willard Theatre uses bus lines and commercial trucks to put over First National features.

Here's a New Branch of the Booking Game

Booking Special Feature Productions May Next Engage Exchange Managers

BECAUSE Newton got himself beaned by an apple, the law of gravitation was discovered. Other people merely rubbed the bump, cussed a little and wondered why fruits—especially cocoanuts—were not provided with parachutes.

Perhaps in the same way the Whangdoodle bands used to boom "In Old Kentucky" will eventually force exchange managers to become booking agents for productions as well as film.

During the run of this Anita Stewart feature many of the First National exchanges organized and booked negro bands of varying sizes to help put over the film. Remembering this, Harry Scott, manager of the First National Exchange, Detroit, started in to find out just what managers thought of a Hawaiian troupe to go with Griffith's "The Idol Dancer."

Planned It Intelligently.

He queried them as to prices, style and time, and the replies led him to offer solid bookings for three months to the Royal Hawaiian Trio, with the Princess Kawaa. By virtue of the extended engagement the price could be shaved to reasonable proportions.

But that was just a starter. Mr. Scott sent to all who booked the act and film suggestions as to house decoration and the presentation of a prologue. He had a good basis for this in the press book, but he built up on this to reach all purses.

Perhaps the most popular stunt was beaver board sections painted in imitation of thatch, which could be used to build up the lobby and house front.

Working It Up.

It would probably be found feasible to rent such sections along with the rest of the production, but Mr. Scott's experiment has not yet progressed this far as yet, and he contents himself with offering the suggestion anl leaving each house to make its own sections.

At the Majestic Gardens, Kalamazoo, for instance, the front of the house and a long narrow lobby were masked in with boards, and with profile palm trees protruding, much as was done in Minneapolis, though on a less elaborate and artistic a scale.

The Prologue.

For the prologue W. Griffith Mitchell, the manager, used an ordinary wood set, adding a few palms and a thatched hut for local color. The screen was not flied, but remained set, being surrounded by thatch.

Building up on the original idea, Mr. Mitchell took advantage of the fact that a mandolin factory was located in the town to add a mandolin orchestra with first and second mandolins, mandola, mandola-cello, mando-bass, harp, guitar and piano.

With the trio on the stage, the orchestra was silent until after the dancer, then they came in with the final instrumental selection as the lights faded and carried the air after the performers left the stage and the picture was under way. The same effect can be worked with a regular orchestra, but the stringed instruments are more effective where these are available.

The picture went over so well that other managers heard of the cleanup and now Mr. Scott has more demands for his Hawaiians than he can fill. Perhaps when the next picture comes along which suggests special featuring, he will engage two or three troupes.

Not every picture can be put over in this fashion, and if the picture itself lent itself to the purpose the chances are that the novelty would soon be lost, but it is not unlikely that in time film agencies will have to add an attraction booker to their staffs to provide these special entertainers to accompany isolated films.

How About This?

And getting back to the lobby decoration, why should it not be possible to offer simple decorative material, such as thatch and similar material, printed on sheets of coarse paper to be cut and pasted to suit, similar to the sheets they used to sell to amateurs for prosceniums and scenery? It could be worked, it would seem; for example, an underwater effect for plays such as Houdini and Bosworth have been seen in lately, ice and snow sheets for Alaskan pictures, and the like.

Worked the Graveyard Gag with Ingenious Variation

EVIDENTLY "The Greatest Question" is still off the shelves, for Ben C. Brown, of Viroqua, Wis., worked a variation on it recently. His advertisement for some one to sleep in a graveyard was regarded as a mild pleasantry, and no one wanted $10 badly enough to come up and take a chance on getting stung.

Thereupon Mr. Brown decided to provide a victim, persuading Dr. W. C. Butt to take a chance.

Butt rolled into his home about half-past four in the morning with a story of a ghostly hand clutching at his throat, a white shape which seemed to pervade the place, and tree rustlings.

He told it all to the local paper—or at least enough to arouse curiosity, adding that he would tell the rest at the theatre.

As a result the Star was crowded with people who wanted to hear all about it, and Dr. Butt related his experiences with much dramatic skill, but he stilled the shudders when he went on to explain that the ghostly hand was the forked limb of a tree, that a white calf was doing the haunting and the birds did the leaf rustling.

Some nearby towns sought his help in putting the same stunt over, but he has his practice to look after and points out that there are a lot of the old Four Minute Men who could be coached in the act at a pinch when graveyard sleepers are scary or scarce.

Made Most of "Other Men's Shoes" to Win His Patrons

MAKING the title his cut, Stan Brown, of the Met Theatre, Grand Forks, N. D., worked several angles on shoes from a display of odd and curious shoes in his lobby to hookups with shoe stores. For the latter he used cards reading:

If you admire other men's shoes
You'll know they were bought at
Firm name here
But if you admire a real
Heart-interest story
See "Other Men's Shoes" at the Met.

One store arranged a display from the smallest baby's shoes to a pair of overshoes size 14—about the size of the Chaplin footwear.

The lobby display included Japanese, Hindu, Russian and snow shoes. They were shown in a case and attracted much attention.

Desert Lobby Sold Tickets for "Flame of the Desert"

TAKING awful chances in the oil district, Jean Darnell, of the Goldwyn Dallas office, planned a desert lobby for the Tivoli Theatre, Beaumont, Texas, which is in the oil belt. There was danger that some one would rig a derrick as soon as they saw the sand, but no one did, and the only gusher struck was the gush of coin into the box office. A few strips of awning cloth, some cutouts and a load of sand were all that were required to get the effect, but the result was all out of proportion to the outlay. Several desert lobbies have been sent Goldwyn on this picture, but this is one of the simplest and at the same time most effective.

This Is Taking an Awful Chance in Texas.

They built a tent around the box office and put sand on the lobby tiles, then they had to hire an armed guard to keep some one from building a derrick and starting to drill for oil, for this is the Tivoli, Beaumont, dressed up for Farrar in "The Flame of the Desert."

How Nelson Bell Works His Plan Book Material

Sari Moves McCormick to Promise Poems and Prologue

WAXING poetic, S. Barret McCormick painted pictures with his typewriter for "The Virgin of Stamboul." He kept up the campaign after the opening day and some of his follow spaces are more interesting than the Saturday-Sunday announcements. This six nines is one of the prettiest of the set. The right

A Six Nines from S. Barret McCormick.

hand bank tells that "As wild as an Arab steed, as beautiful as a desert sunset, as mysterious as the portals of the mosque, as fascinating as the secrets behind the shuttered harem windows is Sari, the beggar girl, the unveiled virgin of Stamboul." That ought to get thirty-five cents of any man's money. To help along he put on an Oriental prelude, with twenty-five people. It gave him just the chance he likes.

—*P. T. A.*—

Makes Double Use of Ads

Henrietta Starkey of the Star, Le Seur, Minn. saves composition costs by using the same type for her newspaper displays and throwaways. As a sample she sends in her Easter half-page, which is pretty enough to be reproduced were it not printed on pink paper.

—*P. T. A.*—

Sivitz Sends a Better Ad and Discusses Type Mortise

SAMUEL SIVITZ, of the Rowland and Clark theatres, Pittsburgh, sends in a late display and remarks that he is sorry the last showing went in. He did not send that in himself, and for the reason that it was not as good as usual; which is precisely the reason why we picked it out of the Pittsburgh paper and ran it. We had run a number of his good displays and wanted to show the difference.

Another point in favor of this new reproduction is that it is made from the engraver's proof and not lifted from the paper as was the horrible example. Pittsburgh papers do not get good presswork as a rule, and the ink seems greasy, which is one of the reasons why we have sought to encourage Mr. Sivitz in the use of mortise and type inserts. Mr. Sivitz writes that he does not believe that the ad. would balance as well. He instructs his artist to come as close to type as the pen will permit and thinks he gets better results that way.

Some day we are going to shoot Mr. Sivitz a bunch of samples, but in the meantime, if he will turn to the issue dated May 22, he will find an advertisement for Mr. Smith's theatre, in Indianapolis, which gives a clever combination of type and line, and in a smaller space than Mr. Sivitz uses. If he wants a fancy letter for titles, there is no reason why he should not, for example, keep the title and the Griffith name in the space below, letting the rest run in type. We think that Mr. Savitz would be pleased with the result, if he tried it.

The western houses, which as a group are more enterprising than those of the east, have almost wholly done away with hand lettered banks. They have found that a clear type letter is the better. Some day we hope that Mr. Savitz will have to switch one section of the display after the drawing is made, and notch and set in type. If he ever does we do not believe that he will return to hand lettering. Meantime this is a very good example of Mr. Savitz's present style; much better than the last we reproduced.

P. T. A.

Advertising "The Sea Wolf"

Grauman's, Los Angeles, was the first to get "The Sea Wolf" in its newest production, and it meets the matter squarely by starting off its announcement with "First time shown in the entire universe. This is the third time that the beloved Jack London's masterpiece has been made into a cinema drama. This production has never been shown before, and so far surpasses any previous film version of 'The Sea Wolf' as to make comparisons futile."

Getting at it in this fashion makes it clear that this is something new and not a revival of the previous productions. When you play the picture be flatly definite, then there will be no confusion with previous productions and those who might stay away because they had seen it before will come to see the new version if only for purposes of comparison.

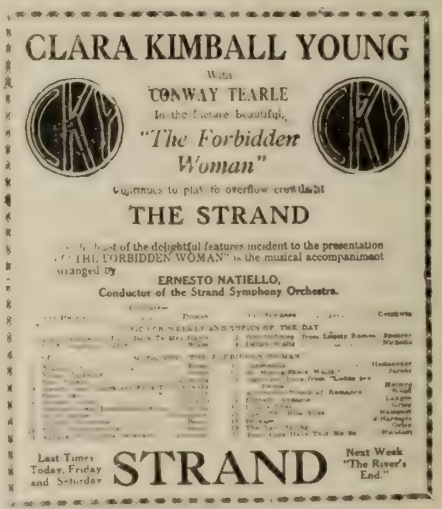
P. T. A.

Rowland & Clark Theatres
LIBERTY
Penn & Shady
Her dance set the hearts of men aflame
D.W. Griffith presents—
Clarine Seymour and Richard Barthelmess
in
"THE IDOL DANCER"
Al. St. John in his greatest comedy "TROUBLE"
Next Week Anita Stewart in "The Fighting Shepherdess"
Fifth Ave Downtown
Savoy
A week of thrills and rip-roaring romance
TOM MIX in "Desert Love"
The kind of a picture that will entertain you most—
THRILLS & HUMOR GALORE
A RIOT OF LAUGHTER
"A Lightweight Lover"
Next Week "WILLIAM FARNUM in "The Orphan"
Penn & Highland
REGENT
A betrayed woman—a hunted thing of civilization and victim of selfish man
Pauline Frederick
in her greatest screen impersonation
"The PALISER CASE"
COMEDY - News Weekly - PRESS REEL CHATTER
Thur. Fri. Sat.
William FARNUM in "The ORPHAN"
Snub Pollard comedy - NEWS WEEKLY - Pathe Review

A Six Fives from Samuel Sivitz, Which Represents About the Best Which Can Be Done with Hand Lettered Displays.

Plays the Musical Setting Even Above the Production

PLAYING up the music is always desirable, but playing the musical setting above the star is something new. Joseph Goldberg, of the Strand, Louisville, sends in a number of good displays for various attractions, but included in the lot is a three seven and a halfs for "The Eyes of Youth" in which the more generous half of the space is given to the cue sheet, with a three-line comment on the excellence of the music.


CLARA KIMBALL YOUNG
With
CONWAY TEARLE
In the picture beautiful,
"The Forbidden Woman"
Continues to play to overflow crowds this week
THE STRAND
A host of the delightful features incident to the presentation of "THE FORBIDDEN WOMAN" is the musical accompaniment arranged by
ERNESTO NATIELLO,
Conductor of the Strand Symphony Orchestra.
Last Times Today, Friday and Saturday
STRAND
Next Week "The River's End."

A Three Seven and a Halfs in Which the Greater Space Is Given the Cue Sheet.

This is a Thursday display, and possibly Mr. Goldberg felt that a fresh angle was to be preferred to a repeat, but we do not believe that the cue sheet is ever worth six column inches. He did much better with "Arms of Young in the Arms of Tearle" as a paraphrase for "Eyes of Young."

P. T. A.

Used Press Book Material Trimmed Up to Fit Needs

NELSON B. BELL, of the Crandall theatres, Washington, D. C., sends in a couple of interesting examples of recent work, in which he uses press book material made over according to his own requirements. Instead of declaring the plan books to be bunk and slamming the press agents, Mr. Bell takes what he can get and does what he can with it. If he can do nothing, he pays for his own art work and gets what he wants, but he doesn't believe in running up bills for art work merely to prove to the boss that his ideas are better than the other fellows' stunts.

One display for "The Sporting Duchess" he ran as it stood, with his own material top and bottom, but he had the cut for "The Woman in Room 13" mortised to let in his own copy and the house slug. The other was given a rather more elaborate treatment. The basis of the cut is that sent out by the producers, but a new scene cut has been set into the fan, made from a still, and a straight portrait of the star was set into the oval. This was all

Duck Cutouts Help "Down On The Farm"

done with negative and not with art work, and the result is precisely the same as though Mr. Bell had run up a tall bill in the art department getting the thing redrawn.

We are glad to note that Mr. Bell seems to be coming to our idea as to the comparative value of hand lettering and straight type. Turn back to some of his earlier work and you can see for yourself

Two Displays from Nelson B. Bell, One 170 and the Other 190 Lines, Both Threes. Both Are Fixed Up Plan Book Cuts.

that this is a very decided improvement. Mr. Bell has never sent in better work, and yet there are only four lines of hand lettering in the Farrar display and none in the other—which is not saying that Mr. Bell is not going to use hand lettering any time he can get his title in to better advantage that way.

Mr. Bell knows what he wants and how to get it, and if the man who writes the press book catches the spirit of the picture he does not feel called upon to have another drawing made just to show he can do it, too.

P. T. A.

Some Say It Cannot Be Done, Yet Grauman Does It Weekly

SOME people say that type cannot replace hand lettering and that the placement of type in a drawn design will throw it out of balance, yet Graumans, Los Angeles, does it every week, and twice in the same place—once for the Rialto and once for the house which bears the name. This five-eighths differs from the majority in that the title is sunk into the drawing, but there is a reason, for it

Another Grauman Combination Display.

IF

it pays to advertise why not advertise right? Get a

PICTURE THEATRE ADVERTISING

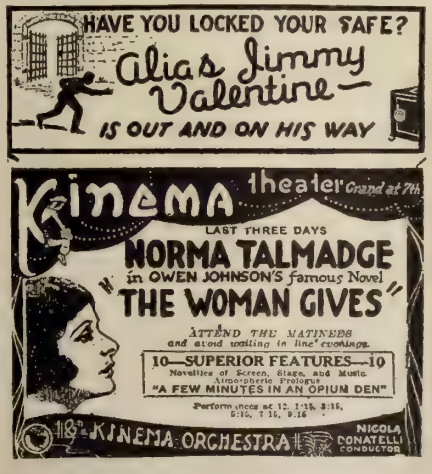
and have a hundred press agents on your staff.

will be noted that the display advertises an underwater picture, and it is but natural that the title should be submarined for this one occasion.

P. T. A.

Kinema Used Teasers with Its Regular Advertising

HOOKING its teaser to its house space, gave the Kinema, Los Angeles, an edge on "Alias Jimmy Valentine" at a cost of two one and a halfs. No effort was made to link with the theatre, but the house display and the teaser ran together in order to connect when the underline


HAVE YOU LOCKED YOUR SAFE?
Alias Jimmy Valentine—
IS OUT AND ON HIS WAY
Kinema theater Grand at 7th
LAST THREE DAYS
NORMA TALMADGE
in OWEN JOHNSON'S famous Novel
"THE WOMAN GIVES"
ATTEND THE MATINEES and avoid waiting in line evenings.
10—SUPERIOR FEATURES—10
Novelties of Screen, Stage, and Music
Atmospheric Prologue
"A FEW MINUTES IN AN OPIUM DEN"
Performances at 12, 1:35, 3:15, 5:10, 7:10, 9:15
KINEMA ORCHESTRA
NICOLA CONATELLI CONDUCTOR

The Kinema House Ad. an. Teaser.

broke. The idea is a good one. There is no connection between the two spaces, but the man who sees the Kinema advertisement is certain to see the Valentine space, and is the more apt to be sold when the title is taken over to the house space than if it had the run of the paper and was not so well hooked up. Teasers are supposed to be good for the run of the paper, and they are good when so used if they are sufficiently plentiful to dominate all of the pages, but where a single space is used, it is better to keep it close to home.

P. T. A.

Paper Shortage Brings Reform

While the paper shortage has put the moth on a lot of things, it has helped in one direction. The Fenray Theatre, Martin's Ferry, Ohio, had to cut down its size and in doing this has gone back to the column rules instead of the badly cut dot leader it has been using for so many months. And the new size is more convenient than the old and they get a better displayed page. It just goes to show that there is a silver lining to very cloud, though some clouds are mighty poorly plated.

P. T. A.

Wanted—Front Page Heralds

Why is it that practically 99 per cent. of the heralds have a place for the house imprint on the back? Since the house pays for the material, it would seem only fair that it should get the proper display, and the best display is, of course, the front page, yet of a dozen heralds on our desk as we write, not one gives space to the house on its front and most of them are far from generous with the back page box. A concerted kick would probably result in a better management of this matter. It is a small thing, perhaps, yet the exhibitor is surely entitled to the best of it on his house matter; particularly since the producer does not profit materially through his hogging of the best space.

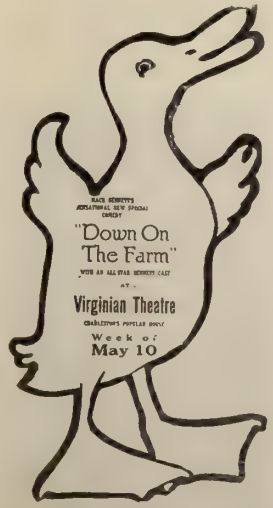
P. T. A.

Why They All Want Jobs

Perhaps one reason for the desire to get into pictures is found in an advertisement for the Strand Theatre, Seattle, which advertises "Treasure Island" as produced with "Real ships, real pirates and real rum." No wonder the Los Angeles casting directors are besieged for jobs.

Duck Doorknobs Interested in Doings "Down on the Farm"

REVIVING the doorknob idea which seems to have been forgotten lately, though it is as good as ever, George Hyrros, of the Virginian, Charleston, W. Va., used a duck cutout for a door hanger, printed on both sides with a change of copy. The string hole was punched just above the eye and these pink poultry products were found on every front door in



The Goose Honks High in Virginia Booming "Down on the Farm."

Charleston to tell the people of the merits of "Down on the Farm." We do not know where Mr. Hyrros picked up the duck cutout, but often your printer can tell you where he can locate some special form, if you want one, and a novelty is always better than a straight square or diamond. In addition to the front doors, the autos, carriages and most projections in the downtown section were similarly hung.

Adore Me—Idolize My Dog.
Just a little different from the old saying. Olive Thomas, Selznick star, whose latest is "The Flapper."

Olive Thomas Essays Role of Irish Lass.

Olive Thomas, for the first time in her screen career, will play the role of an Irish lass in her forthcoming Selznick production, "Jenny," written by Roy Horniman, the noted British author, according to an announcement this week.

In addition to the prominent cast which embraces the names of Betty Schade, Colin Kenny, Barney Sherry, Mrs. George Hernandez, Margaret McQuade, Walt Whitman and Andrew Arbuckle, the author of the story, Roy Horniman, is a well known figure in British literary circles and his writings have had world-wide distribution. Lawrence Trimble is directing.

Eileen Percy Picks Her Next Play.

Word has reached the executive offices of Fox Film Corporation in New York that Eileen Percy, the leading woman who has been made a full-fledged star by William Fox, is about to start work upon her second picture under that banner.

Several short stories and novels have already been purchased by the producer for Miss Percy, and the selection of the first to go into work was put up to the star herself. She chose F. Scott Fitzgerald's "Myra Meets His Family." This story was published in the Saturday Evening Post.

Officials of American Film Company Pay Special Attention to Casting of Players

AMONG the forthcoming specials which will appear on the screen with the "Flying A" guarantee of quality are "The House of Toys," picturized from the novel by Henry Russell Miller; "The Blue Moon," by David Anderson, and "Whispering Smith," by Frank H. Spearman. For super-specials of the "Flying A" type each of these dramas required all-star casts and they have been selected with the American's usual discrimination and good judgment.

For super-specials such as the American has been putting out President S. S. Hutchinson believes that not only a beautiful heroine and good acting are imperative but that the personality of all the players must be as nearly as possible in accord with the author's own concept of his characters. Pursuing this course, R. R. Nehls, the general manager, has been at the Coast studios with the directors making an exhaustive study of the personal equation in each case.

Marguerita Sylva a Good Example.

For instance, the choice of Mme. Marguerita Sylva for the heroine of Samuel Merwin's novel, "The Honey Bee," is a good illustration of this point. A woman of matured thinking and strong personality put the idea across in a forceful way, whereas the prettiest little flapper would have made this powerful heart drama simply the ordinary type of love story.

So in "The House of Toys" Seena Owen seems born for the role she carries—a romantic, selfish girl in love with love and with no sense of the obligation she was incurring in marriage with a poor young architect; while Helen Jerome Eddy, as "the other woman," carries her role with the winsome simplicity of the true woman, which is her chief personal charm, and which, in the drama, gives ample reason for the wife's anxiety regarding the power of the stenographer or female assistant her husband meets in business.

Trenton Has Strong Part.

In "The Blue Moon," directed by George L. Cox, another all-star cast includes Pell Trenton and Elinor Field in the leading roles. As the Pearl Hunter, the man of few words who mixed with the roughest characters of the river scum on the Indiana flats, was one of them, yet apart, a man who did not know his own name, yet through whom the characteristics of a fine family strain shone—this is Pell Trenton's part. And little Elinor Field is the Wild Rose whom he loves.

Charles Clary and Irene Rich, who carry the leading roles in "Whispering Smith," are with the American by special arrangement during the production of this one drama. Kathleen O'Connor and Billy Elmer are also in this all-star cast.

Wide Exploitation Campaign Planned for Big Ince Play

A PRIVATE showing of Thomas H. Ince's latest special production, "Homespun Folks," delighted several prominent exhibitors who were the guests of Mr. Ince recently. Among those present were Sid Grauman, Otto Lyttle and Roscoe DelRose, all of whom ventured the opinion that in "Homespun Folks," Thomas H. Ince has struck another sure-fire winner for the exhibitors and their playgoers. Sid Grauman stepped out and Graumanesquely announced that the picture should "go over" as "one of the big hits of the season."

Simultaneously with the private exhibition of the special, the Thomas H. Ince publicity and exploitation forces revealed plans for a coming national exploitation campaign which will embody many new and original tie-ups between exhibitors, the daily newspapers and local retail merchants. In the July number of "The Silversheet," Thomas H. Ince's new direct-to-the-trade magazine, there will appear a "double-truck" broadside heralding the salient selling angles behind the attraction and the many business-getting opportunities for effective lobby displays, newspaper advertising, "stunt" exploitation and general publicity.

"Homespun Folks" is an original story by Julien Josephson, directed by John Griffith Wray under the personal supervision of Thomas H. Ince.

Jacques Jaccard Commissioned to Direct a Five-Reel Picture

JACQUES JACCARD, who is directing a series of two-reel Royal North Western Mounted Police pictures for Universal, has proved himself so adept at handling the atmosphere and drama of the great Northwest woods, that Carl Laemmle, president of Universal, has authorized him to produce a five-reel feature, using the same characters and following the same lines as the shorter stories.

Jaccard is an honorary member of the Canadian Constabulary and is thoroughly familiar with their work and exploits. He already has completed two of the shorter stories, "The Scarlet Rider" and "The Son of the North." Leonard Clapham and Virginia Faire play the featured roles.

It has been decided to call the projected five reeler "Under Northern Skys." Jaccard has written the story. It is being put into continuity form by Kay Harrison, and soon will be in production. The following players have been selected for the cast: Leonard Clapham, Virginia Faire, Wilmer Paquette, William Buckley, Herbert Bethew, Charles Brinley, Ben Corbet, Frank Staples and Oleta Otis.

Mrs. Drew Completes Fourth Release.

Mrs. Sidney Drew has completed the fourth of her series of two-reelers for Pathe distribution in the Essanay studio at Chicago. "The Unconventional Maida Greenwood" is the title of the successor to "The Emotional Miss Vaughn," which is to be released by Pathe on May 30.

John Cumberland, who is starred in the series, will close his theatrical season in Chicago within a short time and will then return to New York to begin the production of the fifth of the Julian Street stories.

"Young Buffalo" Series Booking Heavily.

The "Young Buffalo" two-reel series of adventure, western pictures featuring Philip Yale Drew, is being eagerly booked in the best houses in the country, according to reports from all Pathe branches.

The stories were written by William Addison Lathrop and the direction is by George Ridgewell. "Tex of the Timberlands" will be released July 11; "His Pal's Gal," July 18; "The Law of the Border," July 25; "The Hobo of Pizen City," August 1, and "The Hold-Up Man," August 8.

Big Cast in Norma Talmadge Picture.

"The Branded Woman," adapted from Oliver D. Bailey's well-known play "Branded," the story on which Norma Talmadge is now at work and which Albert Parker is directing, will have a strong cast. The three principal supporting characters will be played by Vincent Serrano, Percy Marmont and George Fawcett. Grace Studdiford, Sydney Herbert and Edward Durant are other members of the cast.

"Simple Souls" Booking Fast.

Philadelphia, Chicago and New York are leading in Pathe's booking race on Blanche Sweet's newest Jesse D. Hampton release, "Simple Souls," which was adapted from the novel by John Hastings Turner.

The principal circuits in the metropolian area have booked "Simple Souls." The most important theatres in the Loew, Moss and Fox chains of theatres have been granted exhibition dates on the production.

"The Deadlier Sex," Miss Sweet's previous release, met with such great success in Chicago that it was a foregone conclusion her next attraction would go over big. This expectancy has been more than fulfilled.

Penrhyn Stanlaws Gives Up Painting to Become Future Famous Players Director

ALTHOUGH at the height of his fame as a painter and illustrator, Penrhyn Stanlaws, creator of the famous Penrhyn Stanlaws girls for magazine covers and author of several successful plays, has given up painting and in the future will devote himself entirely to motion pictures, it is announced by Jesse L. Lasky.

Mr. Stanlaws, who has signed a long-term contract to devote all his time to Paramount Pictures, will spend the next twelve months in the Famous Players-Lasky Eastern studio studying the motion picture art to become a writer and director of Paramount pictures. In directing pictures it is Mr. Stanlaws' purpose to apply his knowledge of drama and artistic effects to the taking of photoplays that will combine dramatic story with artistic charm.

Engages British Authors.

The engagement of Mr. Stanlaws, Mr. Lasky said, was in line with his policy of obtaining the services of noted writers and artists to work directly for Paramount Pictures. Mr. Lasky sailed Saturday for London, where he will confer with Sir James M. Barrie, Henry Arthur Jones and other British authors.

Mr. Stanlaws' decision to abandon painting in favor of motion pictures is said to be due to his belief that the production of beautiful motion pictures is more worth while than the painting of pretty girls' heads.

Affords Greater Opportunities.

"The motion picture, because it is a picture of moving things," said Mr. Stanlaws, "gives an artist a vastly greater opportunity than oil or water color or pen and ink drawings. With the immense world-wide audience which the motion picture affords, I do not think an artist or a writer can afford to ignore this great artistic force. I have always been a student of the drama and therefore am intensely interested in this new great dramatic medium."

Although Mr. Stanlaws is best known for his portraits of beautiful girls, which have adorned magazine covers for years, he also has considerable of a reputation as a dramatist.

Cassard and McGuire Return

S. S. Cassard, sales manager, and P. A. McGuire, advertising manager, of the Nicholas Power Company, have just returned from the I. A. T. S. E. & M. P. M. O. Convention of Cleveland. A. Birkholm, traveling representative of the Nicholas Power Company, was also in Cleveland during the convention week and these three members of the Power's staff were busy explaining the merits of the type "E" lamphouse to visiting delegates. The operator of today takes a deep interest in his machine and is glad to see all improvements that come on the market. The Nicholas Power Company realizes that every effort should be made to supply the operator with a machine which meets his requirements. Mr. Cassard, therefore, has made it a particular point to secure direct information from the operators regarding projectors.

New York and Brooklyn Strands Book the Carpentier Special

THE Strand Theatre, New York City, and the Strand Theatre, in the Borough of Brooklyn, have booked "The Wonder Man," the Georges Carpentier picture. It will be shown, according to an announcement by Robertson-Cole, which is distributing the production, for a week in the New York house, immediately following the close of the Astor Hotel engagement, and in the Brooklyn house for the week following this.

Twenty-Two Days in New York.

These bookings will not be started until the end of the Hotel Astor engagement. Together with the Astor Hotel showing of eight days, which began Saturday evening, May 29, the Strand showing will give "The Wonder Man" fifteen days on Broadway. Considering that Brooklyn is part of New York City, and easily accessible, this gives the Carpentier picture a total run in leading houses of the Greater City of twenty-two days.

The bookings at the two Strand Theatres are pointed to by Robertson-Cole to support its contention that the production is one of the year's great attractions and that Carpentier's popularity makes him a great drawing card.

A Tug of Wa—Love.

Poor Bobbie Vernon can't decide which one he likes best so he lays down on the job in Christie comedy, "Marry Me."

Europe Holds Great Opportunities for Active Producers, Says Marshall Neilan

THAT the American motion picture public is ready for productions with European backgrounds and that the next year will witness heavy importations of foreign-made subjects are two interesting opinions of Marshall Neilan.

As recently announced Mr. Neilan will make an extended trip abroad within the next few months. He will be accompanied by an entire producing organization including several internationally known screen celebrities. In France, England, Spain, Ireland and Belgium arrangements are now being made by Mr. Neilan's foreign representative, Harry Ham, for the picturization of some of the most noted historical landmarks of the globe. These will be embodied in the different stories which the director-producer will stage during his six months abroad.

Foreign Pictures Generally Good.

In discussing the matter of foreign-made pictures, Mr. Neilan said: "During the past four months I have been conducting an exhaustive study of the foreign situation as affecting the American motion picture public. I feel free to predict that within the next year there will be a heavy influx of foreign-made productions in this country.

"I have seen some of the forerunners of this European product and I am frank to admit that they compare most favorably with the best we have to offer. The only criticism that can be offered is the fact that these pictures are too 'foreigny,' to coin a word, chiefly in the portrayals by the actors. Stages from an American angle, these films will immediately become popular ever here.

Patrons Want New Backgrounds.

"The American public is more than ready for pictures that do not smack of California. For five years, more or less, patrons in this country have been denied the scenery and artistic backgrounds of the European type. Pictures staged abroad will thus offer to our people something different. In fact, the new appliances now in vogue facilitating the production of pictures in places where heretofore such work was impossible, will result in bringing to the American public backgrounds and effects that will be absolutely new.

"Contrary to the general supposition, I expect to produce my pictures at a cost that at a maximum will not exceed the cost of production in this country, this including all traveling expenses, etc. This matter has been given much study and planning by my associates and myself and we have evolved a plan which will make a trip such as we are arranging for, a financial possibility.

Profiting by Mistakes of Others.

"In talking with foreigners regarding unsatisfactory results obtained by some representatives of various American producers who have returned from abroad, I understand that, as a rule, the very manner of approach of these Americans have spelled their failure. Foreigners are different and do business differently than we do. There are big possibilities abroad for the American producer if he can only get the proper entree.

Morris Kohn and J. S. Woody of Realart Receive Tokens of Esteem From Managers

THE managers' dinner, at the Hotel Astor, which ended the recent New York convention of Realart field man, was marked by a heartwarming incident. Morris Kohn, "Skipper of the good ship Realart," was presented with a massive gold desk set, and General Manager John S. Woody with a valuable platinum and diamond watch and pearl-linked, platinum chain.

These gifts were presented as a manifest and visible evidence of what the home office and field man think of them as friends and of their abilities as organizers.

Ben F. Simpson, Realart's San Francisco manager and dean of the field men, spoke briefly in presenting the gifts on behalf of the managers and home office associates. Addressing Mr. Kohn, Mr. Simpson referred to the qualities of leadership which had endeared him not only to his home associates, but to the men in the field with whom he was more remotely in touch, but who had nevertheless felt the influence of his personality.

Kohn Expresses His Appreciation.

Mr. Kohn in a voice which betrayed his strong emotion expressed his appreciation not only for the gift, but for the spirit of fraternity that had prompted it. He said in part:

"I want to thank you, gentlemen, for this beautiful gift and for the sentiments from you all that Mr. Simpson has expressed. I spend, as I think you all know, a good portion of my time each day at my desk. This gift will be a constant reminder of each one of you, individually, after you have scattered to your posts all over the United States.

"It has been a great pleasure and satisfaction to meet you here and to become personally acquainted with you. I am sure we will profit immeasurably by this opportunity and I am glad that I have had this chance to get an insight into your problems and of those of our clients whom you represent. It is most inspiring to feel that I have the whole-hearted support and co-operation of the men in the field. You may be certain that this feeling is reciprocated. It is this sort of team-work that will carry Realart to the preeminent position it is destined to occupy."

"Brothers and Pals" Says Woody.

Mr. Simpson then turned to General Manager Woody. He spoke of the intimate and pleasant relations the men in the field had had during the year with him.

"I have tried to make you all feel that we are not only men engaged in a common enterprise, but brothers and pals," Mr. Woody said. "But the way you boys have come back at me and raised my ante has fairly taken my breath away. You have made a wonderful record this year and I am proud of every one of you. Working under all sorts of handicaps because of a late start in the season, you've held your own against the best in the field and taken no one's dust. And I'm confident that you are going out to set a new pace next year. We've got the spirit here that convinces me the fight is already half won."

Kaufman Weeklies Going Strong

Herbert Kaufman Weeklies are blazing a trail as miniature dramas of the screen, according to Sam E. Morris, general manager of Republic and vice-president of Select Pictures.

Mr. Morris declared that the editorials of Herbert Kaufman, within a short space of time, have created a demand from exhibitors that has shattered all precedents for bookings.

"And that they live is evidenced in the fact that the Strand Theatres of both New York and Brooklyn have contracted for the showing of the entire series of Herbert Kaufman releases. Hundreds of other theatres have signed for these screen stories. To mention but a few of the theatres who have signed for the one reel editorials: California Theatre, Los Angeles; Piccadilly, Regent and Gordon theatres, Rochester; Temple Theatre, Toledo; Stillman and Euclid theatres, Cleveland, and Palace Theatre, Springfield.

Klaffkee Heads Laboratory

Ray H. Klaffkee has been appointed head of the Metro studio photographic and laboratory departments. Mr. Klaffkee was formerly with Universal and Fox.

Pathe's Feature Business Reaches Peak in May; 33⅓ Per Cent. Over "Brunet Month"

THE peak of Pathe's feature business, which has been growing steadily for the last year, was attained during May, according to an announcement just issued by the distributing organization. Bookings for May showed an increase of 33 1-3 per cent. over March, "Brunet Month," which upset all previous business in the annals of Pathe Exchange, Inc. During March the thirty-two Pathe branch offices averaged a gross increase in all business over November, December and January, of 45 per cent.

Elmer R. Pearson, director of exchanges, in making his report for May to Vice-President and General Manager, Paul Brunet, attributed the great growth of the feature business to two things:

First, the upbuilding of a feature sales organization, which in numbers and ability, is outranked by none at this time.

Second, to the ever increasing merit of the Pathe feature product, which, during May, was augmented by two big productions—Edgar Lewis' "Sherry" and "Simple Souls," starring Blanche Sweet.

The big showing being made by "Rio Grande," the Edwin Carewe production, which, during the first month following its issue, was booked by 2,000 exhibitors, and, also, was a factor in the increased bookings for May. "The Blood Barrier," "Dollar for Dollar," and "The Miracle of Money" likewise were heavily booked during the month, while there was no diminishing in the booking records being established by "Other Men's Shoes" and "The Deadlier Sex."

"Rio Grande" is well on its way to making a new record for Pathe feature business. During its first week, in New York alone, "Rio Grande" was booked in 150 theatres, while, in every other territory where the picture has been released, it has made records in similar proportions. In the West, the picture is a sensation, while in the East it is meeting with as great success as "Other Men's Shoes" the conspicuous Pathe winner to date.

"Give 'Em Two Bells, Hector. There's a Big Hole in This River!"

The starboard (er) view is hidden in this picture. The star is on deck and the boarder down below. Mary Miles Minter seen steering her way through Adventure Channel in American's "Peggy Rebels."

Community Holds Unique Show

The first exhibition of its kind ever held was put on recently by the employes of the Community Motion Picture Bureau. It was of the arts and crafts of the employes of that organization. There are on exhibition 122 pieces of work. Each one was done by an employe of the New York office of the company. The range was from Italian landscapes to—er—nightgowns. One of the noteworthy exhibitions was paintings by William H. Day, one of the operators.

Warren Dunham Foster, president of the bureau, was represented by a book entitled "Heroines of Modern Progress" that he had written in his younger and more confident days. Edith Dunham Foster, chief editor, had on display two paintings and seven examples of china painting.

The exhibition was a serious attempt to show the artistic aspirations of motion picture workers.

Scott Says Denver Outlook Is Bright

With several new theatres planned in the Denver territory, the outlook for the coming year is bright, according to Ward E. Scott, Pathe Manager of the Denver office, who is now in New York. Preparations are under way for accommodating thousands of tourists who are expected in the country this summer, he said.

"Harold Lloyd is the sensation of the year in my territory," Manager Scott said. "Other Pathe releases are also going over good. The feature business has been increasing by leaps and bounds.

"Many new theatres have been planned and Broughton & Melton, owners of the Colonial, have had plans drawn for a new theatre on Curtis street."

Walsh in New Offices

In line with the extention of his producing activities, R. A. Walsh has leased a suite of offices in the Capitol Theatre Building on Broadway. The newly acquired quarters will house the producer's executive staff consisting of Harold Horne, production manager; J. Y. O'Donohoe, head of the play-reading and research departments; and Ralph Mahan, office manager and private secretary to Mr. Walsh.

Educational Outlines Exact Nature of Its Releases Starting Week of June 20

ONE two-reel comedy every week is provided for in the initial release schedule of Educational Films Corporation through its own exchanges, starting with the week of June 20. There will also be a Chester-Outing every week, with a Bruce Scenic Beautiful and a Screenic alternating. There will also be other special releases weekly, including two single reels among the first block.

Prints and supplies of material are now being shipped to the various exchanges in preparation for the opening. It is possible that some of the offices will not be ready for business at the time set, but the mechanical arrangements are being pushed and wires received, at the New York offices indicate that those jointly interested in the various exchanges are seeking to overcome every difficulty.

Four Shows Pre-Released.

Four of the releases for the first week have already been given pre-release showings in New York theatres and Educational points out that the opinions of the critics makes them a known quantity for the theatre. The comedy offering is a Chester, "Four Times Foiled," which was given its original showing at the Rivoli and then placed on the bill at the Rialto for another week, and afterwards billed for a record run over the entire Loew metropolitan circuit. It received eighty-four days, or twelve solid weeks' showing, on Broadway or in its immediate vicinity.

First Comedies About June 27.

"The Hope of Adventure," a Robert C. Bruce Scenic made on his recent trip to Alaska, had an important position on the Rialto bill this month. The Strand last week played two of the pictures that are numbered among the initial releases. One of these was "Pigs and Kava," a Chester-Outing taken on the Samoan Islands, and the other, "Modern Centaurs," was given a share of the billing at the Strand. This picture portrays some remarkable riding by a troop of Portuguese cavalrymen and it is said to have commanded the highest price ever paid for a similar reel in New York.

The first of the Mermaid Comedies will be seen the week of June 27. This is "A Fresh Start," directed by Jack White of Sennett comedy and Sunshine fame, and featuring Marvel Rea. "Kiss Me, Caroline," the first of the Christie Comedies to be released by Educational under the new contract, will be shown in leading theatres for the first time during the week of July 4. Bobby Vernon is the featured player in this, the cast including Teddy Sampson, Neal Burns, Vera Stedman and the Follies Girls. The initial "Torchy" produced by Master Films, with Johnny Hines as the red-headed office boy, will get its first general showing during the week of July 11.

According to Educational's announcement this is only a temporary schedule and the number of both comedy and scenic releases will be increased shortly. Several contracts which have not yet been announced have been signed and the schedule will shortly be enlarged to care for the additional product.

Every Inch of Vitagraph's "Sea Rider" Was Made In and Around New York City

VITAGRAPH is putting out a picture this month—Harry Morey in "The Sea Rider"—every inch of which was made within ten miles of Manhattan Island's Battery. And yet it is likely that many spectators steeped in all the craft of the trade will hardly realize that out-of-town location trips were not necessary for the filming of this sea-going snow picture." The story opens at Scallop Haven, a little New England fishing village, and closes in New York.

New York Harbor supplied most of the background for "The Sea Rider" and the other exteriors were taken at selected spots along the Long Island shore. The story is pervaded with the salt spray of the bay, with short ice, tar, rope, sails, nets, the tackle of sailing vessels and the looming masts and spars of shipping. It reveals modern New York as a gold mine of unconventional pictorial beauty. While it is agreed that New York has been done to death as a locale, it is the bright-light New York, the super-hotel New York, and the New York requiring the palatial interiors, but not the New York of "The Sea Rider."

Dittmar and Schaefer Responsible.

The pioneering in this strike in an overlooked field was by Harry L. Dittmar, author of "The Sea Rider," and Fred Schaefer, adapter and scenario writer. Both happen to know their New York, and they discarded the usual scene plot calling for warm climate fishing villages and harbors and looked for "the locations" in the dead of winter around New York.

The star in "The Sea Rider" had sea and wind and ice to buffet instead of indoor tanks, Carribean zephyrs and sunbeams. The director of "The Sea Rider," Edwin L. Hollywood, the assistant director, Frank Heath, the technical men and the cameramen made the wave-beaten wharves of New York their playground, when other productions calling mostly for exteriors were being made in the South.

"The Sea Rider" deals altogether of seafaring folk. The story, with its first scenes in a fishing village, shows native types and surroundings, the latter part showing maritime scenes rich in composition and color, and, to which the average New Yorker is a stranger. The lead is played by Harry Morey. Alice Calhoun and Louizita Valentine share honors.

Martindel Has Big Role

Edward Martindel, one of the best known comic opera stars in the country, has been engaged for an important role in the screen version of "Athalie," which Sidney A. Franklin is making for the Mayflower Photoplay Corporation to be distributed by First National. "Athalie" is based on Robert W. Chambers' widely read novel of the same name.

Mr. Martindel has sung the principal male role in a number of famous Broadway light operas including "Naughty Marietta," "The Fire Fly" and "Sho Gun."

The Barrier! The Barrier! I Wonder Why It Is So Silent.

Florence Dixon, at the right, is seen in a quiet moment in "The Silent Barrier," which is being released under the Hodkinson banner. Next time we'll try to get a picture of the barrier, providing it has the fourth dimension.

Marvel Rea.
Star in "A Fresh Start," first Mermaid Comedy released by Educational Films Corporation.

Lewis J. Selznick Enterprises to Make All Its Productions in Eastern Studios

AN announcement of unusual interest and of great significance has been made by Myron Selznick to the effect that beginning July 1 all motion picture productions of the Lewis J. Selznick Enterprises will be made at the organization's eastern studios in the Bronx and Fort Lee, N. J. This decision is declared to be the result of carefully worked out plans by Selznick executives whereby a still further degree of efficiency and coordination can be incorporated in the routine of motion picture production.

Heretofore it has been customary to make productions for Selznick, Select, National Pictures, Inc., and Republic Distributing Corporation in both the eastern and western studios, necessitating the transfer of whole companies from one coast to the other at frequent intervals.

Solax Added Necessary Space.

Although Mr. Selznick had studios both in the Bronx and Fort Lee, they were not of sufficient size to accommodate the various producing units. However, with the securing of the Solax studio, taken over last week, and with the rearrangement of the producing schedule, it is predicted that not alone will the space be sufficient to care for all of the producing companies, but that through the closer alliance of these units much better work will be executed. The great advantage of having all companies together is also pointed out.

At the present time there are two companies at work on Selznick pictures at the western studios, where Harry Rapf is studio manager. These are the Owen Moore company and the Olive Thomas company, the latter filming "Jenny." Production work on these pictures is expected to be completed by July 1, when Mr. Selznick will move all his people and belongings from the West to the East. The fourth production, following "The Invisible Divorce," for National Picture Theatres, Inc., "The Palace of Darkened Windows," is also being produced at the West Coast.

As recently announced, the stock company to appear in support of Selznick stars is now being assembled by Myron Selznick at Fort Lee. The latest to be engaged under a long term contract is Warren Cook. Mr. Cook has appeared in support of practically every screen star of note and before he began his photoplay career was on the stage under the management of Charles Frohman, Henry W. Savage, William A. Brady and others.

Equity Announces Completion of Fourth Clara Kimball Young Film, "Mid-Channel"

COINCIDENT with the metropolitan premiere at the Astor Hotel, May 26, of Equity's third Clara Kimball Young production, "For the Soul of Rafael," which was accorded an enthusiastic reception by the public and press, Equity Pictures announces the completion at the Garson Studios, Los Angeles, of their fourth Clara Kimball Young output, "Mid-Channel." Under the direction of Harry Garson, cutting and titling of pictures is now under way, and prints will be forwarded East within two weeks.

"Mid-Channel," a screen adaptation of Sir Arthur Wing Pinero's drama of the same name which created a furore with Ethel Barrymore in the leading role several seasons ago, has been given a typical Garson production and in addition to the elements and passions of the story, there is added a scenic investiture that outrivals the usual magnificence of Miss Young's productions.

"Mid-Channel" is a story of matrimonial difficulties, and Pinero likens the British Channel—midway between Folkstone and Boulogne, where there is an unexpected and ominous ridge—Mid-Channel, to the stormy sea of matrimony. He tells how the Channel is pretty rough all the way over, the roughest part coming in the middle, and how boats that pass this rough water in safety are sure of making port. So in marriage, after the first bright years, comes a stormy and treacherous period, which, if not staunchly weathered, leads to darkness and disaster.

Vitagraph to Spend $200,000 Enlarging Hollywood Studios

AN extensive building campaign approximating $200,000 in cost has been inaugurated at Vitagraph's western studios by W. S. Smith, general manager, in keeping with plans outlined during the recent visit to Hollywood of President Albert E. Smith. Work will begin shortly on a construction schedule to occupy the summer months and which is designed to give Vitagraph one of the most modern plants in the industry by early autumn.

The additional structures have been necessitated by increased production by Vitagraph in Los Angeles and the further increases anticipated for the future. Vitagraph will continue to maintain its Brooklyn studios, but more elaborate production by companies now maintained in the West has demanded extra facilities. Further, the improvements indicate a business precaution against the developments of the future.

Vitagraph's administration offices will be entirely renewed. A separate modern building will be erected for stars' dressing rooms exclusively. This will contain every convenience, including individual shower baths. More stages will be put up, including one large glass enclosed structure designed for the large sets of the feature companies. The studio will then have a full dozen separate and distinct stages. It should be ready in September.

Ohio Pastor Describes Ray's Popularity Among Soldiers

WHAT the motion picture meant as a means of recreation and inspiration to the soldiers during the war is described in a letter written by a former Y. M. C. A. worker to Charles Ray, thanking the First National star for his clean, wholesome plays that were a source of real service during the troubled times. The writer, J. Franklin Candy, pastor of the Congregational Church of Geneva, Ohio, says the apeal of Charlie Ray was such that he could always count on a full house when a Ray film was showing.

Mr. Candy served as a worker in the Y. M. C. A. service during the war, and a long experience in arranging entertainment and welfare for American soldiers gave the pastor an insight into their likes and dislikes. That his observations in "Y" hut picture performances should point to the personality of Charles Ray as a foremost film attraction, reflects the wide appeal of the star under a variety of conditions and confirms the assertion of his sponsors that Ray has built up for himself a great following during recent years which will manifest itself most strongly when his First National pictures, the first of which is "Forty-five Minutes from Broadway," presented by Arthur S. Kane, are ready for release.

Change Date for Private View

The special private showing of Marion Davies' latest starring feature, "The Restless Sex," a Cosmopolitan Production, which was announced for Wednesday evening, June 2, at the Ritz-Carlton Hotel, has been changed to the following Wednesday, or June 9, at the same time and at the same place.

"The Restless Sex" is a feminist novel by Robert W. Chambers. It was published in Cosmopolitan Magazine. Marion Davies is the star. She is supported by Ralph Kellard, Carlyle Blackwell, Corrine Barker, Charles Lane, Robert Vivian, Etna Ross, Stephen Carr and Vivian Osborne.

Pathe Cameraman Defies Death in Mexico and Brings Out Pictures of Revolution

DEFYING death for violating orders that no motion pictures of the overthrow of the Carranza government were to be made in Mexico City, O. A. Aultman, Pathe News cameraman brought to the United States what is reputed to be the first and only motion pictures of the now historic event. Hunted by agents of the Obregon forces, who followed him out of Mexico City, Aultman escaped pursuit and reached El Paso, Texas, in time to forward the films to New York to be made a feature of Pathe News No. 42, released on Wednesday, May 26.

Threw Away Equipment.

Because of the closeness of his race with the Obregon agents, Aultman was compelled to throw away his entire equipment with the exception of the tiny can which held the precious negative of the revolutionary scenes in Mexico City and its suburbs. Most of his trip from Mexico City was made in his own machine, but nearing the border, the car broke down and Aultman had to continue his journey to El Paso on a horse lent him by an American prospector.

All of the principal events of the orderly downfall of Carranza are recorded in the Pathe News. The entrance of the Obregon troops into Mexico is shown following pictures of the hasty exit of the Carranzista forces. General Obregon is pictured with his staff, who probably will see to it that he is named the next president of the Republic of Mexico.

Photographed Carranza.

Carranza himself was photographed just before he was assassinated at Tlaxcalantongo, State of Pueblo.

While "shooting" the scenes attending the entrance of the revolutionary forces into Mexico City, the Pathe News cameraman was hunted from place to place by the police authorities, until finally he was warned that he would be shot if he persisted.

Still defying the authorities, Aultman succeeded in getting some remarkable pictures of the Obregon army. Finally his situation became so perilous he was compelled to leave the city.

Next Priscilla Dean Film Will Be "Outside the Law"

ELABORATE preparations are being made at Universal City for the next Priscilla Dean feature, "Outside the Law," which will be started within the next two weeks. Tod Browning, who directed Miss Dean in "The Virgin of Stamboul," will not only direct this picture, but is also the author of the story.

The continuity is now being prepared by Lucien Hubbard.

"Outside the Law" is a crook drama without crooked police or dishonest city officials. The "Punch Role" is a Chinese philosopher who preaches the doctrine of Confucius. The filming of the story will include a three weeks' stay in San Francisco and a week's tour in an ocean liner. "The Cat That Walked Alone" will follow "Outside the Law," as a Priscilla Dean special.

Get "Hall Room Boys" for Foreign Distribution

A CONTRACT has been signed by Inter-Ocean Film Corporation and Jack and Harry Cohn, producers, conveying to the former organization the world-distributing rights, exclusive of the United States and Canada, to the "Hall Room Boys" Comedies. This is the gist of an announcement made this week by Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, and serves to definitely set at rest rumors regarding the foreign distribution of these mirth-provoking two-reel features.

Plans formulated by Jack and Harry Cohn, producers of the "Hall Room Boys' Comedies, will provide for the production of twenty-six releases a year, retroactive to January 1, 1920. Under the terms of the contract, Inter-Ocean acquires the foreign distributing rights to these comedies for a period of three years.

It is announced by Inter-Ocean that an extensive and far-reaching advertising campaign will be inaugurated in foreign territories in behalf of the comedies. The campaign will be under the direction of A. L. Feinman.

Bring on the Law-Breakers!
Leonard Clapham, of Universal, is being featured in series of dramas dealing with the Royal Northwest Mounted Police.

Bert Lytell's "Price of Redemption" Shows a Gorgeous Picture of India

IN "The Price of Redemption," his forthcoming Metro production, Bert Lytell will make a distinct departure from his customary roles, widely varied as they have always been. At the opening of the picture he will portray a British soldier; then he appears, in turn, a London gentleman, a dope fiend and, finally a regenerated man.

The picture calls for many scenes in native East Indian towns. In order to obtain unassailable atmosphere for the settings, A. W. Alley, the technical director, called to his assistance Dr. H. R. M. Maddock, a retired officer of the Indian British army. The realistic sets finally conceived and constructed are excellent reproductions of the original places in Akbar, India.

A throne room, used in the last episode of the picture, is said to be in exact similitude to the Diwan-i-Am, or Hall of Public Audience, in the palace of Udaipur, Rajputana. In this room are important scenes between Mr. Lytell and Edward Cecil, who enacts the Rajah and villain of the photoplay. Mr. Cecil's court costume is a copy of that worn by the Rajah of Bhawalpur at the coronation durbar at Delphi in 1912.

Cleo Madison plays the part of the Rajah's English mistress, a girl who through an embittered heart loses for a time her perspective of life's true values. The gorgeous jeweled costume she wears was cleverly worked out from suggestions furnished by Mrs. Maddock, who with her husband was a frequent guest at the various native courts, where she had acess to the privacy of the Zenanas, a privilege extended to very few European women.

The East Indian dance of legend, the "nautch," is rarely seen in its best light by the average European. East Indians explain this on the grounds that for public display the nautch is danced by women who are no longer young, and in order to hide such vanishing charms as they once possessed they find it necessary to swathe themselves in voluminous skirts and bodices.

Bamberger and Levy Form Partnership as Sales Agents

LEON J. BAMBERGER and Joe Levy have formed a partnership under the firm name of Bamberger and Levy, with offices on the second floor of the Putnam Building, 1493 Broadway, to act as general sales agents to the trade.

The sale of United States, state and foreign rights on both film, also the sale of scenarios and stories, the booking of productions on percentage, exploitation, publicity, advertising, financing, promotion, organization, systems installed and production of advertising and industrial films.

Mr. Bamberger for the past ten years has been in the employ of Lewis J. Selznick, William Fox, J. A. Berst and Walter W. Irwin.

Mr. Levy has been a special representative of United, Triangle, Metro and World. He came into the film business five years ago after nine years' service with the National Cash Register Company.

All the Latest Happenings in the Moving Picture World— Trade Paper of Features

Harry Rapf
Who is West Coast studio manager for Lewis J. Selznick.

Callaghan Representative Rushes First Bessie Love Picture to New York City

IMMEDIATELY following the assembling of the completed production of "The Midlanders," Bessie Love's first photoplay for Andrew J. Callaghan Productions, Al Rogell, a special representative of the Los Angeles company, left the western producing center for the East with the first print. Mr. Rogell is expected to arrive in New York City within a few days, thus giving Andrew J. Callaghan, head of the Callaghan producing company, an opportunity to see the completed version of his initial Bessie Love film prior to sailing for Europe in the interests of his concern.

Mr. Callaghan left his Los Angeles studios several weeks ago, when work on "The Midlanders" was well under way. After viewing the rushes of the complete production, the film executive was satisfied to trust the assembling and titling of the film in the hands of Miss Love's two directors, Ida May Park and Joseph De Grasse, while he came on to New York City with the principal intention of buying rights to additional famous plays and novels for his star.

This week Mr. Callaghan announced to his associates that he had practically completed all arrangements for sailing for England, where he will personally supervise the preliminaries to the production there of Charles Dickens' "Old Curiosity Shop," to produce which Miss Love will shortly cross the seas.

It is not yet decided when Miss Love will leave for England to commence work on the Dickens classic. Mr. Callaghan will precede his star to make all necessary arrangements, and following his return to this country he expects to send a company abroad to make this quaint, picturesque photoplay in the colorful locale in which the original novel transpires.

Realart Claims "Something Different" in First Photoplay Starring Bebe Daniels

BEBE DANIELS' first production as a Realart star will be "You Never Can Tell," an adaption of two short stories, by Grace Lovell Bryan, that were published recently in the Saturday Evening Post. According to J. S. Woody, general manager of Realart, the selection of this material will give exhibitors an accurate line on the manner in which the company intends to satisfy the public's taste for "something different."

The story will deal with the adventures of a cigar counter girl in a New York City hotel. Miss Daniels will have the role of Rowena Jones, daughter in a family of six, who decides that her living conditions are unbearable and that it is up to her to become a martyr by marrying a rich man. All she needs to do is to find him.

Mr. Woody, in commenting on the story says: "There are in real life thousands of just such girls all over the country—girls whose ambition leads them to take positions in hotels and other public places where there is a possibility of attracting a wealthy husband.

Declares Miss Daniels "the Type."

"Some win out—others lose, but such situations oftentimes hold the very strongest dramatic possibilities. For several years this sort of story has been growing in popularity in the magazines, in novels and on the stage.

"The exact type of actress to portray such roles accurately and adequately is not easy to find. Miss Daniels is considered adequately fitted to portray such roles and we all feel confident that she will enjoy a record of success with Realart."

Selznick Cautions Against "Swat the Camel Companies"

IN his endeavors to wage a successful battle for exhibitors against interests aligned for the purpose of usurping choice locations for motion picture theatres, Lewis J. Selznick, in another interesting insert in the trade journals, cautions exhibitors with the advice "don't let them nose into your field."

Mr. Selznick calls the objects of his attack "Swat the camel companies." "Remember what happened to the tailor who didn't hit soon enough," says Mr. Selznick to exhibitors. "Get a club and the best club in this case is a clubbing of exhibitor interests. Combine to keep the producer in his place or you'll find him in yours.

"If I thought that you'd continue showing my pictures while I slowly bought up competitive locations I might try to get away with it, too. But because my dollar sense is common sense—and because common sense history and the bankruptcy courts swear that nobody ever successfully played both ends against the middle—I'll take the advice of 'Fair and Square' and defend your opportunities to better extend mine."

Mr. Selznick then reveals the fact that czars, kaisers, and sultans never took much stock in the live and let live doctrine, and through them he feels assured that the "grab-all game isn't what it's cracked up to be."

"Flying A" Sales Force Expanded for Summer

TO maintain the high points made by the "Flying A" sales force during the S. S. Hutchinson "Tribute Month," and to insure against any possible summer slump in business, the American sales organization has been increased very materially. President Hutchinson is laying plans on the basis of not only normal, but progressive activity, and backing it up by a strong appeal to the public taste through carefully chosen new productions.

The summer campaign includes several specials of high grade, among them "The House of Toys," by Henry Russell Miller, starring Seena Owen and directed by George L. Cox; "Peggy Rebels," adapted from "The Mate of the Sally Ann," with Mary Miles Minter under the direction of Henry King; "The Week End," a screen adaptation of the novel by Cosmo Hamilton.

There has been a steady growth in the organization since the advent of the "Flying A" specials, beginning with "Six Feet Four," "Eve in Exile," "The Valley of Tomorrow," "The Dangerous Talent," etc. E. P. Pickler and Ed Mordue have joined the Chicago force; W. P. Bernfield and C. W. DeLong have started in the St. Louis territory and T. Hayden in Denver, and George W. Hinton and G. W. Gavin are keeping things moving in Kansas City, as are A. B. Carpenter in Dallas, J. E. Armgardt in Buffalo and J. R. Keitz in Salt Lake.

Miss Young Heads Cast in "Arizona" at Clune's Theatre

FOR the first time in the history of motion pictures a theatrical drama of the speaking stage will be presented with an all-star cast of motion picture stars at Clune's Auditorium, Los Angeles, on the nights of June 3, 4 and 5, at which time a super-production of Augustus Thomas' drama "Arizona" will be given.

The dramatic production of "Arizona" will be given for the benefit of the American Legion. Clara Kimball Young will head the cast playing the leading feminine role. It will be Miss Young's first appearance in a drama on the speaking stage since entering motion pictures nine years ago.

Playing opposite her in the leading male role will be Hobart Bosworth. The cast will include Dustin Farnum, Gloria Swanson, Theodore Roberts, William Desmond, Sessue Hayakawa, Bessie Barriscale and Milton Sills.

He was so simple in soul as to forget his honeymoon; prefer Bugs to Boredom; the companionship of a sweet little shopgirl to the gloomy grandeur of a ducal palace;

She was so simple in soul as to accept his generosity when her own parents and her minister accused her of improper relationship with "a swell;" as to think that she could fit into the social life of which he was a part.

A picture that is rich in story, production and cast.

Breathless ~ In the Air!

That's the way your audiences will be at the end of each episode of the

PATHÉ SERIAL

THE THIRD EYE

with

Warner OLAND

and

Eileen PERCY

Who turned the camera which took the incriminating pictures?

Why the malignant, persistent effort to pin the crime on the beautiful motion picture star?

And who and what is the Third Eye?

A serial that moves with the swift rush of a tornado!

Written by H. H. Van Loan.

Produced by Astra.

Pathé Distributors

THE SECOND OF THE SENSATIONALLY SUCCESSFUL TWO REEL

COMEDIES

INTERNATIONAL FILM SERVICE INC. PRESENTS

FATHER'S CLOSE SHAVE

ADAPTED FROM GEO. Mc MANUS' FAMOUS SERIES

BRINGING UP FATHER

WITH

JOHNNY RAY

PRODUCED BY THE CHRISTIE FILM CO.

The remarkable newspaper tie-up has given to these comedies a unique and tremendous drawing power. There's a newspaper in practically every section of the country that features the inimitable comics. That means great publicity and ready-made audiences. Those who have shown the first have found it so. Ask the nearest Pathe exchange to show you this comedy.

Pathé Distributors

EDWIN CAREWE
PRODUCTIONS INC.

RIO GRANDE

AUGUSTUS THOMAS

MR. CAREWE

"Splendid . . . Powerfully developed presentation . . . Perhaps the strongest of the many screen stories of the border . . . One of the most important of the new releases."—Moving Picture World.

"Should give satisfaction wherever shown . . . Proper atmosphere showing the rare wild beauty and grandeur of the border country . . . Many thrilling adventures. Miss Theby gives splendid performance."—Motion Picture News.

"Out of the ordinary . . . Actionful melodrama . . . Very good direction . . . Splendid atmosphere . . . Will pull the crowds in greater number than average feature."—Wid's

"A thriller . . . Lavishly produced."—Trade Review.

Pathé
Distributors

Mayflower Launches Publicity Featuring Director R. A. Walsh and Miriam Cooper

ALMOST extensive publicity drive has been launched by the Mayflower Photoplay Corporation in conjunction with the Newspaper Enterprise Association. As a result of this, R. A. Walsh, whose productions are presented by Mayflower, and Miriam Cooper, who is appearing in the director's subjects, are being featured on the front page of 300 of the country's leading newspapers.

The medium through which Walsh and Miss Cooper are becoming one of the country's most widely exploited personalities is a beauty contest which offers an opportunity for screen fame to the nation's most beautiful salesgirl. The contest is open to all salesgirls between the ages of seventeen and twenty-five. The reward is an engagement in R. A. Walsh's new production for four weeks at a salary of $100 a week. It is further stipulated that the winner will become the protege of Miriam Cooper, who will initiate her into the art of motion picture acting and develop to the fullest extent the girl's latent histrionic possibilities."

In the event that two girls are adjudged winners, both will be given the full award. The contest opened May 20 and closes on July 30.

According to a statement from Mayflower, a concrete manifestation of the contest's success is the impetus which has been given to bookings on "The Deep Purple," R. A. Walsh's first independent production, presented by Mayflower, and in which Miriam Cooper plays the leading feminine role. Appreciating the value of the publicity accruing to Walsh and Miss Cooper as a result of the contest, exhibitors throughout the country have entered into spirited competition to secure the R. A. Walsh production.

The contest is now in full swing and has aroused widespread interest. The 300 newspapers representing every state in the Union are backing the contest with an unprecedented volume of publicity, featuring it on the front pages. Thousands of salesgirls have entered the competition, and, according to the present rate with which applications are reaching the newspapers, it is estimated that over 200,000 entries will have been received before the close of the contest.

Signed articles by Director Walsh and Miss Cooper pertaining to screen acting are daily features of the newspapers conducting the contest. Large displays are also being devoted to photographs and human interest stories of the contestants.

The committee of judges consists of Florenz Ziegfeld, James Quirk, editor of Photoplay Magazine; Neysa McMein, one of the country's foremost illustrators; Alfred Cheney Johnston, noted Fifth avenue photographer, and Director R. A. Walsh.

Madieu of Pathe's Paris Office Here; Is Pleased with Business

LEON MADIEU, chairman of the board of directors of Pathe Cinema, Paris, and treasurer of Pathe Exchange, Inc., of the United States, arrived in this country on Friday, May 28, on the American liner St. Paul. He was met by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., and during his stay here he will confer with Mr. Brunet on the affairs of Pathe Exchange and the plans for the coming year.

Mr. Madieu was impressed with the growth in the Pathe feature business in the past year and enthusiastically received the reports received from Pathe branches in all parts of the country predicting greater success than ever in the coming months. He was particularly pleased with the position of Pathe in the serial field in the United States and with the great strides in the distribution of short subjects and comedies.

During his stay in the United States Mr. Madieu is expected to visit several of the most important centers of Pathe production and distribution.

Work on "Four Horsemen" Script

June Mathis, head of Metro's scenario staff, who recently arrived in New York from Hollywood, already is deep in the task of casting into motion picture form Vicente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse." At Metro's Sixty-first street studios it was intimated that production of this story would start about July 1. No mention was made of the probable members of the cast.

Rex Ingram
Who is now directing "Hearts Are Trumps" for release under the Metro banner.

Bert Lytell Reads Many Manuscripts on Arrival in New York; One Play Selected

WADING through a mass of manuscripts was the first task that came to the hand of Bert Lytell when the young Metro star arrived in New York last Saturday from the Pacific Coast, where he had spent nearly two years at the Metro studios in Hollywood. Mr. Lytell has returned to the metropolis to make a series of special productions at Metro's Sixty-first street studios under the personal supervision of Maxwell Karger, director general.

At least four pictures will be done in the East by Mr. Lytell, according to present arrangements, and as only one play as yet has been definitely decided upon for the star, he is reading a great number of vehicles with a view to picking out the other three. Metro officials have found Mr. Lytell's judgment in the selection of plays to be excellent, and upon his arrival in the East they turned over to him an accumulation of literary material designed for a made star of his qualifications.

"A Message from Mars," Charles Hawtrey's successful play, written by Richard Ganthoney, is the one already decided upon for Mr. Lytell's early use. This whimsical comedy-drama is well known to many of the present generation of theatre-goers. Charles Hawtrey starred in it almost continuously for six years in England and the United States. The play has had well over 1,000 performances, including several late revivals, and ranks among the first of the great successes in theatrical history.

Before leaving the West Coast Mr. Lytell completed his work in "The Price of Redemption," one of the most spectacular productions, it is said, that has ever been made by Metro. The picture is based on the powerful novel of East India, "The Temple of Dawn," by I. A. R. Wylie. It was adapted to the screen by June Mathis and directed by Dallas M. Fitzgerald. The special settings and effects were by A. W. Alley and G. M. Carpenter and the photographer was Sol Polito.

Levin on Motor Trip.

Samuel I. Levin, general manager of Jones, Linick & Schaefer, and one of the busiest men in the trade, is off on a motor trip that will last several weeks. He intends touring Pannsylvania, New York and New England before returning. He is accompanied by Mrs. Levin.

Realart Managers Exchange Posts

Harry E. Lotz, Realart manager at Pittsburg, and Henry E. Wilkinson, Buffalo, have exchanged posts, according to an announcement by J. S. Woody, general manager of Realart. The change became effective on May 31.

Mr. Wilkinson has been in charge of the Buffalo office since it was organized last fall. He joined Realart immediately after being released from the Naval Reserve, in which he served for the duration of the war as an aviator.

Mr. Lotz has also been with Realart since the Pittsburg office was established last fall. He has had a long experience in the motion picture business, and is well known throughout the country and in the Buffalo territory, to which he has now been assigned.

Goldwyn Buys Maximilian Foster's Novel "The Trap;" Plan Tie-up with Publishers

THE latest important purchase announced by Goldwyn Pictures is Maximilian Foster's successful story, "The Trap," which ran in McClure's Magazine from December to May and was read, it is conservatively estimated, by not less than five million people. In novel form, this tale of love, mystery and intrigue will be published by D. Appleton & Co. some time in July, and the book will be exploited in connection with the picture.

To Change Title.

Executives of Goldwyn Pictures and Appleton & Co. have decided to change the title from "The Trap" to "To the Highest Bidder" and the author has approved the alteration. When the book appears it will carry the new title.

The co-operative exploitation campaign, to be shared in by Goldwyn and the publishers, is being prepared far in advance to include every possible angle for advertising tie-ups.

To Have Campaign.

The campaign to accompany the publishing of "To the Highest Bidder" will incorporate the fact that Goldwyn Pictures Corporation is issuing a screen version, so that readers of the novel will be prepared to look for the picture when it is shown at a local theatre. Window cards, suitable for display space, will be distributed through Goldwyn exchanges to book dealers in all parts of the country. The cards will be used at the time the first big splurge is made on the book, which the publishers expect to boost for a best seller in the early fall season.

Next Metro-Jack London Picture

"The God of His Fathers" is the next Jack London story to be picturized by C. E. Shurtleff, Inc., for release by Metro Pictures Corporation.

Published as a short story in McClure's Magazine during the days when London was classified as "a comer," "The God of His Fathers" stamped the author as a genius and vies with his later and longer works in popular favor.

Mitchell Lewis, featured in the two novels by the great author already put into picture form, "Burning Daylight" and "The Mutiny of the Elsinore," has again been retained and will play the leading role of Baptiste the Red, half French, half Indian. Production will begin immediately after the completion of "The Mutiny of the Elsinore" now being filmed at the Metro Studios in Hollywood. It is being scenarioized by Albert Shelby Le Vino and will be directed by Edward Sloman.

"Married Life" Released June 15

Following private screenings at Pasadena, advices from Sol Lesser and E. M. Asher, who claim that "Married Life," Mack Sennett's initial special feature attraction to be distributed by First National Exhibitors' Circuit is one of the greatest comedy knockouts ever produced, First National this week authorizes the statement that June 15 has been set as a national release day.

A Study in Black and White.
Lucille Carlysle, appearing with Larry Semon in Vitagraph comedies.

Louis Glaum in "Sex" Is Booked for Two Weeks' Run in Cleveland by Marcus Loew

JOSEPH M. SCHENCK, general manager of the Marcus Loew Enterprises and the Hodkinson organization have just approved a contract, whereby J. Parker Read, Jr.'s, Louise Glaum production, "Sex," will be given two weeks' presentation at Loew's Euclid Theatre, Cleveland, beginning June 20. Arrangements for the booking were concluded by Jack Kuhn, Loew Cleveland manager, and H. J. Ochs, the local Hodkinson representative. An exploitation campaign greater than any previously devised for a Loew attraction in Cleveland is promised by Mr. Kuhn.

Among other big first run bookings reported are the Empire, Mobile, Ala.; the Regent, Kansas City, Mo.; the Strand, Montgomery, Ala.; the Brandeis, Omaha, Neb.; the Circle, Ottumwa, Ia.; the Electric, St. Joseph, Mo.; the Rialto, Brockton, Mass.; the Fox, Aurora, Ill.; the Electric, Joplin, Mo.; the Strand, Haverhill, Mass.; the Landus, Springfield, Mo.; the Opera House, Burlington, Pa.

Last week at the Tudor Theatre, Atlanta, Ga., "Sex," aided by Manager James Jackson's campaign, set a new attendance record for amusements in the Georgia metropolis, and this despite a two-day rain and lukewarm support in the local dailies. Detailing his success with the production in a letter to the Hodkinson home office, Mr. Jackson concluded with "Sex" can be put over without newspaper co-operation."

Another exhibitor for whom "Sex" furnished a box office festival is Harris Lumberg, owner of the Lumberg Theatre, Niagara Falls, N. Y. So great was his opening day crowds that Mr. Lumberg shifted from his three-a-day policy to continuous performances for the balance of the week's engagement.

Warren Cook Engaged for Selznick Stock Company

ANOTHER addition to the stock company of screen players that Myron Selznick is assembling for the support of Selznick stars, was effected when Warren Cook was engaged under a long term contract.

The decision to hereafter make all productions for the Lewis J. Selznick Enterprises in the East, bringing to New York the stars and directors now working for the company on the Western Coast, has made it necessary to complete the company before July first, when the change will be inaugurated.

Mr. Cook has appeared in support of many screen stars and before he began his photoplay career appeared on the stage for Charles Frohman, Henry W. Savage, Edward E. Rice, William A. Brady and David Belasco.

Mr. Cook's first appearance in a Selznick production was in support of Zena Keefe in "The Woman God Sent." Following this he appeared in Miss Olive Thomas' company in "The Flapper," and in support of William Faversham in "The Man Who Lost Himself." Under the terms of his new contract he is working in the company supporting Miss Elaine Hammerstein in "The Point of View," after which he will appear in "Wilderness Fear," a Selznick special production directed by Burton George.

Rotogravure Posters on "Passers By"

Believing the new J. Stuart Blackton production, "Passers By," to be one of the biggest pictures of the year, the Pathe publicity and advertising departments have combined forces to give it the most effective send-off possible. In addition to the usual advertising material a special press sheet has been issued, a rotogravure one-sheet poster and two special three sheets.

Chase Temporarily in Buffalo

M. A. Chase, who has been the acting district manager for the northwest district of the Universal sales department, is temporarily in charge of Universal's Buffalo branch exchange.

F. S. Hopkins, the former manager of the Buffalo exchange, had to give up his work because of ill health. At present he is in the Adirondack Mountains.

Announces Title of Next Rolin Comedy.

"Start the Show" is the title selected for the second of the new series of Rolin comedies starring Beatrice La Planet, released by Pathe June 13. It should stamp her as a real screen comedienne of original methods since her departure from feature productions. "Start the Show" is a hilarious satire on melodrama.

Sidney Franklin.
Who will produce four big productions yearly.

Long Term Contract Calls for Franklin to Make Four Films Yearly for Kaufman

ALBERT A. KAUFMAN has just closed a deal with Sidney Franklin which involves a long term arrangement between the producer and the director, calling for four super-special productions to be staged yearly. These pictures are to be known as Sidney Franklin Productions and will be produced on an elaborate plan.

Mr. Franklin will start on his initial production for Mr. Kaufman on June 2. Although the title of this film is not made public, it is stated that the story is one of particular interest to the motion picture public not only of this country but of Europe as well.

The distribution plans for Sidney Franklin Productions, as well as the title and details concerning the initial release, are promised within the next few weeks. The first production will be staged at the large studio occupied by Mr. Kaufman in conjunction with Marshall Neilan, as per the recent producing alliance formed between Messrs. Kaufman and Neilan. Here Mr. Franklin will have a complete unit for his own organization, which will be an individual producing body in itself.

The affiliation between Mr. Franklin and Mr. Kaufman is considered an ideal partnership by the friends of both gentlemen among the Hollywood motion picture colony. As a production expert, Mr. Kaufman is one of the foremost men in this field, his early experience dating back to the first years of the industry when he managed the eastern producing activities of the Famous Players company, handling most of the present-day stars, including Mary Pickford, Marguerite Clark and Pauline Frederick.

Sidney Franklin is one of the newest directors to reach the front ranks of this branch of the industry. His career has been eventful and he has been compelled to overcome many obstacles, but his originality and his distinctive creative powers have won him a place in his field, which, although prominent already, is generally thought to be only the beginning of greater things.

Canada Fights High Loss of Sweltering with Cut Prices, Long Runs and Serials

THERE is little, if any, talk among Canadian exhibitors of prospective price advances to become effective with the so-called season reopenings late in August. At the same time, a number of theatres in various centers have been closed for the summer. These include at least two large houses, the St. Denis of Montreal and the Dominion Theatre of Winnipeg, Manitoba, the latter closing its doors on Monday, May 24, until August.

On the other hand, there is a tendency to place special film attractions in large dramatic or vaudeville theatres for indefinite summer engagements. It has been announced that "The Confession" will be shown at Shea's Theatre, Toronto, under such an arrangement, while it has also been stated that "The Great Air Robbery" will have a special summer run at the Grand, Toronto.

"Hot Weather Prices."

Still another interesting feature of the current situation in Canadian film circles is that Louis Rosenfeld, of Toronto, general manager of the Famous Players Film Sevice, Ltd., which is distinct from the Famous Players' Canadian Corporation, has announced "hot weather prices" for a number of special releases because of the apparent difficulty that many exhibitors have in maintaining patronage during the hot weeks of the year.

These specials include "Eyes of Youth," "Hearts of the World," "The Unpardonable Sin," "Stolen Orders," "Sahara," "The Westerners," "The Sagebrushers," "The Valley of the Giants," "Mr. Wu," "The Superman," "Beware," "Virtuous Men" and "Comradeship."

No Early Price Increase.

When announcement was made that the Ontario government had raised the annual theatre license fees and had doubled the annual exchange license fees as well as the charge for censoring pictures, the opinion was expressed by several leading picture theatre managers of Toronto that these increases would not make any material difference in the admission prices of the local theatres. This was taken as an indication that Toronto exhibitors, generally, would not increase admission prices for some time yet—if at all.

In a number of Canadian theatres the patronage started to dwindle during the third week in May when the first hot wave spread over the country—and the exhibitors knew that summer was at hand. This led one theatre manager, at least, to make a brave effort to hold the interest of the "fans" by announcing a special summer opening for the week of May 31.

This manager was Harry Pomeroy, of the Strand Theatre, Ottawa, Ontario. Mr. Pomeroy booked "Pollyanna" for the whole of the week of May 31, opened the roof of the theatre so that patrons would sit practically under the open sky, shoved in a special orchestral organization, decorated the theatre interior with breezy chintzes and added a special thrill in the shape of "The Strand Cascades," consisting of two scenic waterfalls in close proximity to the screen. Still another new piece of equipment consisted of cloth drapings to hide the screen when not in use.

Mr. Pomeroy also booked a serial, "One Million Dollars Reward," and the official series of pictures of the Prince of Wales' tour across Canada, the latter coming in ten instalments. A comparatively large number of Canadian exhibitors have booked serial photoplays to run through the summer months to fight the high loss of sweltering.

"Doc" Hall Awaits Ford Plant

Nat Bregstein, subscription seeker and exhibitor handshaker for Moving Picture World, gave "Doc" Hall, owner of the Beekman, Park Grand, Trojan and Keith theatres in Troy, N. Y., a chance to get a word in edgewise the other day, and here is what the exhibitor said:

"Troy did not gain in population during the past year. While business has been good, we have been rather up against it because of our small matinee crowds. The majority of the residents are working people who cannot attend the matinees. Of course, we turn them away at night, but show me the exhibitor who is satisfied with night business only.

"Like all other exhibitors, I have a bee in my bonnet regarding a new theatre, but it hinges on one thing. Henry Ford may come to town with a plant that would increase our population about 35,000. If he does, yours truly will be on the job with a 3,500-seat theatre."

Kahn to Write for Universal

Universal has engaged the services of another popular writer in its campaign to assure Universal patrons of good stories for Universal pictures. The latest acquisition is Don Kahn, a recognized writer of humorous literature.

Kahn formerly was on the staff of Puck and Judge. He also has contributed many humorous stories to various other magazines. From now on he will write comedies for Universal.

His first story for Universal, "Twin Lizzies," is now in production, under the direction of Joseph McDonough and Horace Davis.

Variety Films Organized

The Variety Films Company of Salt Lake City has been organized to make a series of one-reel scenic comedies. Clyde Tracy is the director general. He will be assisted by Burton West. Ira M. Croff is president. The company expects to be ready for distribution early in July, at which time it will make a formal announcement to the trade.

Many Goldwyn Pictures Booked by Broadway's Picture Palaces

THE spring season is marking a record for Goldwyn Pictures at the Capitol, Strand and Broadway theatres, New York. After occupying the Capitol for a week, Rex Beach's "The Silver Horde" was moved to the Broadway for a two weeks' run that was terminated by the engagement of Edgar Rice Burroughs' jungle story, "The Return of Tarzan," a Numa production handled by Goldwyn, which started May 30 for an indefinite run.

Will Rogers, in "Jes' Cal Me Jim," was received as one of the season's strongest attractions at Strand during the week of May 23.

Other Goldwyn Pictures.

Other Goldwyn pictures scheduled for an early showing on Broadway are Gertrude Atherton's "The Tower of Ivory," renamed "Out of the Storm," and Rupert Hughes' comedy, "Scratch My Back." Both of these productions are in the Eminent Authors series. One of the big features of the film is a shipwreck scene surpassing in realistic detail anything ever shown on the screen.

"Scratch My Back" is the first comedy released by Eminent Authors. It is a highly humorous version of one of the best comedy stories Mr. Hughes ever wrote.

Big Fights on Shipboard in "Cynthia-of-the-Minute"

FROLLICKING, romantic drama of the sea, full of pirates and the atmosphere of the South Seas, with two big fights staged on the deck of a ship under steam—"Cynthia-of-the-Minute," Gibraltar's new W. W. Hodkinson release, starring Leah Baird, offers something new in picture drama.

A play in which four of the six reels consist in action actually filmed aboard ship and at sea is something of a novelty at any time, but "Cynthia-of-the-Minute," from Louis Joseph Vance's story, is one of the first feature pictures to be made on shipboard since war was declared against Germany and the use of ships for picture purposes was put out of the question by the governmental demand for tonnage.

When the war ended and the principal ships of Germany's merchant fleet were tied up in the Hudson River as war prizes, assent was given by the United States Shipping Board to the use of the Kronprinz Wilhelm, the Imperator and the Leviathan for picture purposes, and the big fight in which Burr McIntosh, as "The Big Red Man," overcomes single-handed a horde of mutinous sailors in a terrific melee on the grand staircase of the Kronprinz Wilhelm, is one of the results.

But once production had been started on these lines the sea stuff had to be carried out to its logical conclusion, and there was no permission to un-anchor the German fleet and go to sea with it, so Miss Baird and her company repaired to Florida, where a big tramp steamer was just going into commission. The other fight scene, in which Hugh Thompson, Alexander Gaden, Burr McIntosh and other well-known actors were featured, took place on the rolling deck of the tramp, and it is about as spectacular a bit of camera work as has been seen in many a day.

Ten Screen Celebrities on Pathe's Serial Star Program

THE immense proportions to which the Pathe serial program has been built since the days of "The Perils of Pauline" finds a striking illustration in the serial star roster for this year. Ten celebrities appear—Ruth Roland, Juanita Hansen, Marguerite Courtot, Eileen Percy, Frankie Mann, George B. Seitz, Warner Oland, Charles Hutchison, Jack Dempsey, Stuart Holmes, four of them appearing in two releases each.

Ruth Roland, whose "Adventures of Ruth" was running when 1920 was ushered in, will be seen again in "Ruth of the Rockies."

George B. Seitz and Marguerite Courtot are listed for "Pirate Gold" and "Velvet Fingers."

Warner Oland, starred with Eileen Percy in "The Third Eye," is now playing in "The Phantom Foe," in which Juanita Hansen is to make her bow as a Pathe star.

The working title of the Charles Hutchison serial is "The Double Adventure," and Jack Dempsey is appearing in "Daredevil Jack." Stuart Holmes and Frankie Mann are co-stars in the Beck production of Charles Turner Dazey's story "Trailed by Three."

Republic Serial Fulfilling Briton Busch Expectations

STILL sweeping onward toward an unusual booking record created by the initial release of the fifteen-episode Republic serial, "The Whirlwind," starring Charles Hutchison, Briton N. Busch, president of the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, has announced that the serial is more than fulfilling his highest expectations.

"I do not hesitate to state," said Mr. Busch, "that 'The Whirlwind' has established an unprecedented booking record and has exceeded my fondest expectations. Exhibitors have been keen for this serial after viewing our 300-foot trailer.

"For the benefit of those exhibitors who have not booked 'The Whirlwind' I want to again impress upon them the fact that we have a 300-foot trailer crammed with all the exciting and stirring incidents contained in the entire fifteen episodes."

Metro's "Shore Acres" Scores in California and Missouri

FROM the West and the Mississippi Valley reports are reaching Metro telling of the pulling power of "Shore Acres," the picturization of James A. Herne's drama, featuring Alice Lake. As two instances in point, Metro officials are stressing advices just received from St. Louis, Mo., and San Bernardina, Cal.

"Shore Acres" played seven days at the Kings Theatre, St. Louis, and C. Werner, branch manager, states "hundreds were turned away, unable to obtain admittance." The picture later was booked for three-day runs at the Lindeel, Grand-Florissant, Shenandoah and Juanita theatres in St. Louis.

In San Bernardino, at the Temple Theatre, J. G. Knapp wired to B. F. Rosenberg, Metro manager in Los Angeles:

"'Shore Acres' great; went over with a bang. Everybody delighted and nothing but words of praise from a jam-up house, both matinee and night.

Her Dreams Were Dashed and Her Elbow Punctured

ANOTHER way in which the movies may be responsible for leading young women astray (Mr. Oberholtzer please note) was discovered in Philadelphia on May 25 when a man calling himself Craig W. Brunson of New York was arrested on complaint of Anna McIlroy of Ambler, a suburb of Secretary Daniels' favorite city.

The young woman answered a newspaper advertisement for women for roles in the movies and called upon Brunson. He claimed to represent a New York film company. When Miss Ilroy declined to go to New York with him, he stabbed her in the elbow with a sharp instrument, she said.

The police believe Brunson advertised merely to make the acquaintance of young women and are holding him in $1,500 bail on a charge of assault and battery while they investigate him.

Illness of Madge Kennedy Causes Delay to Her Picture

WITH only a day's production work left, Goldwyn has been forced to suspend work on its eastern production of "The Girl with the Jazz Heart," from the story by Robert Shannon. The delay was necessitated by the illness of Madge Kennedy, and it is expected that several days will elapse before the star will be able to resume work.

Miss Kennedy has two roles in the production. She has worked continuously every day for the past month, the story being such that the presence of one of the two characters was always necessary. The result has been that she has broken down.

Her illness is not serious and after taking the prescribed rest she will resume her labors. Some exteriors remain to be taken.

Joe King is playing opposite Miss Kennedy, and the rest of the cast includes Leon Pierre Gendron, William Walcott, Helen de Bois, Robert Vaughn, Emile Hoch, Lillian Worth, Robert Tansey and Dorothy Haight. Lawrence Windom is directing.

Exhibitors Praise Blackton Film

First reports from Pathe exchange managers and from exhibitors in several territories throughout the country where "Passers By," the latest J. Stuart Blackton production, has been given private advance showings indicate that the picture will meet with all the success predicted for it when it was first accepted for Pathe.

The combination of a popular novel made into a stage success and now adapted for motion pictures, with Herbert Rawlinson leading a strong cast, is the subject of many commendatory messages of congratulation received by Commodore Blackton. The picture will be released on June 20. The story is by C. Haddon Chambers.

Release Linder Film on June 6

As a delightful caricature of Parisian life which will appeal strongly to the 3,000,000 Americans who have been in France during the last few years, and likewise to their relatives and friends who have not, "The Little Cafe," with Max Linder in the stellar role, is expected by exhibitors to be one of the strongest box office attractions of the coming month. It will be released by Pathe June 6. The story, as a play, was one of the greatest stage successes and companies playing it toured the country from coast to coast.

All Wellesley Buys Stock in New Community Theatre

COMMUNITY moving pictures are going to be tried out by Wellesley, Mass., home of Wellesley College. The project is being financed by citizens and collegiate faculty. Pictures are to be shown at pre-war prices.

"Community movies like ours have never been launched before," says William E. Stanwood of the organizing committee. "Other towns hereabouts are watching our experiment. While our object is to give the best pictures on the market at the cheapest price, we are holding out financial inducements to our stockholders. Operating on a careful basis we hope to declare dividends. Every one in town is interested. Shares are selling fast at $10 apiece. We are not after travelogues nor educational series; we want the best thrillers on the market."

Faversham Film Press Book Is Available for Exhibitors

IN keeping with the reputation of William Faversham, Selznick Pictures, in issuing the exhibitors' campaign book on "The Man Who Lost Himself," his first Selznick picture, have made it replete with live wire aids that are sure to compel attention.

Throughout the book there is said to run a vein of dignity for those exhibitors who cater to the so-called elite, and a dash of color for those showmen whose forte is making big splashes of productions. Coupled with the fact that William Faversham is one of America's greatest actors, and that the picture, "The Man Who Lost Himself," is from the book by H. DeVere Stackpole, a well-known British author, telling a fascinating, romantic comedy with an engrossing mystery and a touch of drama, exhibitors will do well to consider this Selznick production, it is declared.

From the campaign book, it is stated, exhibitors can glean bright bits of the personal history of Mr. Faversham, the complete cast and program material of the story as advance notices, unbiased reviews, dignified and effective scenes and layouts that will brighten exhibitors' newspaper announcements, model letters for a mail campaign, advertising displays that are calculated to do the work of a dozen salesmen and the aid of a wide-awake exploitation expert who will help to push the production over the top.

Pathe Pleased With Work of Millhauser.

Although the first production has not been entirely completed, Bertram Millhauser, for many years connected with Pathe and the author of several plays produced by that company, has firmly established himself as a director of serials by his work in the completed episodes of "The Phantom Foe," the picture in which Juanita Hansen is to star and which is now in production at the Seitz studios in New York.

The finished episodes have been projected at the Pathe home office, and Millhauser's direction has found such high favor with Paul Brunet, vice-president and general manager, and the departmental heads of Pathe, that there seems little doubt he will be put in charge of the direction of another serial when "The Phantom Foe" is completed.

"Virgin" Film Goes Big on the Coast.

"The Virgin of Stamboul" took San Francisco by storm, recent reports from the West Coast metropolis to the Universal home office indicate. Opening in the Strand Theatre, it packed the house for the entire week of its run, and was immediately booked by the Frolic Theatre, directly across the street from the Strand, for a second run three weeks later.

Selznick's First Faversham Feature Booked Heavily by First-run Houses

WILLIAM FAVERSHAM, in the Selznick picture, "The Man Who Lost Himself," is creating a wave of popularity, according to Sam E. Morris, vice-president of Select Pictures.

"Practically every first run house has broken a long standing precedent to play 'The Man Who Lost Himself,'" declared Mr. Morris. "Grauman's Rialto Theatre, in Los Angeles, has booked the picture for an indefinite run. Roth's Theatre, San Francisco, has also booked the picture for an indefinite run. Several circuits have contracted for the picture, including Loew's and Poli's, also the Stillman Theatre, of Cleveland, and scores of others.

"If the biggest showmen in the country throw to the discard productions previously booked, it is conclusive evidence that 'The Man Who Lost Himself' is an attraction that cannot be ignored."

William Faversham in this production portrays dual characterization; as Victor Jones, an American commercial agent stranded in London, and as the Earl of Rochester, known as a spendthrift and bounder. These two roles, it is declared, afford Mr. Faversham wide scope for his histrionic ability.

"The Man Who Lost Himself" is an adaptation of the novel of the same name by H. DeVere Stackpole, a prominent British author. George Baker directed the production.

The Strand Theatre, of New York, is now showing "The Man Who Lost Himself," together with a Herbert Kaufman Weekly.

Louise Huff First Selznick Star Working at Solax Studio

WITH the acquisition of the Solax studio by the Selznick Pictures Corporation and the announcement of its opening, Louise Huff, the latest star added to the Selznick constellation, is the first screen artist to work at the studio. Miss Huff is now working on her initial Selznick production, "The Dangerous Paradise," written by Edmund Goulding and being directed by William P. S. Earle.

In the cast supporting Miss Huff are Ida Darling, Jack Raymond, Templar Saxe and Harry Benham.

Edmund Gouldings, well known as a writer of both fiction and screen plays, has been responsible for not only "The Dangerous Paradise," but also many other screen successes. Lewis Browne, author of "Marooned Hearts," featuring Zena Keefe and Conway Tearle, the popular Selznick 1920 star, playing the leading feminine role, wrote the continuity for the initial Huff picture.

Ben Wilson and Neva Gerber in Serial for Selznick Release

SAM E. MORRIS, vice-president and general manager of Select Pictures, announced that "The Branded Four," a serial picture co-starring Ben Wilson and Neva Gerber, is in the course of production and will be released soon. This will be the second serial distributed by Selznick Enterprises.

"'The Branded Four,'" said Mr. Morris, "will contain several novelties. This serial will prove a bonanza for exhibitors. It will be entirely different and in a sphere by itself.

"Backed by Ben Wilson and Neva Gerber, whose names are known throughout the country, it is my firm belief that they will gain fresh honors in 'The Branded Four.'"

Publishers Arrange Tie-Up for Latest Zane Grey Film

TRADE showings held in Hodkinson exchanges are announced as indicating that first run exhibitors feel toward "Riders of the Dawn" as did Moe Mark, of the New York Strand, and Tom Moore, of Washington, both of whom gave the Zane Grey production immediate presentation.

Ray A. Grombacher, of the Liberty Theatre, Spokane, where another current Hodkinson success, Louise Glaum in "Sex," just closed a week of good business, booked "Riders of the Dawn" for early June, and Tabor's Grand, Denver, has also booked it for a week in mid-June.

Harper & Brothers, publishers of the Zane Grey novel, have inaugurated a bookshop link-up campaign with booksellers throughout the country. This not only covers window displays but a link-up with the exhibitor in newspaper advertising as well.

Through arrangement with the New York Strand the Hodkinson organization obtained for use by exhibitors the music score arranged by Carl Edouarde.

Selznick News Rapidly Going Ahead, Says C. R. Rogers

DESPITE the youth of the Selznick News reel, many exhibitors who pride themselves on maintaining a balanced program have been strong for the issues of Selznick News, and not a week goes by but that scores of other exhibitors throughout the country fall in line for the live wire news items, according to Charles R. Rogers, director of sales for both Select and Republic.

"Our bookings show," declared Mr. Rogers, "that exhibitors are keen judges of the value of news items. They want their programs to be so balanced, so unified in entertainment value, that audiences will leave with a feeling of satisfaction.

"From every section of this country week in and week out commendations on the value of Selznick News are becoming common. We heartily welcome these frank testimonials of exhibitor approval. Today more than ever in the history of the news reel exhibitors demand the best and last minute live wire news items for their patrons."

"Slam Bang Jim" Booking for the Fourth.

"Slam Bang Jim" is booking for the Fourth of July feature in some of the largest theatres. "It is just the type of picture for a celebration," said one exhibitor, "and is sure to play to crowded houses. Bill Russell has just the right amount of pep for a Fourth of July show."

Among the extended bookings on the production received during the past few days are the Gaiety Theatre of Cleveland, Folly Theatre of Oklahoma City, the Lubin of Cincinnati, the Royal of Sioux City, the Franklin of Oakland, Cal.; the Idle Hour of Kansas City, Fox's Theatre of Springfield, the Wilson of Baltimore, Md., and the Casino of Davenport, Ia.

A Beautiful Reflection
Of Wanda Hawley, who is starring in "Miss Hobbs" for Realart.

Big Cabaret Set Constructed for Viola Dana Production

WILLIAM C. DOWLAN, director of "The Chorus Girl's Romance," Viola Dana's forthcoming Metro production, decided to build the interior of the cabaret, as called for the 'script, up one of the stages at Metro's West Coast studios in Hollywood. He is said to have obtained an exact reproduction of one of New York's famed cafes.

"The Chorus Girl's Romance" is from the Saturday Evening Post short story "Head and Shoulders," by F. Scott Fitzgerald. It tells of the winning of a studious college boy's heart by a visiting chorus girl and "shimmy" expert, their subsequent marriage, trials and tribulations, and final complete happiness and congeniality.

Percy Heath scenarioized Mr. Fitzgerald's story. The special art settings were designed by E. A. Freuderman, and John Arnold is the cameraman

Thomas Jefferson in "Hearts Are Trumps."

Thomas Jefferson, who played the part of the old bookkeeper in support of Bert Lytell in "Lombardi, Ltd.," has been cast for the important role of Dyson, the lawyer, in "Hearts Are Trumps," the third Drury Lane melodrama to be filmed by Metro with an all-star cast.

Cosmopolitan Has Five Big Productions Finished; Several Others To Be Put Into Works

AN idea of Cosmopolitan Productions' picture plans can be gleaned from the fact that this company now has five new productions completed, or nearly completed, two more to be started this week and several others to be put into work within the next few months—every one of them taken from a world famous story or play.

"Humoresque," which is turning crowds away nightly at New York's Criterion Theatre, where it is now playing a pre-release engagement, is the latest Cosmopolitan Productions' release.

"The Restless Sex," Marion Davies' latest starring vehicle, is another Cosmopolitan production that has been completed and scheduled for early release. This is the screen version of Robert W. Chambers' novel of the same name, which ran serially in the Cosmopolitan Magazine and was later published in book form.

Vignola Completes Big Picture.

Robert Vignola has just completed the direction of the Cosmopolitan production "The World and His Wife," a picturization of the popular play by Charles Frederick Nirdlinger, taken from the dramatic verse of Jose Eckegaray. Alma Rubens is the featured player in this picture, while the other leading members of the cast include Montagu Love, Pedro de Cordova, Charles Gerard, Gaston Glass and Margaret Dale.

"A Whiff of Heliotrope," from the dramatic story of the same name by Richard Washburn Childs, which appeared a short while ago in Hearst's Magazine, has recently been completed by Director George D. Baker and will be released by Cosmopolitan Productions in the near future.

A screen version of Winston Churchill's novel "The Inside of the Cup" is now nearing completion under the direction of Albert Capellani for Cosmopolitan Productions. This is the story which created so much discussion a few years ago when it appeared in book form.

Marion Davies Starts on "Buried Treasure."

Marion Davies has started work on a new picture, entitled "Buried Treasure," from the story by F. Britten Austen, which appeared recently in Hearst's Magazine. George D. Baker is directing.

Director Robert Vignola has started work on "The Passionate Pilgrim," from the novel of the same name by Samuel Merwin, which ran serially in the Cosmopolitan Magazine, while Director Frank Borzage begins "Just Around the Corner," by Fannie Hurst, also a Cosmopolitan Magazine story.

Among other big features scheduled for early production are "The Young Diana," by Marie Corelli; "The Ninth Commandment," by Fannie Hurst; "The Wild Goose," by Gouverneur Morris; "Uneasy Street," by Arthur Somers Roche; "Zal," by Rupert Hughes; "Yellow Magic," by F. Britten Austen, and "Superman," by Fannie Hurst.

Ouija! Ouija! Tell Me True! Does He Love Me as I Love You?
And the temperamental ouija replies, "How da ya git that way?" to Marjorie Daw and Agnes Ayres, who play in Marshall Neilan productions.

Big Bookings Reported on Joseph Levering Feature

FOLLOWING a week's engagement at Tom Moore's Strand, Washington, D. C., "His Temporary Wife," Joseph Levering's production, has been booked by many prominent exhibitors. Jacob Lourie has contracted for a week at his Modern and Beacon theatres, Boston, and C. E. Stilwell, of Spokane, for the Casino.

The Poli chain in New England has booked this picture for Bridgeport, Waterbury and New Haven theatres, and the management is seeking to arrange a personal appearance of Rubye De Remer, one of the stars. The new Hodkinson release was adapted by Joseph Levering from Robert Ames Bennet's magazine story as his first venture as a producer, and the cast includes Edmund Breese, Mary Boland, Eugene Strong and W. T. Carleton. A powerful story, and mountings to equal those of the biggest pictures is promised for this production, which is said to be as timely as it is entertaining—simply "a startling leap year romance," as one exhibitor termed it. "His Temporary Wife" is described as a society drama with elements of melodramatic action, novel in theme.

Borzage Talks to Associated Motion Picture Advertisers

ON Thursday, May 27, at the weekly meeting of the Associated Motion Picture Advertisers, the guest of honor was Frank Borzage, director of "Humoresque." Arthur Brilant introduced Mr. Borzage, who stated that it was his intention to give a few personal and intimate revelations in regard to picture making.

Mr. Borzage said he firmly believed in making every picture character like a human being, and in his opinion every part on the screen should be played in a perfectly natural manner.

"It is not easy for a director to grasp the commercial end of the motion picture business," he said, "and for that reason he must necessarily be guided by those in charge of the exploitation and sales department. For instance, I wanted to give 'Humoresque' what would be termed an unhappy ending, but had to bow to the decision of Mr. Zukor and Mr. Hearst, who were very emphatic in their opinion that the public demands a happy ending. To my mind this is artificial and non-artistic. But after all we of the screen are the servants of the public and must give the public what it wants."

"I think that every picture should run its length. If the story calls for seven, eight or nine reels, that be the length of the picture."

Vitagraph's "Hidden Dangers" to Be Released During July

ON his return from the West Coast late last week, Albert E. Smith, president of Vitagraph, announced that "Hidden Dangers," the Vitagraph serial in which Joe Ryan and Jean Paige are co-starred, will be released in July. More than half of the fifteen episodes have already been completed by Director William Bertram.

The story of "Hidden Dangers," which was written by Mr. Smith and Cleveland Moffett, has received much praise from exhibitors who have seen the first episodes screened and who have booked it on the strength of this early action. Director Bertram, however, in a wire to Mr. Smith last week, claimed that the big "walloping" thrills, as he styled them, are yet to come.

"If they like those first two episodes," he said, "just wait until they see episodes eight and nine and the thrills that you worked out here with Mr. Moffett. The Jekyll-Hyde idea of the serial gets stronger and stronger as the story unfolds."

Five Features, Sunshine Comedies, Mutt and Jeff Cartoons Are Listed by Fox for June

DRAMATIC offerings predominate in the schedule of releases listed by Fox Film Corporation for the month of roses. Along with the regular quota of Sunshine Comedy films and Mutt and Jeff Animated Cartoons, William Fox, president of the company, has arranged to present five of his popular stars in as many promising features during June.

Notable among these features is a new William Farnum picture, "The Joyous Troublemakers," the original story of which comes from the pen of Jackson Gregory. The story was adapted to films by Charles Kenyon, who has contributed in this respect tward several Farnum successes, and John Boyle, the Farnum photographer, again has developed some new angles. J. Gordon Edwards directed.

Prominent among the principals in this offering are Louise Lovely, Henry J. Hebert, Harry Devere, G. Raymond Nye, Clarence Morgan, George Nichols, Sedley Brown, John Underhill, Harry Archer, Al Fremont, Earl Crain, Chiek Leyva, Pedro DeLeon, Claire Dubrey and Molly Bishop.

Mix in "3 Gold Coins."

The Tom Mix number on the Fox schedule is the first of the original stories written for this cowboy star by H. H. Van Loan. "3 Gold Coins" is the title.

A tale of love, romance and stunts, "3 Gold Coins" is a novel Western story and shows this cow-puncher star in a still wilder and more thrilling series of hair-raising stunts than ever before. The film was directed by Cliff Smith, and photographed by Frank Good.

The cast supporting Tom Mix ranks with those found in all Mix pictures and includes Margaret Loomis as leading woman, Frank Whitson, Bert Hadley, Dick Rush, Margaret Cullington, Sylvia Jocelyn, Bonnie Hill, Sid Jordan, Walt Robins and Frank Weed. The adaptation is the work of Alvi J. Neitz.

In "White Lies," the Gladys Brockwell vehicle which comes to the first run houses in June, this star has a role in which she is called upon to demonstrate her histrionic ability as she has in no other Fox production for some time. The play is based on the novel by Charles Reade, and in it are many intensely heavy scenes between Miss Brockwell and her leading man, William Scott. These scenes are graphic pages from the life of a man and woman whose happiness is threatened by cruel and jealous intrigue.

The picture was directed by Edward J. LeSaint from the scenario by Charles Wilson. In addition to the leading man, William Scott, Mr. Fox has given his emotional star able support consisting of Josephine Crowell, Evans Kirk, Violet Schram, Charles K. French, Howard Scott and Lule Warrenton.

The June release starring William Russell is a screen version of Ridgwell Cullum's story, "Twins of Suffering Creek," one of the most successful of this author's works. In the picture with Russell are Louise Lovely, leading woman; E. A. Warren, Bill Ryno, Henry J. Hebert and Joe Ray. The direction was by Scott Dunlap and the photography by Clyde DeVinna. There are many touching scenes in the story centering around the tiny child actors, Helen Stone and Malcolm Cripe, who are cast as the twins. Florence Deshon, a character actress of sterling ability, is entrusted with the role of their mother, and the work of the entire cast, including the juvenile players, has made "Twins of Suffering Creek," what is declared to be another Russell success.

The second production of Vivian Rich as a Fox star is titled "A World of Folly," both story and scenario are by Jane Grogan. An unusual feature about this picture is the fact that the cast includes but four persons in addition to Vivian Rich, the star. These four are Aaron Edwards as lead; Augusta Phillips, long known to theatregoers and followers of stock in various parts of the country; P. M. McCullough and Daisy Robinson. Frank Beal is responsible for the direction.

Short Subjects Scheduled.

Among the short subjects scheduled Fox offers four rapid-fire Sunshine Comedies—"Monkey Business," "Oh, What a Knight!", Mary's Little Lobster," and "His Musical Sneeze." These are exploited as fully up to the high standard of two-reel funmakers released under the Sunshine mark, and each discloses a wealth of novel tricks and clean, clever humor.

The Bud Fisher contributions for the month, in Animated Cartoons co-starring the funny fellows, Mutt and Jeff, include four breezy black-and-whites. They are "The Toy Makers," "The Tango Dancers," "One Round Jeff" and "A Trip to Mars."

"The Restless Sex" Deals with Question of Feminism

THE Restless Sex," Marion Davies' newest starring feature for Cosmopolitan Productions, which will be pre-released in New York shortly, is announced as a spectacular drama of modern society life, a massive production with magnificent settings and scenic investitures, and a cast of more than six hundred. Unquestionably the best thing that Marion Davies has ever done, "The Restless Sex," reveals a new histrionic trait in the star.

Done in Robert W. Chambers' best style, "The Restless Sex," which appeared in Cosmopolitan Magazine, deals with the theme of feminism, the restlessness of the awakened woman who has tasted of independence and craves for the topmost rung on the ladder. Under the guise of romance and love is a thought that hits every moman in the civilized world and should interest every man also. Perhaps no question is of greater interest to-day than the question of feminism. Distinct from the question of suffrage, which is purely political, the question of feminism as it occurs in "The Restless Sex," concerns woman's desire to be something more than a man's wife. It treats of her striving to rise above the status of mere chattel goods and become a factor in civilization.

In transferring the production to the screen, Director Robert Z. Leonard has retained all of its fine flavor and its rare qualities. Sumptuously and lavishly invested, no expense was spared in making this production as spectacular and as gorgeous as anything yet seen on the screen.

Alice Terry Gets Big Role in Metro's "Hearts Are Trumps"

ALICE TERRY, a high school girl eighteen years old, hailing from central Illinois, enjoys the rare distinction of blossoming from obscurity into the ranks of featured players almost over night.

With considerably less than a year's experience before the camera, most of which was consumed in the playing of small parts, the youthful blonde actress was discovered by Rex Ingram when he began the selection of the cast for "Hearts Are Trumps," the forthcoming Metro production of the big Drury Lane melodrama.

"The part of Dora Woodberry fits Miss Terry like a beautifully tailored suit," said the Metro director after watching the young woman before the camera in a series of tests from which she emerged triumphantly.

As a result the important role was given to her. She is working at Metro's West Coast studios in Hollywood in the all-star cast with Francelia Billington, Frank Brownlee, Winter Hall, Norman Kennedy, Edward Connelly, Brinsley Shaw, Thomas Jefferson, Joseph Kilgour and Howard Crampton.

"Hearts Are Trumps" is the fourth of six Drury Lane melodramas to be filmed by Metro. Cecil Raleigh is the author and June Mathis adapted it for the screen. This will be Rex Ingram's second Metro production.

Some One Said: "The Worm Turns."

Joe Rock, Vitagraph comedian, doing a supporting "turn" with his leading woman, Patsy De Forrest.

Zena Keefe in Leading Feminine Role.

First scenes for the widely read story, "Red Foam," written by William H. Hamby, popular writer of fiction stories, have been shot by Ralph Ince, according to an announcement this week. This production follows the Ince-Selznick picture, "Out of the Snows," recently completed with Zena Keefe, the Selznick 1920 star, playing the leading feminine role.

Edward Montagne, member of the Selznick scenario staff, has adapted "Red Foam" to the screen.

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Sid Grauman Lauds Wanda Hawley Film; Has 3,500 Bookings Before Its Release

WITH a list that showed 3,500 bookings in the most representative houses in the United States, "Miss Hobbs," the initial production in which Realart's recently launched star, Wanda Hawley, appears, was given an enthusiastic send-off at Sid Grauman's million-dollar theatre in Los Angeles.

Sid Grauman wired J. S. Woody, Realart's general manager, that "Miss Hobbs" is a "perfect production and superior to anything of a similar theme" and that "its national premier today was gratifying in the extreme." More than one hundred prints of the picture will be worked solidly for a month after the date of release to establish a playing record.

The production is a mid-June release. Its run in the exchange centers will be played, without exception, before the last week of the month—in fact, it will play the majority of the key centers of the country within the first week of release. It will play practically every city of 10,000 population in the United States within thirty days after its release.

Another unusual feature is that more than 3,500 bookings for this picture were obtained one month in advance of the release date solely on the strength of Realart's promise of a notable production.

Sid Grauman's telegram was as follows: "In my opinion, Wanda Hawley in 'Miss Hobbs' is a perfect production and superior to anything of a similar theme. The response from the public at its national premier today was gratifying in the extreme. The genuine appreciation manifested by the audiences more than verifies my faith in this and other Realart productions and I look to see business increase daily during the engagement."

A few days before his booking date Mr. Grauman saw the "Miss Hobbs" picture at a private showing. In a personal letter to J. S. Woody, general manager of Realart, Mr. Grauman said he could state, in all sincerity, that he has seldom been so favorably impressed with a picture.

"The dominant note of this screen play," wrote Mr. Grauman, "is its humanness, its idyllic scenes of drifting loveliness, its tender love theme and its quiet, repressed type of humor all conducting toward that result. I predict a splendid future for Wanda Hawley and can never remember any screen star being given so strong a vehicle at the outset of his or her starring career. I think destiny holds great things in store for the beautiful Miss Hawley and for Realart products."

"Point of View" Progressing Rapidly at Selznick Studios

UNDER the direction of Alan Crosland, Elaine Hammerstein's forthcoming starring vehicle, "The Point of View," is progressing rapidly, according to Myron Selznick, and indications point to a production that will be as distinct as the star's current Selznick picture, "Whispers," but containing an original vein for the complete revelation of a characterization that has heretofore never been played by Miss Hammerstein. The story is an adaptation of the Broadway stage success written by Edith Ellis.

Director Crosland is said to have injected some very effective and novel touches. In the supporting cast are found the names of Arthur Houseman, the well-known heavy, whose last appearance in a Selznick picture was in "A Fool and His Money," starring Eugene O'Brien, Warren Cook, Hugh Huntley, Helen Lindroth, Cornish Beck and others equally known to screen fans.

Edward Montague adapted the picture for the screen.

Universal Schedules "Tokio Siren."

Universal announces as a special attraction the release of "The Tokio Siren," with Tsuru Aoki (Mrs. Sessue Hayakawa), June 14. Norman Dawn directed this production, which is a comedy-drama of modern times with a touch of picturesque antiquity, including old Japanese ruins and the religious ceremonies of the Buddhist worshippers.

The picture is based on Gwendolyn Logan's story "Sayonara," which concerns a young Japanese maiden unwillingly betrothed by her uncle to a man in whom she takes no interest.

Supporting Miss Aoki are Jack Livingston, Arthur Jasmine, Peggy Pearce and many other capable players.

Four Episodes of Roland Serial Completed.

The first four episodes of "Ruth of the Rockies," the serial in which Ruth Roland will make her next appearance as a Pathe star, were shipped in complete form to New York from the Astra studios recently for the purpose of an initial screening for the Pathe officials in the home office. Miss Roland and her company are now doing outdoor scenes at Balboa Beach for the ninth episode of the story, scenarioized by Frances Guihan from the romance by Johnstone McCulley, which was published under the title of "Broadway Bab." The serial is being produced under the supervision of Gilson Willets.

When Director Meets Comedian.
Ruth Roland, Pathe star, introducing Max Linder, who plays in "The Little Cafe," to George Marshall, her director.

Eddie Polo in "The Vanishing Dagger," "New Policy" Universal Serial, Ready

UNIVERSAL'S announced policy of making serials that are high class adventure and travel pictures, in place of torture chambers and crashing trains, will have its try-out soon with Eddie Polo's international, "The Vanishing Dagger."

Polo and his party crossed the Atlantic last summer in order to film scenes in Europe. Three months were passed abroad.

In line with this policy in the realm of books. Universal heads believe that when a screen hero dashes from country to country or from hemisphere to hemisphere, he is actually shown doing so.

Educational Value in Policy.

The educational value of this policy is considered of importance and it also is expected to eliminate much criticism on the part of foreign patrons who usually are amused at screen attempts to scenes with which they are familiar.

Supporting Polo are Thelma Percy and Peggy O'Dare. Others in the cast are Ray Ripley, Ruth Royce, Thomas Lingham, C. Norman Hammond, Laura Oakley, Arthur Jervis and Karl DeSylva.

Polo and Edward Kull, directed the chaptered screen story. It was written by Jacques Jaccard, Milton Moore and Hope Loring. Miss Loring put it into scenario form.

The first episode opens at a house-party on the estate of an English nobleman, and quickly shifts to other parts of the British Isles. The action later takes the characters half way around the world to Western America, then jumps to other parts of the American continent and finally back to Europe.

Replete with Stunts.

It is said to be full of thrills and daredevil stunts by Polo. Included among these are a dive of 125 feet from a cliff into a heavy surf, a leap from the deck of an ocean-liner in mid-ocean, a bare handed struggle with a wild leopard and similar stunts.

Many beautiful scenes were obtained in the British Isles. In these scenes is set action, which is expected to be more appreciated by screen patrons when they realize they are looking at the actual settings.

Big Theatres Booking "Sherry."

Edgar Lewis' second Pathe production, "Sherry," is being received with favor by exhibitors throughout the country. The screen version of George Barr McCutcheon's "best seller" was not scheduled for release by Pathe until May 30, but advance screenings of it were held in each of the thirty-two branch offices of Pathe.

Like "Other Men's Shoes," which, until the release of "Rio Grande," held the Pathe record for number of bookings and average price per day, "Sherry" has more than the average amount of human interest. It is typical of the work of Edgar Lewis, who found greater opportunities for spectacular outdoor production in "Sherry" than in "Other Men's Shoes."

Fallon Story for George Walsh.

Decision has been reached by William Fox, president of Fox Film Corporation, regarding the next story for George Walsh, following completion of the screen version of Louis Tracy's novel "Number 17," upon which Mr. Walsh is now engaged under the direction of George A. Beranger.

Since the success scored by "The Shark," a story of land and sea, in which Walsh gives a striking performance of a conscientious, clean-living young roustabout, Mr. Fox has given much consideration to the possibility of equipping his young star with a role created by the same writer, Thomas F. Fallon. This resulted in the development of an idea which Mr. Fallon had cherished for some time in regard to a Walsh play and Mr. Fox has accepted it as his next vehicle.

"The Plunger" is the name of the story. It is an original by Mr. Fallon, and the author also executed the scenario from which Dell Henderson will direct the production.

"Duck Inn" Second of Mermaid Comedies.

"Duck Inn" is announced as the title of the second of the Mermaid Comedies which will be released by Educational Films Corporation through its own system of exchanges. "A Fresh Start" is the initial release of the series.

Lloyd Hamilton is the star in "Duck Inn" and opposite him is seen Marvel Rea, of Mack Sennett comedy fame. There is a large cast, the greater portion of the picture being exteriors. Some new fun effects are promised in this picture.

Revised Cast for Enid Bennett Drama.

Joan Standing, Geoffrey Webb, Donald MacDonald, Vern Winters, Harold Holland, Bonnie Hill and Willie M. Carson will support Enid Bennett in her latest Thomas H. Ince production, "I Wonder If——," now under production at the Ince West Coast Studios. The new drama is one of the liveliest of the Bennett series and is replete with original and colorful situations. Fred Niblo is directing, with George Burns at the camera.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers, It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Sherry
(Pat O'Malley—Pathe)

M. P. W.—Maintains a comedy pace most of the time, with occasional dramatic moments thrown in. Carries the interest along in an entertaining way, though without any great degree of suspense.

N.—Has interesting moments, but rather long drawn out.

T. R.—Conventional drama made from a George Barr McCutcheon story.

W.—Worn theme and story faults handicap this one.

Love's Harvest
(Shirley Mason—Fox)

M. P. W.—The production as a whole is one of cheerful, happy sentiment, mingling smiles with tears, and never lapses into the insipid.

N.—Dainty star in comedy-drama of high order.

T. R.—There is nothing unusual about story or production; it is just an ordinary program feature.

W.—Personality of star puts this over.

Jes Call Me Jim
(Will Rogers—Goldwyn)

M. P. W.—One of the finest high comedies shown on the screen.

N.—Rogers has rich character study in story of homespun quality.

T. R.—This picture should prove a big winning card from the box office standpoint.

W.—If you want a good one here it is.

The Gift Supreme
(Bernard Durning, Seena Owen—Republic)

M. P. W.—The production promises well for the box office.

N.—For downright amusement, the kind that will interest, stimulate and thrill, this film should be a "gift supreme" to the exhibitor.

T. R.—Strong acting and fine characterization. The reformation of the crooks through the great faith of the hero and heroine makes a powerfully touching climax.

The Flapper
(Olive Thomas—Selznick)

M. P. W.—It is a genuine screen comedy, able to stand on its own merits.

N.—The director, author and star are the trinity that have made this interesting little photoplay, which provides good entertainment even if it does not attempt to be a world-beater.

T. R.—This picture provides amusing entertainment and should prove a good box office asset.

E. H.—Should find favor in a majority of playhouses.

For the Soul of Rafael
(Clara Kimball Young—Equity)

M. P. W.—The film is destined to enjoy a long and profitable popularity.

T. R.—Artistic production efforts offer compromise for feeble story.

E. H.—Is an exceptionally well knit and interesting romance of the Mexican border country of seventy years ago.

Pegeen
(Bessie Love—Vitagraph)

M. P. W.—Bessie Love is happy-hearted waif in well-handled Vitagraph picture.

N.—Saccharine story on a "Pollyanna" theme.

T. R.—"Pegeen" is one of the most charming pictures that ever graced the screen.

Passion's Playground
(Katherine MacDonald—First National)

M. P. W.—The picture is very dramatic and unusually interesting.

T. R.—It is thought by the reviewer to be the best picture Katherine MacDonald has appeared in to date.

E. H.—The story is highly dramatic and absorbing.

Mothers of Men
(Claire Whitney—Selznick)

M. P. W.—A high-tension story of exceptional merit, "Mothers of Men" powerfully contrasts brutal passions with the innate purity of true womanhood.

N.—Has many interesting moments which should satisfy.

W.—It's more or less of a war picture, but its merits should override prejudices.

The Midnight Bride
(Gladys Leslie—Vitagraph)

M. P. W.—A picture that is clean, unconventional in type and morally well balanced.

T. R.—Offers a mild entertainment due more to one novel situation than anything else.

W.—Ordinary production given to very convenient melodrama.

Haunting Shadows
(H. B. Warner—Robertson-Cole)

M. P. W.—H. B. Warner scores big in Hampton adaptation of Meredith Nicholson story.

N.—H. B. Warner has a winner here.

T. R.—Proves a fine starring vehicle for H. B. Warner.

The Honey Bee
(Marguerita Sylva—American)

M. P. W.—A good entertainment.

N.—Good entertainment from picturized novel.

T. R.—Drama of speedy action.

Comments on Short Subjects

THE FIGHTIN' TERROR (Western-Universal)—Ed. (Hoot) Gibson is both producer and principal actor in this clever two-reel yarn. Hoot has proved himself a comer in several of these two-reel Westerns, and this subject goes a step further than anything he has appeared in previously. The humor is very good indeed; the hero's efforts to capture butterflies are highly laughable. Mark Fenton plays the old professor, who has embezzled a thousand dollars, and Yvette Mitchell, the daughter. The dramatic values are not as strong as the humor, but this alone insures the success of this number.

A HERO 'N EVERYTHING (Star Comedy-Universal).—A one-reel rural comedy, produced by Allan Curtis, with Mavis Montell and Monte Banks in the leads. The hero is a country boob, in love with a pretty country girl. The girl meets a city man and goes away with him. The country lad follows and rounds up the pair after some amusing adventures, only to find that they have been married. This is conventional in treatment, but gives a funny turn to an old situation. It strikes a good average.

MOONSHINES AND JAILBIRDS (Rainbow-Universal).—A rollicking two-reel comic, with Billy Engel, George Dickerson and others in the cast. The settings are new and some of the business very clever. The events take place along the boundary line between the United States and Mexico, but have nothing to do with war. Prohibition is the source of most of the fun, and live turtles are employed to smuggle bottles of booze across the line. This is diverting and different.

PATHE REVIEW, No. 43.—Opens with close-ups of General Grant and General Sherman—two big trees so named in Sequoia Park. Cleaning silverware makes a brief subject of interest. The slow-camera study of javelin-throwing, putting the shot and other athletics is unusually good. Other features are included.

THE EMOTIONAL MISS VAUGHN (Pathe).—Another of Mrs. Sidney Drew's high class two-reel comedies, based on the stories of Julian Street. John Cumberland gives another portrayal of Jimmie Wickett, the middle-aged husband who is constantly falling in love with some one beside his wife and then falling out again when things begin getting serious. Mrs. Drew herself depicts the particular object of his affections this time, an actress named Miss Vaughn. Jimmie remembers her as a flame of his youth and tries to bring back the old romance. Miss Vaughn, a friend of Jimmie's wife, falls in with the idea and proposes an elopement to some distant isle. Jimmie beats a humorous retreat. The number is full of fine feeling and delicate humor.

Two Views Taken from "Madonnas and Men," Made by Jans Pictures, Inc.
Evan-Burrows Fontaine sure can put over the vamp stuff in this new production. She's posing for an artist in scene 2, but there wasn't room enough to get him in the picture.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

IT is part of the history of many lands that certain members of the female sex in each of these countries, having been seized by officers of the law while engaged in a lively battle with one of their own kind, have loudly proclaimed their right and title to the consideration due a lady.

It is also part of the history of many lands that real ladies are never forced to set up a hue and cry in order to call attention to the self-evident fact that they are ladies.

Trade paper reviewers of moving pictures are equally independent of self indorsement or the necessity of a certificate of good character from the editor of the publication in which they appear. There is no question about the honesty of the intent at the foundation of all reviews. They are like religion, dress patterns, woolen fabrics for men's wear and the make of your neighbor's automobile—the honest expression of one individual's taste, guided by a greater or lesser amount of practical experience, keen insight and—in the case of the reviews—knowledge of showmanship.

Several months ago the editor of the moving picture review department of an amusement publication that lays considerable stress upon its claim that as none of the screen producers advertise their pictures in its pages the paper contains the only unbiased reviews being printed, called attention to two reviews that appeared in the same issue of a trade paper that has been devoting considerable space of late to indorsing its own honesty. Each review was the work of a different reviewer, and they failed utterly to agree on any one point of criticism. This difference of opinion was rebuked by being characterized by the "independent" editor as a good example of tergiversation.

A few weeks back one of those little ironies of fate descended upon the head of our friend, the non-revenue receiving editor, and he walked into the tergiversation trap himself. His department, having printed a most flattering review of a certain picture, said review having been written by the associate editor of the department, the chief of the department caught the picture on Times Square a week or so later and the next issue of the publication contained his review of the release. It pleased him not at all and, snapping his fingers in the face of tergiversation, he expressed his dislike of the picture with the fearless honesty of which he so often boasts.

This interesting bit of journalistic backfire has its amusing side, but the important feature of the matter is that all four reviews set down their honest opinion of the picture.

Now for an honest opinion from the public. Pausing to look at the display of stills in front of a Broadway theatre, which was showing this same picture, I overheard the following:

First Girl—"I've been told this picture is perfectly lovely!"

Second Girl—"I know it is! I saw it last night!"

No tergiversation about those remarks.

WEITZEL.

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"The Bromley Case" (Arrow).

"The House of Toys" (American).

"The Trail of the Cigarette" (Arrow).

"Under Crimson Skies" (Universal).

"Wits vs. Wits" (Hallmark).

"The Little Cafe" (Pathe).

"A Woman's Business" (Jans).

"The Man Who Lost Himself"

Selznick Presents William Faversham in a High Comedy of Mistaken Identity.

Reviewed by Louis Reeves Harrison.

HOW two men of strong physical resemblance, but widely different character would meet a complicated situation is set forth with skill in "The Man Who Lost Himself." While the dominant element contributing to the composite of successful production is that of Mr. Faversham's personality and fine interpretation, there are others of importance. The structure of the play deserves high commendation. It enlists interest from the outset and holds it through some very risque situations to a satisfactory and artistic conclusion. Then the mood is most carefully preserved and the characterization is delightfully consistent. High praise to the scenario department. The handling is another piece of artistry bound to please. There is beauty, dignity and "atmosphere" of a satisfying kind throughout. The settings are designed to be all that could be desired without appearing over conventional. They have achieved unobtrusiveness of good taste.

On such a background of excellent workmanship, Mr. Faversham is bound to appear to advantage. He plays the role of a man suddenly cast into new and unaccustomed environment with clear understanding of what is required. He becomes immediately busy in breaking down the prejudices of century old social conditions through a live and progressive spirit, this without losing sight of the character's limitations. His performance is better than it would seem to the uncritical eye. It is that of a man striving in a difficult situation for fuller experience and more complete self expression. He is ably supported by a well chosen cast, notably by seductive Hedda Hooper. Her interpretation adds very materially to the delightful spirit of a product, which, as presented at the Strand, has the qualities of a sure winner in popularity.

Cast.

Victor Jones, of America, Earl of Rochester, William Faversham
Countess of Rochester.....Hedda Hopper
Lady Plinlimon.....Violet Reed
Sir Patrick Spence.....Radcliffe Steele
Prince Maniloff.....Claude Payton
Rochester's mother.....Mathilde Brundage
Rochester's aunt.....Emily Fitzroy
Rochester's Uncle.....Downing Clarke

Story by Ernest Stackpole.
Directed by George D. Baker.
Length, Five Reels.

The Story.

"The Man Who Lost Himself" is not Victor Jones, an American who finds himself dead broke in London. His double, the dissipated Earl of Rochester, has estranged his wife through dissolute conduct and entangled his financial affairs to the point of committing suicide when he chances to see Jones. He gets the American drunk and leaves him at his London house without other identification than the remarkable resemblance. Jones is taken in by the servants and treated as the Earl. Next morning Jones learns at breakfast that a man identified as himself has committed suicide. The real Earl is dead. Jones also receives a letter written by the Earl before committing suicide, begging him to play the game. This he does so well that he is accepted as Rochester, even by the estranged wife. On her return to the house the situation becomes critical. She is inclined to make up and becomes intimately affectionate. She gradually falls in love with the supposedly reformed Rochester. He straightens out complications with a coolness and determination that restores confidence on all sides.

A new complication rises when Rochester, the pretended, attempts to tell the truth. He is regarded as insane. He is taken to a sanatorium. He escapes and becomes active in eliminating some of the high crooks who have preyed on the family. The wife finally realizes that the ideal she tried to find in Rochester, she has discovered in the impecunious American. He cannot shame her with desertion. He cannot stay, loving her and despised by her. She solves the problem in a sweet and womanly way, by according him the love he has learned to highly prize.

Program and Exploitation Catchlines: William Faversham in a Comedy Drama of Mistaken Identity.

Story of How Two Men of Great Physical Resemblance But Different Character Would Meet a Complicated Situation—See William Faversham in the Leading role.

See William Faversham in a Dual Role—He Was An American Who Found Himself Broke in London—And Then Suddenly He Becomes the Earl of Rochester, by Freak of Circumstance—See the Fun That Is Started When the Countess Returns and Believes It to Be the Real Earl.

Exploitation Angles: Play up Faversham, who should be known to your patrons. If he is not, identify him as a leading player of the speaking stage. Play up the chief situation for all you can get out of it, and make it clear that this is a good production from every angle.

"Dollars and the Woman"

Vitagraph Presents Alice Joyce in Albert Payson Terhune's Timely Story of Domestic Economy.

Reviewed by Mary Kelly.

THE cost of financing a husband, which a woman pays in money, health and happiness, is the theme of "Dollars and the Woman." It will make its biggest appeal to feminine fans, as the story was conceived out of close sympathy for the trials and sacrifices of devoted wives. This point of view could have been exploited more effectively, however, if there were more cheerful scenes by way of contrast. The atmosphere is gray, almost without relief, and to preserve the spirit of dolefulness, a number of incongruous situations

have been arranged. More alert directing could have remedied this fault as well as a tendency toward effusiveness in the more sentimental scenes.

Alice Joyce's role is that of a young wife whose practice of stringent economy has enabled her to save up a small sum, which covers the expenses of an important business triy of her husband's. While he is gone, her child is born and she is left in a state of helpless poverty. A friend comes to her aid, unknown to her, and this brings complications which result in a marital misunderstanding.

Miss Joyce assumes the responsibility of her unhappy role with becoming gravity. Her scenes of endurance and disappointment are very real. The ambitious, somewhat thoughtless husband is played with pep by Robert Gordon. Crauford Kent is quietly successful in a heavier role. The matter of settings has evidently been given careful consideration and the results are good. Photographically, too, the picture is pleasing.

The Cast.

Madge Hillyer.....Alice Joyce
Dan Hillyer.....Robert Gordon
Arthur Crew.....Crauford Kent
Mrs. Sherman.....Jessie Stevens

Story by Albert Payson Terhune.
Scenario by Lucien Hubbard.
Direction by George Terwilliger.
Length, Six Reels.

The Story.

The Hillyers, a young married couple moving in society, are suddenly reduced to a low state of finances, due to their reckless extravagance. Dan, the husband, an ambitious inventor, imparts the news to his wife and she cheerfully assures him that if he will let her manage things, she will do her best to economize and assist him in saving. They move into a small inexpensive flat and do their shopping at cut-rate stores. His wife's assistance as well as the fact that he is soon to become a father, spurs Dan on to perfect his invention and get it on the market.

To accomplish this he is obliged to make a business trip to California. Madge, by depriving herself, has saved a small sum which is just sufficient for this emergency. She withdraws this amount from the bank, but is watched in so doing, and is robbed. Desperate for a way out of this dilemma, she goes to Arthur Crew, a wealthy bachelor, and asks his assistance. His manner at first is insulting, but he finally gives her the desired amount, $300 in cash. She does not tell Dan of her accident in being robbed and her visit to Crew.

Shortly after Dan leaves, Madge's child is born. Her hospital expenses are paid by Crew, unknown to Madge, who is informed by the hospital authorities that there will be no charges. Out west Dan has made good and sends home $1,000. Madge pays off her debt to Crew and looks forward to happier times. But when her husband returns he spends his money extravagantly and she fears another crash. Misunderstandings and unhappiness result and culminate in Dan's discovery of Madge's record of having paid $300 to Crew. He learns also about her hospital expenses and believing her to be untrue leaves her. Crew then appears and offers his name and protection to Madge. But Dan has decided to reconsider and the existence of their small son serves to reunite husband and wife.

Program and Exploitation Catchlines: "Dollars and the Woman"—A Story That Strikes Home, Showing How a Woman Wrestled with Dollars and Cents That Her Husband Might Succeed—How Her Sacrifices Brought About a Misunderstanding—And How the Proof of Her Love and Loyalty Finally Convinced Her Husband.

Dollars and the Woman"—The Woman Steered the Matrimonial Bark Safely Past the Shoals of Poverty.

Destitute, the Young Wife and Mother Accepted a Friend's Financial Aid—Her Husband Misunderstood—He had Profited by Her Act and Now He Censured Her—See the Outcome of This Very Human Story.

Exploitation Angles: The theme in its application to the problems of housewives of today should be widely exploited. Work in collaboration with cut-rate stores in your neighborhood. Get them to display pictures of Alice Joyce as she is shown in certain scenes doing her daily shopping. Appeal to the economical instinct in women. Use the title hard in a way such as this: "Dollars and the Woman," Who Saves the Dollars in Your Home? Who Spends Them? See What Became of Them in One Home, etc.

"Is It Raining Out, Dear?"
Asks Barbara Castleton in Goldwyn's "Out of the Storm."

"The Iron Heart"

Five-Reel Fox Subject Features Madlaine Traverse in Story of Strong Appeal.

Reviewed by Robert C. McElravy.

IT is something unusual to name educational appeal as a factor in a photoplay of special interest, yet a great deal of the engrossing character of "The Iron Heart" is due to this element. It is a dramatic, or melodramatic, story, set in the heart of a big iron works, and almost every scene in the picture reveals some phase of industrial life that is instructive and deeply interesting. The whole production has been given an intense realism.

Madlaine Traverse plays the role of an iron master's daughter, a sturdy, "Tom Grogan" sort of a woman, who falls heir to her father's property. Rival steel mills have often tried to take over the plant, but owing to special conditions favorable to the workingmen and their families, the owner and founder of the plant had always refused to sell out. Before his death he charges the girl to continue with the work he had begun. The story pictures the way in which she carries out this wish; how she copes with treachery and double-dealing, and finally emerges victor over her enemies. George McDaniel plays the role of the hero, who comes to her aid at a crucial moment and helps defeat the men who are conspiring against her.

The cast of characters is a strong one. Melbourne McDowell makes a good type for the part of Cyrus K. Moulton, leader of the financial conspirators. Ben Deely plays the villain acceptably.

The subject will undoubtedly prove one of wide general interest.

Cast.

Esther Regan.....Madlaine Traverse
Darwin McAllister.....George McDaniel
John Regan.....Edwin Booth Tilton
Cyrus K. Moultno.....Melbourne McDowell
Dan Cullen.....Ben Deely

Story, Scenario and Direction by Denison Clift.
Length, Five Reels.

The Story.

Esther Regan, in "The Iron Heart," is the daughter of John Regan, owner of the Regan Iron Works. Her father has built up an immense industry, of which he is very proud. He has looked carefully after the welfare of his employes, and is greatly beloved by them. Financial enemies have tried to gain control of the property, but Regan has for years refused to sell out. Shortly before his death he requests his daughter to continue with the iron works.

The girl accepts this great charge. Shortly after her father's death she receives a visit from Darwin McAllister, representing a big Eastern corporation which desires to take over the Regan plant. She refuses to sell, as her father had done, and takes McAllister on an inspection trip. The latter is so impressed with the cordial feeling between Esther and the employes that he advises her to continue with the plant. This means great generosity on his part, as his future advancement depended on gaining possession of the Regan plant.

McAllister resigns from the Eastern association, after a stormy interview with its president, Cyrus K. Moulton. The latter swears he will yet get the Regan plant and McAllister determines to assist Esther in fighting the trust. He does this, at great personal risk, and after helping save the plant he wins her love as well.

Program and Exploitation Catchlines: Realistic Production Telling a Melodramatic Story Laid in the Iron Works.

Madlaine Traverse Starred in Realistic Production of a Melodramatic Nature.

She Inherited Her Father's Iron Works—Her Rivals Conspire to Get the Plant Away from Her at Any Cost—Does She Fight? You Bet She Does—See Madlaine Traverse in This Interesting Drama.

Exploitation Angles: Play up the star and her support, but above all play up the industrial angle. A steel or iron mill seems to possess a greater fascination than other industries. Play it up big. If you have a local foundry, go the limit. Offer it as the story of a woman who found a way out of labor troubles.

"The Wonder Man"

Robertson-Cole Score a Decided Success in Presenting Georges Carpentier as a Screen Star.

Reviewed by Louis Reeves Harrison.

THE Wonder Man" is not an abnormal one, but MAN as he should be, an all-around athlete, strong in battling for what he deems right or just, gentle and considerate in his social relations, intelligent without permitting avarice to rule his mental attitude. Such is the future man of America and, for that matter, of all countries. In our own, where ideals are high, "The Wonder Man" concretely represents not only self aspiration, but a national hope for the generations to come. He is a fixed type for those of us endowed with vision, to be produced in the infinite variety accorded by nature. Such is the conscious, or unconscious, theme of the Robertson-Cole super-feature. The motive will stir immediate response in the hearts of our people, a solid foundation to build on.

Of necessity the story partakes of the character of a vehicle, but it rises above that class by virtue of skill in scenario construction and incisive brilliancy of subtitle by Joseph W. Farnham. Furthermore there are sketchy little character studies, particularly of children, which are bound to delight the spectator. There seems to have been a harmonious cooperation of scenario department and director John G. Adolphi to create a delightful comedy melodrama. That is the achievement of skilled workmanship manifest also in grateful settings and exceptionally fine photography.

While the cast is good, and generously so in the superb ensembles, it is, as a matter of course, dominated by the personality of Georges Carpentier. It was a happy thought to place him in contact with three interesting children, his friends of the gymnasium, in order to bring out the sweeter side of what seems clearly to be his natural character. He attracts all hearts by his winning smile, that of a man

of strong affections and kind disposition. At moments he is sternly pugnacious, with the "pug" left out. There is nothing of the brute in his facial expression, but it occasionally reveals that he has sensed the tragedy of beautiful France, that the suffering of his country people has left a scar on his soul. In movement he has the unconscious grace of the trained athlete. Highly developed muscles and nerves are so completely at command of his mind that he possesses an effortless poetry of motion. He is, in fact, an accomplished actor from native inclination and from clear conception of the demands of his role, a star performer by virtue of inherent merit.

The sum of values in this Robertson-Cole super-product is so high that it will prove a sure winner irrespective of the star's drawing powers, a thoroughly pleasing and clean entertainment of itself. "The Wonder Man" is a wonder play booked by general excellence for a long run at home and abroad.

Cast.

Henri D'Alour.....Georges Carpentier
Dorothy Stoner.....Faire Binney
Mrs. Stoner.....Florence Billings
Mr. Stoner.....Downing Clarke
Mr. Robbins.....Cecil Owens
Alan Gardner.....Robert Barrat
"Bubbles".....William Halligan
Monroe.....P. C. Hartigan
Butler .....Wm. Noell
Henri's friends of the gymnasium,
Wm. Noel, Gus Wilson, Jack Blumenfeld
His English friend.....Charles Craig
Trainer.....Francois Descamps

Directed by John G. Adolfi.
Story by David Carson Goodman.
Scenario by Joseph W. Farnham.

The Story.

"The Wonder Man" is one of mystery. Henri D'Alour, strong social favorite, though of unconcealed preference for Dorothy, pretty daughter of wealthy Mr. Stoner. Dorothy is, however, a pouting and exacting little spoiled child of good fortune. The mystery surrounding his mission in America piques her curiosity, as well as that of other girls, with an added sense of injury that he will not confide in her. She becomes unhappy and distrustful when friends of her father, especially Robbins and Gardner, members of the Potomac Athletic Club, arouse suspicion that D'Alour is the man who broke into her father's safe to get international contracts of great importance. D'Alour's conduct is calculated to arouse distrust when he is seen in secret conference with her father's butler.

He seems to be cowardly in not resenting Gardner's obnoxious attentions to Dorothy, and she decides that the man she loves is a quitter. At a club tournament, there is no one to oppose the club champion in the ring. D'Alour, stung by insult and mocking suspicion, enters against the champion and puts up a losing fight for three rounds. At the beginning of the fourth, he receives a note from Dorothy begging him to win for her sake. He does so with a determination and ferocity that carries all before it. He has proved his physical courage. That of his mind is still to be tested. Under shrewd accusation of the real crooks in high life, he maintains his poise until the man higher up, trusted friend, is caught, when D'Alour's name is cleared, and happy Dorothy finds in the brave Frenchman the ideal she has secretly nourished, a gentle man, as honorable as he is courageous.

Program and Exploitation Catchlines: See Georges Carpentier, the Noted French Heavyweight Boxing Champion, in "The Wonder Man"—He Is the Man Who Is An All-Around Athlete—Doing What Is Right and Considerate in His Social Relations.

See the Well-Known Heavyweight Boxer, Georges Carpentier—As He Is in a Captivating Society Drama—They Spurned Him and Thought He Was a Crook—Even the Girl That Loved Him Began Losing Heart—But Then He Surprised Them All By Jumping Into the Ring-Cleaning Up the Club Champion—Clearing Up His Name and Winning the Girl of His Heart.

You Will Get a Chance to See the Much Talked of French Heavyweight Champion in Action in "The Wonder Man"—Stirring Society Drama That Gives the Noted Athlete a Dashing Role.

Little Miss Generosity
A scene from "A Certain Rich Man," sixth Kaufman weekly released by Selznick.

Exploitation Angles: You can work a strong news angle on this, and run clear of your regular allowance of press work. Get the papers interested. If possible give a special showing before the regular opening and get in the press and leading citizens. In a small town offer to pay the expenses of the critics to the larger town, where the picture is earlier shown. Use all the pictures and paper you can lay hands on. Mortgage your spare tire for posters, and get them up early. Let them talk for at least a week ahead.

"The Bromley Case"

Fifth of "Tex, Elucidator of Mysteries" Series Covers Absorbing Murder Mystery, in Which Circumstances Govern Crime.

Reviewed by Margaret I. MacDonald.

THE fifth of the five-reel features of the series known as "Tex, Elucidator of Mysteries," is called "The Bromley Case." The picture is a Steiner production, distributed by Arrow, and is fully as absorbing in theme and detail as the previous numbers; and for those who like murder mysteries it will be found satisfying. Like the others of the series it is strong on suspense, and baffles the average person who would solve its secret before the last reel enters the game.

Cast.

Tex .....Glenn White
Bruce Bromley.....Joseph Striker
Hope Chester.....Ethel Russell
John Bromley, Sr.....Clarence Heritage
John Bromley, Jr.....Wallace Ray
Frances Belmore.....Mabel Bardine
Fred Jackson.....Pierre Coudere
Bromley Butler.....William Cavanaugh
The Housekeeper.....Augusta Perry
Harvey Knowles.....Walter Lewis
Captain of Police.....Lewis Hendricks
Detective Quigley.....Alexander Frank

Story by David Wall.
Direction by David Wall.
Supervised by Tom Collins.
Length, Five Reels.

The Story.

The story of "The Bromley Case" involves a rich man with his two sons, as well as a collection of villains, and a sweetheart who believes in the innocence of her accused lover.

One of John Bromley's sons, inclined to gamble, finally gets into debt so heavily that he is forced by an old timer in the business to break into his father's safe, to get money to wipe out his gambling debts. Entering the house at midnight, accompanied by Knowles, the gambler to whom he owes the money, he is about to make his escape when his father enters the room. It is noticed that Knowles holds a revolver in his hand, while he stands waiting in the hall, and it is also noticed that John Bromley, Jr., is very much flustered when he emerges from the room where the safe is. A fight in the dark is evident before young Bromley appears, which naturally places him in the line of suspects, when on the next morning, his father is found lying on the floor dead.

A woman who has tried to entangle Bromley, Sr., has also been noticed hanging about the door of the Bromley home on the evening of the crime, complicating the case still further. When the final reckoning comes, Tex the famous criminologist, helps to disclose the fact that the housekeeper shot John Bromley, Sr., while the butler, who was also seeking funds to help out his finances, grappled in a death struggle with his employer.

The story closes on a happy reunion of the lovers, Bruce Bromley and Hope Chester, after Bruce, suspected of the murder because a few days previous his father has turned him from his home, has been released from prison.

Program and Exploitation Catchlines: Absorbing Murder Mystery Story.

Drama of Great Suspense in Which a Sweetheart Tries to Prove the Innocence of Her Lover—Is She Successful? See "The Bromley Case."

Glenn White in Another Thrilling Mystery Story—See Him as "Tex, Elucidator of Mysteries."

Exploitation Angles: Line up with the preceding stories in your regular advertising. Advertise in the local classified columns for private detectives, experience unnecessary, and send a card to all inquirers to go to work on the Bromley case. Try and get a news story on the stunt. You can get it if you can dig up some good replies, and you can write these yourself if they do not come in. Work through the advertising manager rather than through the editorial office, and give the classified department a share of the story.

"The House of Toys"

American Film Company, Pathe Exchange, Presents Seena Owen in a Drama of Moral Courage.

Reviewed by Louis Reeves Harrison.

A STORY of the effect on moral courage of kind friendly influence, "The House of Toys," has a clean theme of live human interest. The idea is carefully guarded throughout, with no lapses of mood, and gains power through direct simplicity of treatment. It is a life story of real human beings. No single personality is spread over every scene and incident, to the blotting out of plausibility and naturalness. While it is not made intense enough by the use of pathos, there are touches of it and the undeniable charm of reality.

"The House of Toys" is not a vehicle for Seena Owen. She is an important member of a cast. Her role of a selfish young woman is enacted with delicacy and skill, but she is a contribution to an entirely successful performance of an intelligent company. Some of the types are peculiar, but they are effective. Pell Trenton, as the man whose courage was built up by outside influences, is the real centre of interest. Helen Jerome Eddy is of a type new to the screen, at first apparance a mistaken selection, but she gets there in the end, fully justifying herself and the role. To George Hernandez and Lillian Leighton are assigned difficult parts, but they are so well interpreted that the entire blend is a harmonious whole. Under the direction of George L. Cox, "The House of Toys" has been so capably handled as to prove a sure winner.

Cast.

Shirley Lord.....Seena Owen
David Quentin.....Pell Trenton
Esther Summers.....Helen Jerome Eddy
Aunt Clara.....Lillian Leighton
Jonathan Radbourne.....George Hernandez

Directed by George L. Cox.
Length, Five Reels.

The Story.

"The House of Toys" is that in which David Quentin, poor young architect, lives with his wife, Shirley, long spoiled by an indul-

gent aunt. Shirley has been warned by her aunt not to marry a poor man, and she misses the luxury of her maiden life. She notes that another architect always succeeds where her husband fails. She disheartens him so by her complaints that they agree to live apart. He sells all he has, gives her the money and starts at the bottom as a draughtsman, while she returns to her aunt. In his new environment, Quentin receives kindly encouragement from his employer and deep sympathetic interest on the part of Esther Summers. To the latter he owes the inspiration that leads him on to success. His vain wife, meanwhile, after trifling with alleged admirers, gets to a tearful realization that the only true love possible in her life is the one she has lost. She upraids her aunt, and the latter is at last convinced of her error.

Quentin is aflame with the news of his first success as an architect, is in the midst of a sympathetic circle, spurred on by lovesick Esther, when his wife arrives. The arrival of the selfish young wife is a blow to Esther, but she is moved by the finest of motives. She helps all she can to bring about a happy reconciliation, finding reward in a love of which she was wholly unaware. Quentin's wife is cured of her selfishness, but she arrived just in time to save the love she thrust aside. Quentin is still aware that she is the sole object of his affections, and their future is one of assured happiness through better understanding grown out of bitter experience.

Program and Exploitation Catchlines: Seena Owen in a Drama of Moral Courage.

Who Lives in "The House of Toys?"—See This Drama of Human Interest.

See Seena Owen as the Selfish Young Woman in "The House of Toys"—An Absorbing Love Story of Great Appeal.

Exploitation Angles: Play on the star, but tell that this is virtually an all star cast and not a vehicle for a single player. Hook up the title with displays of toys in windows of shops handling them and if you can, borrow sufficient to dress your own lobby. If your lobby is shaped to permit it, you can make a fine attractor by fencing in a portion with a low railing and letting a couple of children, too small to be self conscious, play with an abundance of toys.

"The Trail of the Cigarette"

Fourth of the "Tex, Elucidator of Mysteries" Features Presented by William Steiner and Distributed by Arrow Proves Interesting.

Reviewed by Margaret I. MacDonald.

AS mystery stories go, the William Steiner production, "The Trail of the Cigarette," which is the fourth of the five-reel detective features, belonging to the "Tex, Elucidator of Mysteries" series, distributed by Arrow, will stand the strain of criticism. It has an interesting plot, and the construction of the picture is such as to create suspense. The secret of the perpetration of the crime is carefully guarded, providing fine mental exercise for the ordinary observer. A complication of circumstances, carefully interwoven, is apt to throw one off the track, and the close of the picture reveals the fact that one of the least obtrusive of the characters is the criminal in the case.

Cast.

Tex .....Glenn White
Police Commissioner....Alexander F. Frank
Edward Clive.....Eugene Acker
Henry Jevons.....Stamley Walpole
Lane Bates.....David Wall
Hortense Ames.....Ethel Russell
Hamilton Ames.....William Fredericks
Jessica Dale.....Vera Grosse
The Coroner.....Jack Sharkey

Story by Richard Goodall.
Revised by Alexander F. Frank.
Direction by Tom Collins.
Length, Five Reels.

The Story.

The story of "The Trail of the Cigarette" covers the mystery of a jewel robbery. Jessica Dale, companion to Hortense Bates, who has been the recipient of a beautiful pair of earings from her father, Hamilton Bates, is found dead at a mask ball given at the Bates home.

There are found on the body no marks of violence, except blood marks on the girl's face. A crushed cigarette is found beside her, which has the same aroma as one left by a burglar in a previous robbery, on which Tex, a famous criminologist, is busy, and the fact that the same kind of cigarettes are smoked by Edward Clive, the fiance of Hortense, complicates the situation. Finally Tex rounds up Henry Jevons, Edward Clive's secretary, and faces him with a photograph of the dead girl, which he has torn in pieces and tried to conceal. It is also noticed by Tex that Jevons is wearing a glove on his left hand, which, when torn away, reveals the marks of the girl's teeth in his hand, accounting for the blood found on her face. Jevons has been in the habit of helping himself to Clive's cigarettes, and thereby hangs the mystery of the "gentleman burglar" and the cigarette. The story also involves considerable romance as well as tragedy, and is interesting in detail.

"My Hero!"

Says Faire Binney to Georges Carpentier in Robertson-Cole's "The Wonder Man."

Program and Exploitation Catchlines: Entertaining Mystery Drama with Glen White.

A Story of Missing Jewels—Who Was the Thief? See "The Trail of the Cigarette" and Determine.

Story of Romance and Tragedy with Glenn White.

Exploitation Angles: Hook in with the previous pictures. Offer it as an interesting and puzzling detective story and ask the reader if he thinks he could unravel a murder mystery with only a partly smoked cigarette as a clue. Hook up with tobacco stores for windows, using the appropriate stills.

"Under Crimson Skies"

Six-Reel Universal-Jewel Subject Features Elmo Lincoln in Elemental Story.

Reviewed by Robert C. McElravy.

MUTINY at sea and a full-fledged revolution are two features of this six-reel Universal-Jewel production, written by J. G. Hawkes and directed by Rex Ingram. It features Elmo Lincoln at the head of a cast composed chiefly of stalwart men, all handy in a fight and equally ready for one. Brute passions are frequently unloosed in this picture, yet there is at the same time admirable restraint in many scenes, giving additional force to the melodramatic clashes when they come.

There is a love story of a sort, in which the hero, Captain Barstow, first pities and then adores the wife of one of the passengers on his sailing vessel. It develops that the woman's husband is shipping a secret consignment of munitions to assist a revolution. Captain Barstow holds his tongue in order to save the woman and her child, even accepting a term in prison rather than break his silence. The motive may seem quixotic to some spectators, but it has a fine touch of the heroic about it.

The outstanding picturesque feature of this entertaining number is not the attempted mutiny or the great storm, admirably as they are depicted, but the island scenes picturing the political exiles. This is a novel situation and the exiles, or beach combers, are decidedly interesting. The island home constitutes a sort of outdoor "underworld." Noble Johnson is admirable in the role of Baltimore Bucko.

Cast.

Captain Yank Barstow.....Elmo Lincoln
Vance Clayton.....Harry Van Meter
Helen, his wife.....Mabel Ballin
Peg, their child.....Nancy Caswell
Dead Light Burke.....Frank Brownlee
Plum Duff.....Paul Weigel
Second Mate.....Dick La Reno
Baltimore Bucko.....Noble Johnson
Island Girl .....Beatrice Dominguez

Story by J. C. Hawkes.
Directed by Rex Ingram.
Length, Six Reels.

The Story.

Captain Yank Barstow, in "Under Crimson Skies" is headed with his sailing vessel for the west shore of Yucatan. He has on board a set of tough sailors, requiring a strong arm to hold them in check. On the vessel also is a man named Vance Clayton, with his wife and child. It develops that Clayton is an exceedingly jealous man and he resents the friendship between Captain Barstow and his wife and baby.

The vessel is carrying a cargo of pianos and in an entirely accidental way Captain Barstow discovers that the piano boxes are really loaded with contraband munitions. The guns are being shipped by Clayton to the leader of a revolutionary party. The crew attempts mutiny and in suppressing this Barstow shoots one of the crew, wounding him slightly. He afterward is tried and sentenced, with his mate, to five years in prison for this offense, though a simple explanation would have cleared him. He held his silence to save Mrs. Clayton and the child.

Barstow and his mate escape prison and reach the shore of an island inhabited by beach combers and political exiles. He leads these men in a dramatic manner against the revolutionists, saving the American embassy. Clayton is killed and Captain Barstow wins the woman of his heart.

Program and Exploitation Catchlines: See the Pretty Island Scenes—The Mutiny at Sea and a Full-Fledged Revolution—All in "Under Crimson Skies" with Elmo Lincoln.

Thrilling Sea Story in Which Love Plays An Important Part.

He Remained Silent and Took a Prison Term in Preference to Save a Woman and Her Child—He Later Escapes Prison and Leads His Men Against the Revolutionists and Saves the American Embassy—See Elmo Lincoln in This Thrilling Story—"Under Crimson Skies."

Exploitation Angles: Make Elmo Lincoln your selling point, telling enough of the story to show the reader that he is not taking a vacation just because this is not a serial. Back this up with talk on the novel ending without more than hinting what the ending is.

Pictograph Subjects

Exterminating the Mosquito Timely Subject Dealt With in Goldwyn-Bray Pictograph in Which Spring Beauties Also Have an Inning.

Reviewed by Margaret I. MacDonald.

THE Goldwyn-Bray Pictograph includes in one of its coming releases a subject of great interest to suburbanites and those in rural districts. It is called "Amos Quito," and after describing the two most common types of mosquito, relating their peculiarities and showing the hatching of the young, a simple method of putting these pests out of business is demonstrated. This is done by spraying pools and any stagnant water with kerosene. This prevents the youngsters wriggling about in the water from getting air, and so one after another they are seen to succumb to circumstances.

Coupled with this, and in fact preceding the mosquito picture, is a delightful series of scenes illustrative of the coming of spring, including glimpses of orchards in blossom, dandelions bursting into bloom and spring flowers of different kinds being born. The brooks let loose from the grip of winter and other forms of nature included in the pageant of spring are alluded to or effectively demonstrated.

This is an unusually interesting release and particularly appropriate to this season of the year.

"Let 'Er Go"

Louise Fazenda Is Center of Attraction in Mack Sennett Comedy of Exceptional Quality.

Reviewed by Margaret I. MacDonald.

ONE of the funniest of the Mack Sennett comedies since the memorable "Kitchen Lady" is his latest, called 'Let 'Er Go." Louise Fazenda was never more attractive than in this picture, in which she combines personal charm with the grotesqueness of farce-comedy make-up. The plot of the comedy is not of more account than is usual in such cases, but the business of the picture, without being vulgar or in the last objectionable, is screamingly funny.

The cast, in addition to Louise Fazenda, has Bert Roach, Charlotte Mineau, John Henry, Jr., Billie Bevan and Billie Armstrong, the Sennett dog and a cow. On the usual thread of romance are hung a series of amusing situations, and one of the most original is where one of the "fighting gentlemen" attempts to keep the tail of the cow he is milking still by tying it to his suspenders. When the cow takes fright and decides to make her getaway it is easy to imagine what happens. This, however, is only the outcome of another funny incident in which the dog and a couple of his grown-up playmates are engaged in a game of "blind man's buff" and he who happens to be chosen "it" gets in the way of an old-fashioned swing in motion. He is knocked into the midst of several hives of bees, and his mad rush to escape the stings of the insects sets several other comedy properties in motion. An old automobile, a team of horses in a runaway dash, driven by a tiny baby boy, and various persons on bicycles and otherwise propelled enter in the chase. Another amusing and original incident is where Louise Fazenda, in a perfectly modest bathing suit, is fished from the stream by the hook of a young man's fishing pole.

"The Return of Tarzan"

Numa Production Distributed by Goldwyn Contains Thrilling Scenes of Daring in Jungle.

Reviewed by Margaret I. MacDonald.

THERE can be no question about the drawing qualities of the Numa-Goldwyn production, "The Return of Tarzan," which has been booked at the Broadway Theatre for an indefinite run. The picture has all of those thrilling qualities that the average audience likes, from a single-handed "set to" with a blackmail gang, to a genuine fight with the king of beasts in the jungle. Tarzan in society, or in the bewildering mazes of cabaret night life, is equally as fascinating as in the depths of the tropical forest. His return to his elephants, apes, tigers, lions and other inhabitants of primitive forests of the tropics is set in an irresistible atmosphere, fantastical and alluring.

Gene Pollar, splendidly adapted to the role of Tarzan by reason of his fine physique and apparently superhuman strength, is also an excellent actor. An excellent cast supports him, and the direction of the picture is skilfully done. The production will be classed as a spectacular melodrama, coupling adventure and romance.

Cast.

Tarzan.....Gene Pollar
Count De Coude.....George Romain
Clayton.....Walter Miller
Rokoff.....Ormand Cortez
D'Arnot.....Franklin B. Coates
Paulvitch.....Louis Stearns
Jane Porter.....Karla Schram
Countess De Coude.....Estelle Taylor

Story by Edgar Rice Burroughs.
Direction by Harry Revier.
Length, Seven Reels.

The Story.

The story of "The Return of Tarzan" shows Tarzan in society, being watched by his enemies, who lure him to the wrong street and number, in an attempt to blackmail him. D'Arnot, a government official and a friend of Tarzan's, employs him to trail Rokoff and his gang to South Africa. But before going Tarzan is again lured into danger, when he hastens to the aid of the Countess de Coude, in response to a fake telephone message. He is discovered in the countess' boudoir by her husband, who later seeks satisfaction in a duel. The fighting of the duel finds only De Coude using his weapon. The count is so disturbed by Tarzan's unusual display of bravery in the face of death that he shoots wild, and misses his aim.

On the trip to Africa, Tarzan sails under the name of Caldwell, which, however, is not sufficient to prevent Rokoff recognizing him. At a moment when Tarzan is off his guard he is thrown overboard, and finally lands on the shores of a jungle. Here he lives as of old, clother in the skins of wild beasts. Again the apes become his companions, and the elephants his friends. Here also he enters into the most thrilling combats with lions, and actually overcomes them with his bare hands.

Later a ship on which his sweetheart and her father are sailing takes fire, and they, too, are finally landed on the island. When the girl is being attacked by one of the crew, Tarzan suddenly appears on the scene and overcomes her assailant, and the reunion of the lovers takes place.

Program and Exploitation Catchlines: Thrilling Melodrama of the Jungle—Tarzan Is Back Again!—See Him Beat Up the Blackmail Gang and Then Battle with the Vicious Lion Bare Handed.

The Elephants and Apes Were His Friends—A Powerful Master Was Tarzan—See This Spectacular Melodrama of the Wild Jungle.

Exploitation Angles: If the earlier Tarzan pictures have played your town or even your vicinity, start in with a big teaser campaign to tell "He is coming back," running this into the announcement of the new picture. Use a jungle lobby such as were employed for the earlier pictures, and use the circus style of pheasing for your advertisements, not forgetting to supplement this with an ample pictorial display.

"The Little Cafe"

Pathe Presents Max Linder in Five-Reel Version of Sparkling Musical Comedy.

Reviewed by Robert C. McElravy.

THE reappearance of Max Linder on the American screen is certain to awaken fond memories in the minds of picture fans, for the time was when Max led them all as a comedian. He will find himself in rather warmer competition now, but from the initial showing of this Pathe release, "The Little Cafe," based on a former stage success by Tristan Bernard, it looks as though Max will still give a good account of himself.

His resources as a comedian are unusual; he can play the roustabout of the Paris streets or the man about town, the gentleman exquisite or the social bounder, the knockabout comedian or the immaculate lover. This subject alone proves his remarkable versatility. The plot is a cream puff of comedy, and will bring many laughs.

The cast and scenes are strictly Parisian, except for Wanda Lyon, an American girl, formerly appearing at the Winter Garden. The subtitles also carry some American slang, in odd but amusing contrast to the general atmosphere of the piece.

Cast.

Albert Lorifian.....Max Linder
Yvonne.....Wanda Lyon

Adapted from Musical Comedy by Tristan Bernard.
Length, Five Reels.

The Story.

Albert Lorifian, in "The Little Cafe," is first seen operating a push cart on the streets of Paris, attired in rags. Failing to make a living at this, he becomes a waiter in a restaurant, where he meets Edwige, a gypsy girl violinist. He loses this job also, but again becomes a waiter in the Little Cafe, operated by Monsieur Philbert and his pretty daughter, Yvonne.

It develops that Albert is really the nephew of the Marquis de Caspion, from whose palatial home he fled. But he keeps his identity a secret until the former caretaker, Bigredon, arrives and tells the proprietor. The Marquis has died and left Albert two million francs. Before announcing this important fact to Albert, Bigredon and the proprietor conspire to put him under a twenty-year contract as waiter, which neither he nor Philbert can break without the sacrifice of a large sum. Albert makes some amusing efforts to get himself discharged, but is finally released only through the aid of Yvonne. Edwige reappears and there is also a brief love affair with an actress, but in the end his heart turns to Yvonne.

Program and Exploitation Catchlines: Bright Comedy Production with Max Linder—See Him as Comedian—Gentleman—Social Bounder and Lover—He Runs Away from His Uncle's Stately Home and Roughs It in the Streets of Paris.

An Adaptation of the Noted Musical Comedy Drama—See Max Linder, the Well Known French Comedian—When It Comes to Fun He's a Riot—Can You Picture Him When He Finds Out That His Uncle Has Died and Left Him Two Million Francs and He's Under a Twenty-Year Waiter's Contract.

The Return of the Well Known Max Linder to Laugh Circles—He's Back in "The Little Cafe"—Adapted from the Musical Comedy—How Often His Heart Changed—All of the Scenes Were Made in France with Many Parisian Views.

Exploitation Angles: Start in early to tell that Max Linder is back on the screen, and add that you will, of course, have his pictures. Tell the new patrons who Max Linder is—and was—and work up the excitement. When the intensive campaign starts you should have Linder reestablished and be ready to hammer on the fact that this is from a genuine stage success, making your talking point the waiter who had to serve twenty years while he was in fact a millionaire. Hook up the restaurants and lunch rooms on this for window displays and menu mention. Play it up strong.

"Wits Vs. Wits"

Marguerite Marsh Plays Attractively in Hallmark Production Based on Detective Story by Henry Grossman.

Reviewed by Margaret I. MacDonald.

THE Hallmark five-reel production, "Wits vs. Wits," which features Marguerite Marsh, has many interesting features in spite of the fact that the construction of the picture has a tendency to confuse the spectator as to the intention of the author. The opening of the story gives a distinct impression that Helen Marsley is a crook; and there is no attempt made to explain the situation. The spectator gets the right idea by a careful survey of incidents as they occur.

Marguerite Marsh is attractive as Helen Marsley, a young woman who allows herself to be numbered with crooks in order to avenge her father's death. The atmosphere of the picture is convincing, and the weaving of the plot is skillful. A competent cast handles the characterization, and altogether the production is an interesting one, carrying the usual amount of suspense supplied by a detective story.

Cast.

Helen Marsley.....Marguerite Marsh
Charles Shelby.....Colt Anderson

Frank Chevy.....Charles Middleton
Bernard Randall.....Bernard Randall
The Detective.....Joseph Marba
Corinne Adams.....Leora Spellman
Anna Page.....Carolina Lija
James Marsley.....George Lessey

Story and Direction by Harry Grossman.
Length, Five Reels.

The Story

The young woman about whom the story of "Wits vs. Wits" centers is Helen Marsley, who enters the scene as a pickpocket. Charles Shelby, whose pocket she attempts to pick, threatens to arrest her, but on being told that she is not a thief by profession, he takes her to the luxurious home of a band of crooks known as the Chevy Faux, where she is employed as stenographer. In this position Helen, who is in reality working in conjunction with the police to hunt down the Chevy gang, by whom her father was killed, arranges to have telegraph connections placed in her room, concealing the telegraph instrument under her typewriter, operating it by the space bar on her machine.

The discovery of a dictaphone hidden in the mantel of her room leads finally to the awakening of the gang to the fact that she is double crossing them. But when they believe that they have her in their power, she pulls a revolver and holds them at bay while the police, who are stationed outside ready to obey her signal to enter the house, take them into custody.

Shelby, who has concealed himself in another room, commits suicide rather than face trial, and Helen wins the plaudits of the public for her skillful handling of the situation.

Program and Expoitation Catchlines: She Associated with Crooks in Order to Avenge Her Father's Death.

"Wits vs. Wits"—She Matched Hers Against Theirs and Won.

Marguerite Marsh in a Gripping Detective Story—She Hid the Telegraph Instrument Under Her Typewriter and "Gets" the Gang.

Exploitation Angles: Play on Miss Marsh and then stress the mystery angle with "Was She a Crook?" and similar appeals. Appeal to all lovers of detective stories and tell them that this is a good strong story of its type.

"A Woman's Business"

Jans Pictures, Inc., Releases B. A. Rolfe Production with Olive Tell in Lead.

Reviewed by Robert C. McElravy.

A STRONG and consistent production is this Jans Picture's subject, adapted from a novel by Charles Belmont Davis and directed by B. A. Rolfe. It contains a wealth of social glamor, an unfailing source of appeal to the masses. The types are excellently chosen and the production moves with authority through many complicated and difficult situations. It is altogether a ranking number of its kind.

In addition to a splendid cast, headed by Olive Tell, Edmond Lowe and Lucille Lee Stewart, the story has a theme of universal interest. It raises the question of whether a woman's chief business in life is to marry for wealth and position. The heroine is an ambitious and beautiful member of an old Southern family. She and her mother are reduced to running a boarding house, and the girl determines to fight her way up in the world. She plays her cards skilfully, but with the goal finally in sight, turns back to real love and happiness.

The subject has caught in pictures the general lightness of treatment usually given a story by this author. It has many flashes of real humor, and while it probes well below the surface of certain sordid phases of high social life, it retains a pleasant and agreeable tone. The Fifth Avenue scenes at the beginning and close are as clever as they are amusing.

Cast.

Barbara.....Olive Tell
Johnny Lister.....Edmond Lowe
Margaret Ellis.....Lucille Lee Stuart
Her husband.....Donald Hall
Davis.....Stanley Walpole

From the novel of Charles Belmont Davis.
Directed by B. A. Rolfe.
Length, Five Reels.

The Story.

Barbara Clyde and her mother, in "A Woman's Business," are the last of a proud Southern family, reduced to the necessity of running a boarding house. The girl is beautiful and determined to get on in the world. She decides that a woman's chief business in life is making a marriage which brings with it wealth and social position.

Acting upon this theory Barbara discards her admirer, David Hallowell, in favor of a young fellow with excellent prospects, named Johnny Lister. The latter is employed by a wealthy man named Ellis, whose wife, Margaret, is fond of Johnny herself. When Johnny weds Barbara, Mrs. Ellis uses her influence to have him discharged by her husband.

With his job gone, Johnny goes to New York, accompanied by Barbara. They make a brave attempt to invade high society and remain in it. Barbara is tempted by Ellis himself to leave Johnny. She does so temporarily, but later, after some harrowing experiences, goes back to him, cured of her desire for high station.

Program and Exploitation Catchlines: A Woman's Business Is to Marry for Love.

A Striking Picturization of the Davis Novel.

Olive Tell in a Story of Wealth and Wretchedness.

The Marriage Mart and the Garden of Love.

New York at Its Best—and Worst.

Exploitation Angles: In addition to the star work the title. Start off by teasing with "What Is a Woman's Business?" Ring the changes and then wind up with "What is a Woman's Business? Let Olive Tell." It's criminal, but it will help it get over.

Read The Moving Picture World
Trade Paper of Fentures.

Los Angeles Studio Shots

Two more players who will soon start their own companies: Rosemary Theby and Gibson Gowland.

Director Frank Lloyd is preparing to start soon on "The Great Lover," an all-star production, for Goldwyn.

Douglas MacLean's recent Ince feature, produced under the title of "Shakespeare's Clancy," will be released under the title of "The Jailbird."

Shirley Mason will soon begin production on "Merely May Ann," for Fox.

Edythe Chapman is recovering from a broken ankle at her home in Glendale, Cal.

Louise Lorraine is leading support to Elmo Lincoln in his new Universal serial, "The Lightning's Eye."

Harrison Post, a cousin of Guy Bates Post, has been given an important part in the Monroe Salisbury picture, "The Barbarian."

Mary O'Connor, film editor at Lasky's, has left for New York, to be gone a month or so.

Hampton Del Ruth has left for New York with the completed film of his latest comedy for Fox, a super-spectacle in the comedy line.

Bert Lytell has left for New York, where he will appear in a stage play.

"Hoot" Gibson, Universal cowboy star, is now directing as well as starring in a series of two-reel westerns.

Lewis S. Stone will leave within a few weeks for New York, where he will be married to Florence Oakley, an actress.

"The Red Lane," starring Frank Mayo, has been completed at Universal City.

Barbara Castleton has returned to Goldwyn after a three weeks' shopping trip to New York.

Owen Moore and his director Victor Herman will leave for New York in about ten days to complete the current Owen Moore picture for Selznick.

Sybil Sealey is leading woman for Buster Keaton in his first comedy for Metro.

The Earle Williams Company, under Director Chester Bennett, are in San Francisco on location for scenes in "The Purple Hieroglyph."

Gilbert White, art director at Goldwyn, has gone to New York to supervise the scenic effects for a big new Goldwyn production to be made at Goldwyn's eastern plants.

Kathleen Key, recently seen in a Douglas MacLean picture, sailed for Australia the last week in May to join the Snowy Baker film enterprises as a featured player.

Kathleen Kirkham will leave for a three weeks' trip to New York as soon as she finished her work in the Ince picture, "Beau Brummel."

Mabel Normand is said to have severed her connection with Goldwyn to star in a stage production under the management of A. H. Woods.

Edward T. Lowe, scenario and continuity expert, has been put in charge of the Garson Studio scenario department.

Three New Views Showing Annette Kellerman Acting Under the Water in Her New Comedy Drama for Sol Lesser.
Looks as if she would fall over the edge of the frame when she gets far enough in scene 2. Miss Kellerman appears to be knitting in scene 3—not socks—the bathing suit she wears in her new production.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1234; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels), Vol. 44; P-858; C-R, P-1105.
The Trouble Makers.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins.

FOX ENTERTAINMENTS.

The Square Shooter (Buck Jones).
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-803; C-R, P-597.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-858; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360.
The Iron Heart (Madlaine Traverse).
White Lies (Gladys Brockwell).
The Twins of Suffering Creek (William Russell.
A World of Folly (Vivian Rich).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES

Should Dummies Wed?
Girls and Gunpowder.
Monkey Business.
Oh! What a Knight.
Mary's Little Lobster.
His Musical Sneeze.

MUTT AND JEFF

The Toy Makers.
The Tango Dancers.
One Round Jeff.
A Trip to Mars.
3 Raisens and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Food Industry.

FAMOUS PLAYERS-LASKY

March.

Alarm Clock Andy (Charles Ray)—L-4938 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol 43; P-1339; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 Ft. Vol. 43; P-1333.
Jack Straw (Robert Warwick)—L-4707 Ft. Vol. 43; P-1837; C-R 455.
Mary Ellen Comes to Town (Dorothy Gish). L-4707 Ft.; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)—L-4330 Ft.; Vol. 43; P-2003; C-R, Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L-4823 Ft. Vol. 43; P-1837; C-R, P-723.
Easy to Get (Marguerite Clark)—L-4,110 Ft. Vol. 43; P-1678; C-R 2002.

April.

Treasure Island (Super-Special-Tourneur). L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick)—L-5003 Ft. Vol. 44; P-459.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; C-R, P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5590 Ft. Vol. 44; P-727; C-R, 857.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239; C-R, P-723; Ex. 1086.

May.

Why Change Your Wife? (Cecil B. DeMille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, P-1359.
The Dancin' Fool (Wallace Reid)—L-4, 124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton)—Vol. 44; P-1238.

June.

Old Wives For New (DeMille Special Reissue) —L-5663 Ft.
Below the Surface (Thomas H. Ince Special) —L-5987 Ft. Vol. 44; Ex. 1330.
Paris Green (Charles Ray)—L-4257 Ft.
Remodeling Her Husband (Dorothy Gish)—L-4844 Ft.
The City of Masks (Robert Warwick)—L-4708 Ft.
Sick Abed (Wallace Reid)—L-4327 Ft.
Sand (William S. Hart)—L-4869 Ft.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue)—L-5,382 Ft.

COMEDIES.

May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'er Go (Sennett).
May 30—Beating Cheaters (DeHaven).
June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett —Two Reels).

PARAMOUNT BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Loreley.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.

PARAMOUNT MAGAZINE.

(One Reel.)

Apr. 18—Mental Acrobatics.
Apr. 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 30—A Forest Fantasy.
June 27—Quizzing the Prophets.

GOLDWYN DISTRIBUTING

Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Palliser Case (Pauline Frederick). Vol. 43; P-115, Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton), Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Take with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia); Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarite Fisher). Vol. 44; P-981.
The House of Toys (Helen Jerome Eddy).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GEAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R 2002.

PATHE EXCHANGE, INC.

Releases for Week of April 11.

The Blood Barrier (Sylvia Breamer—Robert Gordon—Six Reels). Vol. 44; P-300; C-R, P-723.
No. 9 of Daredevil Jack (Phantoms of Treachery).
No. 2 of Trailed by Three (Trapped in Chinatown).
Harry Pollard Comedy (One Reel).
Pathe Review No. 46.
Topics of the Day No. 50.
Pathe News No. 30 and 31.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton) (Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 8 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby—Allan Sears—Seven Reels). Vol. 44; P-600; C-R, P-979.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan). Vol. 44; P-727; C-R, P-357.
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News Nos. 36 and 37 (May 5—May 8).

Releases for Week of May 9.

The Miracle of Money (Margaret Seddon and Bess Gearheart Morrison). Vol. 44; P-860;C-R. P-1105.
No. 13 of Daredevil Jack (Baiting the Trap).
No. 6 of Trailed by Three (Wanted for Burglary).
Trotting Through Turkey (Harry Pollard—One Reel).
Pathe Review No. 50.
Topics of the Day No. 54.
Pathe News Nos. 38 and 39 (Shipped May 12, 15).

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance).
No. 7 of Trailed by Three (In the Pasha's Harem).
No. 2 of Bringing Up Father (Father's Close Shave—Two Reels).
Nearly a Maid (Harry Pollard—One Reel).
Pathe Review No. 51.
Topics of the Day No. 55.
Pathe News Nos. 40 and 41 (shipped May 19 and 22).

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels). Vol. 44; P-989; C-R, P-1233.
No. 15 of Daredevil Jack (The Triple Chase).
No. 8 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger.
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels). Vol. 44; P-1362.
No. 9 of Trailed by Three (The Pasha's Revenge.
No. 2 of the Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News No. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

The Little Cafe (Max Linder).
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos. 46 and 47 (shipped June 9 and 12).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of the Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).
High and Dry (Harold Lloyd—Two Reels).
Pathe Review No. 55.
Topics of the Day No. 59.
Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week of June 20.

Passers-By (Herbert Rawlinson—Six Reels).
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All In a Day (Rolin Comedy—One Reel).
Pathe Review No. 56.
Topics of the Day No. 60.
Pathe News No. 50 and 51 (Shipped June 23 and 26).

ROBERTSON-COLE

The Luck of Geraldine Laird (Bessie Barriscale). Vol. 46; P-1118; C-R, Vol. 44; P-465.
Seeing It Trough (Za Su Pitts). Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

February—Sheep O'Leavenworth.
Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619; Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002.
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Dangerous ot Men (Viola Dana). Vol. 44; P-598; C-R, P-979.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857; Ex. 1328.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459; C-R, P-857.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis). Vol. 44; P-1108.
Nothing But Lies (Taylor Holmes—Six Reels). Vol. 44; P-1235.
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

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TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One-Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of April 12.

No. 10 of Elmo the Fearless (The Fatal Bullet).
No. 16 of The Lion Man (The Relentless Renegades).
Stop That Wedding (Lyons-Moran—One Reel).
International News No. 17 (Shipped April 13).
Dog Gone Clever (Century Wonder Dog—Two Reels).
International News No. 18 (Shipped April 16).
New Screen Magazine No. 61.
The Texas Kid (Hoot Gibson-Western—Two Reels)—C-Vol. 44; P-303.

Releases for Week of April 19.

Hre Five-Foot Highness (Edith Roberts). Vol. 44; P-302; C-R, P-723.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons-Moran—One Reel).
A Jazzy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

Releases for Week of April 26.

Locked Lips (Tsuri Aoko). Vol. 44; P-601; CR, P-857.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Accord Serial—Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Ladie Fingers (Century Lions Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
International News No. 21 and 22 (Shipped April 27 and 30).
New Screen Magazine No. 63.

Releases for Week of May 3.

Bullet-Proof (Harry Carey). Vol. 44; P-723; C-R, P-857.
No. 13 of Elmo the Fearless (The Hand on the Latch).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons—Moran—One Reel).
Tiger Hand (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole—Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibson—Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4, 7).
New Screen Magazine No. 64.

Releases for Week of May 10.

No. 14 of Elmo the Fearless (The Avalanche).
No. 3 of The Moon Riders (The Red Rage of Jealousy).
Concrete Biscuits (Lyons-Moran—One Reel).
Ransom (Hoot Gibson—Western—Two Reels).
International News Nos. 25 and 26 (Shipped May 11 and 14).
New Screen Magazine No. 65.

Releases for Week of May 17.

The Girl in No. 29 (Frank Mayo).
No. 15 of Elmo the Fearless (The Burning Fuse).
No. 4 of The Moon Riders (Vultures of the Hills).
Too Many Burglars (Lyons-Moran—One Reel).
He Loved Like He Lied (William Irving and Consuela Henley—Two Reels).
New Screen Magazine No. 66.
International News No. 27 and 28 (Shipped May 18 and 21).

Releases for Week of May 24.

The Path She Chose (Anne Cornwell). Vol. 44; P-1237; C-R, P-1359.
No. 16 of Elmo the Fearless (The House of Intrigue).
No. 5 of The Moonriders (The Death Trap).
Caught in the End (Lyons-Moran—One Reel).
The Tale of a Dog (Brownie-Century Dog—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 67.
International News No. 29 and 30 (Shipped May 25 and 28).

Releases for Week of May 31.

Everything But the Truth (Lyons-Moran—Five Reels). Vol. 44; P-1106; C-R, P-1359.
No. 17 of Elmo the Fearless (The Trap).
No. 6 of the Moonriders (The Caves of Mystery).
His Friend's Tip (Lyons-Moran—One Reel).
An Artist's Muddle (Harry Mann and Lillian Byron—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 68.
International News Nos. 31 and 32 (Shipped June 1 and 4).

Release for Week of June 7.

No. 18 of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'N Everything (Monty Banks—One Reel).
Moonshines and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrel McDonald—Two Reels).
New Screen Magazine No. 69.
International News No. 33 and 34 (Shipped June 8 and 11).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels).
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239.

STAR PRODUCTIONS.

The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
The Midnight Bride (Gladys Leslie). Vol. 43; P-944.
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol.
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Rider (Harry T. Morey). Vol. 44; P-1362.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith).
July—The Gauntlet (Harry T. Morey).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Fly Cop (Two Reels). Vol. 44; C-462.
School Days.
Solid Concrete.

BIG V COMEDIES.
(Two Reels.)

Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earl Montgomery).
He Laughs Last (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels).

The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald. L-4949; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6629; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-989.
Even as Eve (Grace Darling). L-6237; Vol. 43; P-1631.
A Daughter of Two Worlds (Norma Talmadge). L-6075; Vol. 43; P-468.
The River's End (Marshall Neilan)—L—6564; Vol. 43; P-1523; Ex. 570, C-R, Vol. 44; P-723, 1328.
Vol. 43; P-1523; Ex. 570.
In Search of a Sinner (Constance Talmadge)-L—5458 Ft.; Vol. 43; P-2005; C-R, Vol. 44; P-134.
The Inferior Sex (Mildred Harris Chaplin)-L—5595 Ft.; Vol. 43; P-2175; Vol. 44, Ex 949.
The Family Honor (King W. Vidor). Vol. 44; P-859.
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex. 828, 1326.
March 29—The Woman Who Gives (Norma Talmadge). Vol. 44; P-460; C-R, P-857.
April 4—Polly of The Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-736; C-R, P-979.
April 18—The Love Expert (Constance Talmadge-John Emerson—Anita Loos Production). Vol. 44; P-860; C-R, P-1165.
April 25—Passion's Playground (Katherine MacDonald)—L-5963 Ft.; Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
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July 19—Yes or No? (Norma Talmadge).
August 2—Curtain (Katherine MacDonald).
August 16—Jack Knife Man (King Vidor).
August 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1842; C-R-Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.
Youthful Folly (Olive Thomas). Vol. 44; P-136; C-R Vol. 44; P-455.
A Fool and His Money (Eugene O'Brien). Vol. 44; P-598; C-R. P-979.
The Shadow of Rosalie Byrnes (Elaine Hammerstein). Vol. 44; P-858; C-R, P-1233.
May 3—The Man Who Lost Himself (William Faversham).
May 10—The Flapper (Olive Thomas). Vol. 44; P-1239.
May 17—Whispers (Elaine Hammerstein).
May 24—The Valley of Doubt (Special).
June 14—The Servant Question (William Collier).
June 7—The Desperate Hero (Owen Moore).
June 21—The Figurehead (Eugene O'Brien).
July 5—Stop That Man (Owen Moore).
July 12—The Point of View (Elaine Hammerstein).
July 19—Jennie (Olive Thomas).
August 2—Marooned Hearts (Zeena Keefe and Conway Tearle).

NATIONAL PICTURES.
Distributed by Select Exchanges.
March—Just a Wife. Vol. 44; P-458; C-R. P-979.
March—Blind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
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Kinograms (News Reel).
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
An Adventuress (Julian Eltinge). Vol. 44; P-985.
The Woman God Sent (Special). Vol. 44; P-726.
April—The Gift Supreme. Vol. 44; P-727.
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The Law of the Yukon (Charles Miller Production—Six Reels).

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Sinners (Alice Brady). Vol. 43; P-2175.
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Women Men Forget (Mollie King). Vol. 43; P-2000.
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Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 587.
April 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087.
May 23—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239.

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For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each)
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The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy.

SPECIAL PICTURES CORPORATION.
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Uneasy Feet; Vo. 43; P-2176.

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Four Times Foiled.

Christie Comedies.
(Two Reels).
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A Seaside Siren (Fay Tincher).

Torchy Comedies.
Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).

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Chester Outing Scenics.
(One Reel).
Adam and Eve in the Andes.
Wanted, An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)
Troubadours of the Sky.
Infant Icebergs.
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Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

Celebrated Players Film Corp.
("The Gumps" Comedies).
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Flat Hunting.
Andy Visits His Mamma-in-Law.
Andy Spends a Quiet Day at Home.
Andy Plays Golf.
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HALL ROOM BOYS COMEDIES.
March 28—Oh, Baby!
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Suds.
Precisely as Polly.

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A Woman's Business (Olive Tell—Six Reels).

PIONEER FILM CORPORATION.
Sins of the Children.
Bubbles (Mary Anderson).
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In the Clutches of Hindoo (Serial).
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(Two Reels.)
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Happy Days.

Texas Guinan Comedies.
(Two Reels.)
The White Squaw.
The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)
Her Lucky Day.
Her Bargain Day.

Billy Franey Comedies.
(One Reel.)
The Paper Hanger.
The Water Plug.

Milburn Morantl Comedies.
(Two Reels.)
Simp and Satan.
Wild, Wild West.

Napoleon & Sally Comedies.
(One Reel.)
Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)
Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)
The Mountain That Was God.
The Wind Goddess.

RADIN PICTURES, INC.
729 Seventh Avenue.
Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.
Determination (All-Star—Ten Parts).

W. H. PRODUCTIONS.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).

ROMAYNE SUPER-FILM CO.
Culver City, Cal.
Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.
Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.
A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.
The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.
Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Wrong Procedure

FROM Carl Ellis, Harlem, Montana, came a letter asking to which union he is eligible. Harlem is a small city and as a glance over the map of Montana did not reveal its location, we wrote asking information on that point.

Friend Ellis now replies:

Inclosed find map of Montana, with Harlem marked as you requested. I have written the Great Falls union several times, but have received no reply. It seems, from what I have heard, they do not care to accept new members.

Most emphatically I do not want a job in Great Falls, but I do want to be a union man. Would it be possible for me to join in Spokane, Missoula or some one of the other unions close at hand? I believe I am under the jurisdiction of Great Falls.

Right Is Right.

Now while we very well remember the warm hospitality shown us on the occasion of our visit to Great Falls, and most certainly do not wish to hurt the feelings of the Great Falls men, still in the interest of justice we are constrained to deal with this matter a bit sharply.

Remember that we speak as a union man whose membership dates back to 1883, and who well knows the problems involved in such matters as this and the objection to admitting men from all over a somewhat widely scattered jurisdiction.

But, gentlemen, there is an element of plain justice and RIGHT involved, which cannot be lightly set aside, and in any event if a local receives letters from projectionists within its jurisdiction requesting admission to membership, the very least it can do is to make proper reply thereto.

This I think you will all admit. Whether the Great Falls local did receive the letters written by friend Ellis is, of course, not for me to say, but the presumption is that it did.

A union is nothing in this wide world but a business organization, and business courtesy demands that reply be made to business letters. Don't you agree with this, Great Falls—and other places?

Jurisdiction and Duty.

The editor of this department firmly believes that a union which demands fair dealing on the part of employers should be not only willing, but anxious to accord a square deal to the men of the profession that it represents. That proposition is so self evident that we feel it requires no argument to establish its truth.

Admitting its truth, therefore, let us for a moment examine into the matter from the small town man's point of view, taking the case of friend Ellis, if you please, for example. Now we know nothing at all about either Ellis' competency or his character, but for the sake of the argument will assume them both to be satisfactory, as indeed they most likely are.

The situation then is just this: a certain local union, through the laws of its international head, automatically and of necessity has jurisdiction over the little city of Harlem. We will assume that local to be the Great Falls union, as we in fact think it is.

Cannot Join Elsewhere.

This means that by international law friend Ellis is denied the right to make application to or join any other union than the Great Falls local, and unless the Great Falls local will admit him he is debarred from becoming a union man except he quits his job, breaks up his home, if he has one, severs all social ties and removes to the jurisdiction of another union, works there six months, **at the end of which time he may be faced with precisely the same proposition as now confronts him,** because the other local has precisely the same legal right to refuse him admission as has the Great Falls local.

Swap Places.

Now, boys, try and mentally swap places with Friend Ellis for a moment. You are competent. You are of good character. You have studied and worked hard to master your profession. You want to become a union man. How would YOU feel, under these circumstances, if the union within whose jurisdiction you were refused, or failed to even answer letters you wrote in perfect good faith?

You hear the non-union man decried, yet you, who really want to do the right thing, are denied even the courtesy of a reply when you make application for membership, or write to obtain information to that end.

Oh yes, we well know that many small town men try to join because they want to remove to the city, where there is a wider field, or so that they may "go on the road," but we are nevertheless very firmly convinced that no matter what its legal right, no union has the moral right to reject the application of any competent projectionist of good character. It seems to us that the small town man has the right to graduate into city work if he so desires, and that **his desire so to do is a laudable ambition.**

But be that as it may, certainly the very least thing any union can in common decency do, is to religiously answer every application or request for information intended to lead to an application, which emanates from a projectionist within the jurisdiction of the local.

If a local union by its very existence automatically ties a certain territory, then it is just plain justice and right that it admit into its membership all eligible men in that territory, whether it desires so to do or not, the word eligible to stand for those various things necessary to membership in the I. A.

Not Roasting.

Now please clearly understand that we are neither roasting, condemning, or even especially singling out for criticism the Great Falls union. What it has done in refusing to answer friend Ellis' letter (if it has so refused) is an all too common practice. We receive many complaints from small city and town men that they can get no satisfaction whatsoever when they apply for membership in the local under whose jurisdiction they work. We have simply taken this particular incident, relying on the good nature of the Great Falls local, as well as its sense of right and justice, to set forth the small-town man's side of the matter.

Failure to treat the small town men within its jurisdiction with due courtesy tends to make them not only the enemy of the local, but of unionism as a general proposition, and certainly no one wants that.

Think it over, gentlemen and brothers. Think it over carefully.

What Is Wrong?

A. G. Smith, Dresden, Tennessee, has trouble with out-of-focus, which he describes as follows:

New Simplex. Sixty cycle, 110 volt current. Mazda 900 Watt lamp. About a 71-foot distance of projection. Projector over balcony. Some keystone effect.

Screen eleven feet eight inches, and I cover it all. Picture is good in its center, but out of focus or something at the sides. Not

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

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Are You In On It?

See April 10 Issue for Particulars

NOTICE

The closing time on the prize contest has been extended to noon of July 1.

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much spherical aberration. Acts like film cups over aperture. Objective 1.75 inches diameter—five inches E. F. Condensers 6.5 and 7.5 plano convex, latter toward film. Should I have a 2⅝ inch diameter objective? Reply with a pencil will be appreciated.

In the first place, brother Smith, there are several thousand projectionists who read this department, to say nothing of managers and exhibitors. If we were to reply to each we would not be able to attend to our correspondence, to say nothing of other things that we have to do.

That is the reason for the dollar rule. We feel that those who really want a mail reply badly enough to pay a dollar for it should be accommodated, so far as time will permit, but to let down the bars further than that is impractical. It isn't that we want your dollar, but that we need our time for other things.

As To Mazda.

In the second place we have not as yet given the Mazda proposition sufficient study to feel qualified to advise as to objective diameter requirements. The Mazda and arc present two entirely separate propositions in that respect.

Your out-of-focus might be due to either one of several things, but we are inclined to think it is that you have one or more of the elements of your objective in wrong side too. It is extremely unlikely that a new projector would have anything wrong with its aperture; also if that were the case it is almost a cinch that the effect would vary—not be the same all the time, as we take it, from what you say, is the case.

Probable Seat of Trouble.

We would suggest that you try out another objective, if you can get one. If not, then take the objective apart and examine it, first looking at Fig. 40, page 110 of the handbook. The first lens (one next aperture) will be found to have a heavier convex on one side than the other, and that side goes toward the screen. The second lens will be as shown in the cut, except that the concave is not apt to be so pronounced. The thick, double lens in front goes as shown.

Before re-assembling the objective, wash the lenses with a solution of half denatured or wood alcohol, and half water, polishing them carefully with a clean old handkerchief, and then be VERY careful that you do not touch their surfaces with your fingers ever so little. A faint, practically invisible finger mark will raise hallelujah with definition.

We think you must mean chromatic aberration. There is no spherical aberration in an objective, or at least it would be so very slight as to be entirely negligible.

Shea's Equipment

George H. Signor, projectionist, Shea's Hippodrome, Buffalo, New York, sends in the following description of the projection equipment of that classy show house.

I am writing to give you details of the equipment and line-up with which we get the best results on the screen, remarking also that we think our screen results some better than the average.

We have two Simplex projectors, equipped with Extra Lite shutters and a one-and-a-half-to-one special shutter drive. The intermittent is a one-to-five. We project a seventeen foot picture at 112 feet, to a painted canvas screen, pulling seventy-five amperes with a fifty-five volt arc.

Take current through rheostats connected in multiple, using ⅞ cored upper carbons and 11/32d Silver tips below. Crater is 4.75 inches from apex of rear condenser, with 15.25 inches from aperture to apex of front lens. Use a 6.5 and 7.5 plano convex combination, spaced 1/16 of an inch apart.

Working distance (B. F.) is five inches, and the objective aperture 1 11/16 inches, which, according to Table No. 1, is too small. The light ray at the working distance of the objective is 2⅝x2¾ inches (error. If width is 2.75 height would be 2.06.—Ed.) Have tried objective with 2.5 inch diameter but there was loss of definition, which is, of course, undesirable.

Projection Room Renovated.

The projection room has just undergone a badly needed renovation, and must now be seen in order to appreciate the neatness of the installation and the work required to accomplish it.

Our chief projectionist, John W. Sayer, is a thoroughly practical and a very efficient man of long experience. Credit is due him for bringing about the conditions we are all a bit proud of.

I hope you will again honor us and the rest of the Buffalo men with a visit soon, and that you will then see some of our beautiful neighborhood theatres, as well as the excellent work of Buffalo men on the screen.

Maybe Perhaps.

We will of course be in Buffalo again, though just when it will be we cannot say. In the past we have not found the Buffalo men, as represented by the local union, overly enthusiastic, or even very cordial. However, because the Buffalo projectionists have in the past passed up something they should not have passed up is not conclusive evidence they will do so in the future.

Your equipment listens real well, though we are unaccustomed to locating the crater with exact relation to the curved surface of the arc lens. We are not even certain that it is best to do so, though from the purely optical viewpoint we would say it is the correct method.

But the starting point of optical system adjustment is, as you no doubt know, the distance the crater can be located from the lens without excessive lens breakage, and as there is, though there should not be considerable variation in the lenses of given focal length, due to a lens of proper curvative for given focal length being made too thick for a 4.5 inch diameter.

This variation amounts, in extreme cases, to as much as an eighth of an inch, and while it is true an eighth of an inch more or less of distance does not seem much, still every particle of shortening of distance between lens and crater from that provided in the charts is a reasonably serious matter, particularly if, as is too often the case, the lamphouse ventilation is not very good.

As To Objective Diameter.

As to your objective diameter, we would suggest considerable possible gain, without appreciable loss of definition, by using an objective of 2.5 diameter, stopped down to 2.25 on the aperture side, and a 6.5—9.5 M Bi-C condenser.

Still better would be in your case, we think, the three-combination lens put out by the Independent Movie Supply Company, of New York City. We have arranged with that company to send you two lenses on approval if you want them. If this meets your approbation advise me, sending exact E. F. of lenses you are now using; also include exact size of picture and distance lens to screen and we will have the lenses sent. There will be no obligation to keep the lenses unless your folks think there is sufficient advantage in the lenses to justify the expense of their purchase. We are interested in knowing whether or no they will deliver the goods in your case. We think they will.

Their Name Is Legion

Fred R. Pierce, Susquehanna, Pa., says:

I have understood there is grave danger of fire getting into the upper magazine, and that to date there is no positive way of preventing this except by projectionist grabbing the film, if he is quick enough, with his bare hand. I think I have found a way . . ."

And so the letter goes on at some length, describing the method that he proposes to use. For his information and the information of those others who may have in mind the invention of such a device, let me say that during the past ten years I have examined at least fifty and I believe that the correct number would be nearer one hundred inventions designed to accomplish the purpose named.

Some of them went very much further. I well remember one elaborate device which stopped the projector, put out the arc, cut

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both film loops, closed the magazine valves almost air tight, dropped all the port shutters and rang a bell in the manager's office.

This particular invention really worked perfectly, and did all these various things. It could be installed on two projectors for something less than a thousand dollars. The only trouble was that the exhibitors wouldn't buy.

There is now one really excellent device on the market. I cannot at the moment recall its name, but it is made in Brooklyn. So don't waste time chasing that particular will o' the wisp, friend Pierce. It has been already very well chased indeed.

As to Lenses

The editor of this department is receiving quite a few inquiries for high grade projection lenses. A typical one comes from the Lauve-Bodin Amusement Company, Franklin, Louisiana. It reads:

We are desirous of getting the very best projection objective made. Will you be good enough to advise where such lenses may be had.

Sorry, gentlemen, but you know the war shot several things besides Germany all to pieces, and among the lot was the lens proposition.

We do not say there are no better objectives now to be had, but we know of none better, at this writing, than the standard projection objectives put out by the Gundlach-Manhattan and the Bausch and Lomb Companies.

We would respectfully suggest that you consult the lens charts for the diameter lens you require, or that you get a large diameter objective and stop it down to the actual requirement, provided the diameter is too large.

How to Do It.

To do this install the lens, focus the picture as sharply as possible on the screen and then measure the exact distance from film to nearest surface of the lens.

Remove the lens and hold a piece of writing paper exactly the same distance from the film (without film in, of course) that the surface of the lens was and draw an outline of the rectangle of light which falls thereon, disregarding the halo which will surround it.

Cut a circle of thin metal to fit into the rear end of the objective and lay snugly against the lens, and in this metal cut a rectangle exactly the size of the one marked on the paper. Install the mask thus made and secure it in place by any convenient means and the job is done.

Caution: Before doing this be sure the center of the ray emerges from the center of the front of the objective. If it does not your system is out of line and the hole in the mask will probably not come in the right place.

The object is to eliminate all waste light, since it injures the definition of the picture on the screen. You may accomplish the same thing, though not to such good purpose, by stopping down to the actual effective ray at the aerial image or the projection room wall.

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Accused of Being Unfair

C. Russ Van Vlist (guess that's right. The signature is no cinch), Minneapolis, Minnesota, arises to remark:

It has been quite some time since I met you personally, or have troubled you in the department with my impossible questions. But please don't imagine that I ever miss an issue, for I don't. Why, man, I am so excited over the actual contents, and over your efforts for the advancement of projection that I overlooked the new head for several weeks.

Finally, however, I once-overed it and was sadly disappointed to find you adding to Simplex propaganda by incorporating therein not only an intermittent sprocket, but a star as well. Personally I don't find it attractive, or in the least artistic; also I don't think it is playing fair to manufacturers of other projectors.

An Old Timer.

I have been a reader of the "World" for eight long years, and would have read it before had I known of it. The other seven years (prior to that, I suppose you mean, Ed.) I spent in the attempt to learn projection by experience alone. I certainly have enjoyed the very real help and the increased knowledge gained through the medium of the department, but to find it headed by a certain make of projector parts is not good—that is for me, anyhow. I hope the next issue will have a head which favors no one.

Man, man, man, I'll bite you and you'll have hydrophobia or sump'n. I planned that head myself, and while the gink who actually made it did not follow my plans, which were a line of sprockets top and bottom, with a star at one end and a cam at the other, still we all thought the way it was worked out did very well, and was eminently appropriate.

Favors No One.

You say it favors the Simplex. Why? The Simplex, Motiograph, Master Model, Baird, as well as every home projector on the market, except one, uses the star and cam movement—the regular geneva movement, which is some hundreds of years older than the motion picture.

Of professional projectors, all but one uses the star and cam, and all the older models of the Powers' used it.

You are a fine feller, brother Van Vlist, but in this particular thing you are splitting very fine hairs, and drawing copiously on your imagination. As between the Simplex and Powers' (for those are the two projectors you have in mind, unquestionably—more or less calmly ignoring all the rest) we play absolutely NO favorites. We had that heading made because it was appropriate for a projection department, the geneva movement being the very heart of the projector. Had the Powers' type of movement, which is, by the way, in our opinion, an excellent movement, been the form of the original geneva, used by all except one projector, we would most certainly have used that instead.

We believe your criticism was well intended. We are sure you will, upon further consideration, withdraw your objection, as being builded upon a foundation of very sandy sand.

Book on Cleaning Film?

D. J. Murray, Brooklyn, New York, asks:

Will you kindly advise me if there is any book dealing with film cleaning. Am a projectionist and would like to get such a book if one exists.

So far as we are aware there is no book dealing with the renovation or cleaning of film. The most information we know of contained in one book, on that particular subject, is contained in the Third Edition of the Handbook, pages 206-7, and that deals more with film cleaners than with the actual processes of cleaning.

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The Baby Arc and What It Accomplishes in Filming Realistic Lighting Effects

By HUNT STROMBERG

Director Publicity and Advertising, Thomas H. Ince Studios

ONE of the most intricate and difficult problems of the screen has been solved by Reve Houck, superintendent and chief electrician of the Thomas H. Ince studios at Culver City, Cal. For years the production of natural lights, such as candle light, gaslight, firelight and so on, has perplexed the minds and tried the patience of studio electricians. The light itself was never strong enough to photograph successfully. For instance, the picture would never show the actual effect caused by the glow from a match when a man lights a cigar. So to reproduce the light as it really is some artificial means had to be devised.

For a time incandescent lights were used, but these did not have photographic value, so some form of the arc light had to be used, and to find and perfect just the right form has been Mr. Houck's aim. First he used hand-feed arcs, but that was a very difficult and tedious process when a great number of them were required. He recalls a cafe scene where he used forty table lamps, and each one had to be individually lighted and watched, for it is the nature of an arc to go out when the distance between the points of the two carbons widens beyond a certain percentage of an inch, and if a light went out the scene had to be retaken.

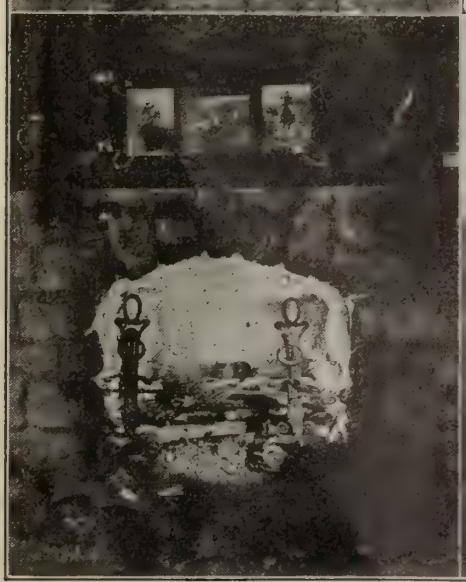
Now that dangerous distance between the two carbon points is automatically controlled, and any number of lights can be switched on and off, forming a main switch—thanks to Mr. Houck.

The Problem of Size.

But after that was accomplished, the problem of size still confronted him. There was no existing arc small enough to use with perfect satisfaction for wall brackets and general interior effects.

The lighting fixtures were very frequently out of proportion to the size of the room and the furniture, so Mr. Houck set himself the task of making a baby arc.

The first form he perfected was the can-



What the Baby Arc Accomplishes and the Man Who Invented It.

Above—Fireplace illumination by means of the ordinary coal fire which is used in studio settings.

Below—The same setting showing the lighting effect obtained by placing the Baby Arc light in the coals of the fire.

REVE HOUKE,

Superintendent and chief electrician of the Thomas H. Ince Studios, inventor of the Baby Arc.

Above—The illumination from the ordinary incandescent lamp wall bracket shows only a white spot on the motion picture film.

Below—When the Baby Arc light is placed within the bracket, it produces a strong photographic light.

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the exhibitor who wrote this had for several seasons been operating his theatre during the summer months at a dead loss--but--now his summer troubles are over. Last year he installed the

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The Baby Arc Match Substitute.

When one lights his cigarette with the ordinary match the spot lights are necessary in order that the effect may be brought out on the film.

With the Baby Arc concealed in the palm of his hand all the illumination desired for the natural effect is registered by the camera.

dle. In a certain scene the heroine had to go downstairs in the dead of night to find a burglar, or something equally exciting, and she carried a lighted candle. You can imagine how important that candlelight was, and strange as it may seem, there was no known way of getting that light into the picture. Mr. Houck tried out his baby arc and it worked beautifully. That was about five years ago. Since then he has been steadily at work improving and perfecting and creating new forms.

Five New Babies.

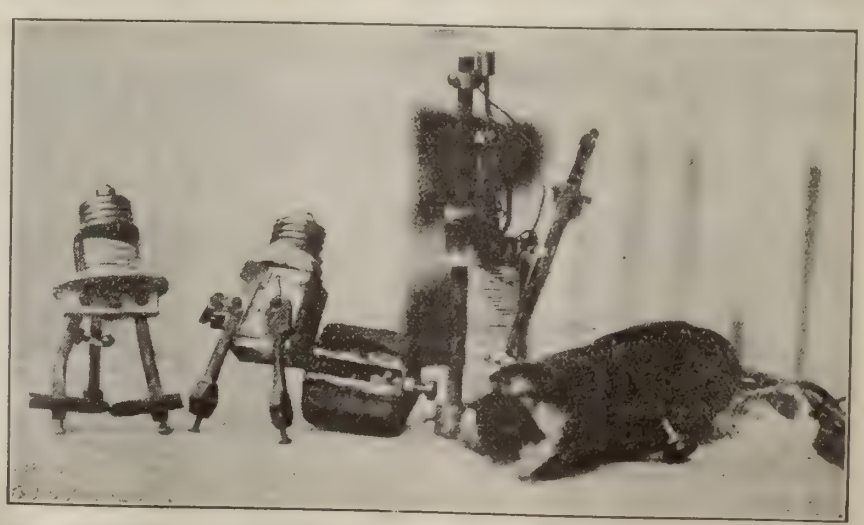
A few weeks ago he went to Thomas H. Ince and announced that he had perfected five different automatic baby arcs and was ready for the supreme test. The experiment that followed found Mr. Ince and the heads of the various departments in attendance, and proved beyond a doubt that the baby arc would eliminate many of the lighting difficulties of the past.

It is the smallest automatic arc ever used in studio lighting and has 1,000 candlepower. All the five types operate on the same basis and give the same effect, but they are designed for different purposes—the watch, the table light, the wall bracket, the flashlight and the fireplace. Of these the match substitute is, of course, the tiniest, being but seven-eighths of an inch in diameter and four and one-half inches in length. It can easily be concealed in the palm of an actor's hand, with the connecting wire extending up his coat sleeve and down his trouser leg, out of the focus of the camera.

To Eliminate Smoking.

So the difficulty of size has been overcome and also the one of smoke. To eliminate the smoking, the use of less current was necessary, and in reducing the current the actinic ray was subsequently reduced. Therefore it was necessary to cut down the size of the carbon, and with a smaller amount of current it was found possible to produce the actinic light capable of registration on the film without showing the smoke.

To seem natural, we must become masters of the artificial. Natural lights appear today in pictures so very naturally that only the initiated know and realize that it is all a hallucination produced by electricity. No one who is familiar with the difficulties of studo lighting can realize what a task it



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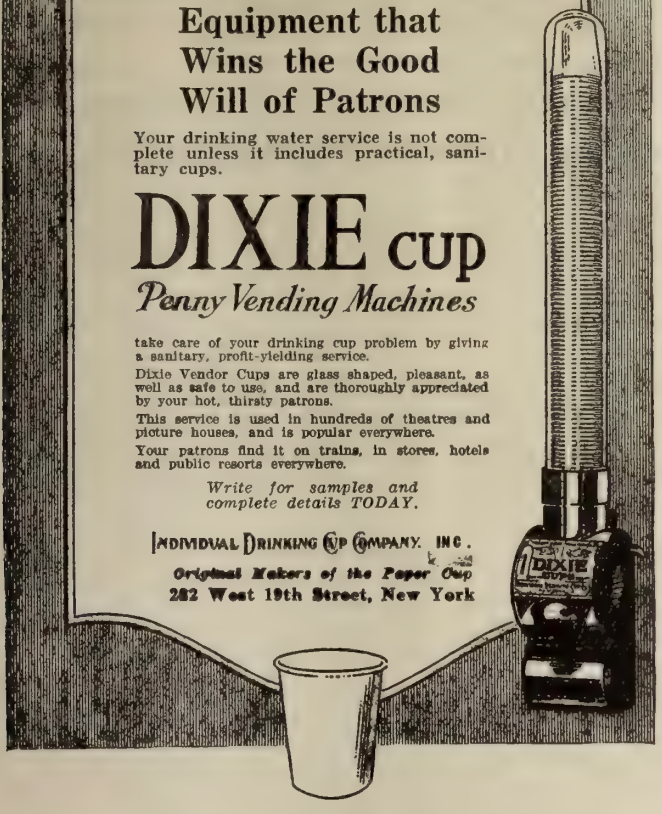

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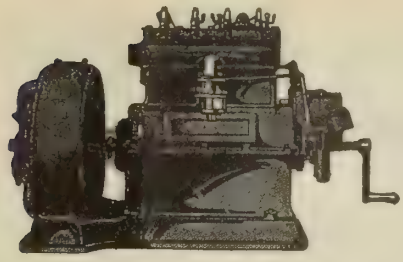

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has been to obtain satisfactory results.

The man who sees the finished picture may not be able to see a very great improvement when the arc takes the place of the incandescent lamp, but to those engaged in providing the lighting effects this automatic baby arc is of the utmost significance. It speeds the photography of a scene at least fifty per cent., and in these days when time seems to be more valuable than anything else, that is of vast importance, to say nothing of its other advantage. But it has others. In speaking of the invention, Thomas H. Ince said, "I believe the baby arc will revolutionize the studio lighting system."

The New Century of Baltimore Will Have Really Swell Monsoon Ventilating Lay-out

THE construction of the new Century Theatre at Baltimore will be followed with great interest by exhibitors all over the country, as the owner, C. E. Whitehurst, and the architects, Zink-Sparklin, Inc., have expressed the intention of making it the most up-to-date house in America.

They feel that they have exhausted every possible means to obtain this end, in the careful attention paid to appointments among which one of the most carefully considered items is the ventilation and cooling system. This branch of the work has been turned over to the engineers of the Monsoon Cooling System, New York City, who have designed their system on the principle of introducing fresh air at the ceiling line and exhausting it at the floor line.

For heating and ventiating, fresh air is pulled through heating coils and blown directly down into the theatre. As the foul, heavy air which hangs at the floor line is exhausted, it is replaced by the fresh, warm air, providing an even warmth all over the house. The excess of fresh, warm air not exhausted at the floor line builds up a slight static pressure in the theatre, thus preventing any inrush of cold air with the opening of entrance doors. This very efficient system, being simple in design, eliminates all expensive duct work and underground trenches.

Summer Method of Ventilation.

At this season of the year probably exhibitors are more interested in the cooling problem of the Century Theatre. This has been adequately taken care of by the same method as explained above. Only, instead of warm air, cool, fresh air is taken from high above the street and blown by Monsoon fans through grilled openings into the theatre—right down to the floor line and in such enormous volume as to create a steady breeze all through the house. Everyone knows that moving air has a cooling effect, and it can be readily understood how these enormous Monsoon blowers will keep the Century's patrons in a cool, refreshing atmosphere—even during Baltimore's hottest weather. And anyone who has ever visited Baltimore in summer knows that it is indeed HOT.

Part of the equipment provided for heating in winter is reversed and becomes an auxiliary to the cooling equipment provided. This constitutes a very welcome economy.

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FROM Candle, Alaska, Rodney S. Dimmick writes under date of March 10, telling how he keeps his theatre, the Aurora, warm, and describes the film delivery system utilized by him. Mr. Dimmick says:

I use a Coles hot blast heater for heating purposes, a large size, No. 26, and use soft coal shipped from Seattle, cost landed here last year was approximately $48.00 per ton. I have used since October 1, 1919, to date, one and one-half tons, making an expense of $72.00. The seating capacity of the Aurora Theatre, of which I am the owner and man-

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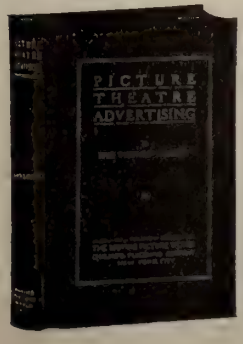

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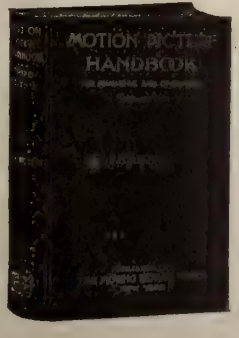

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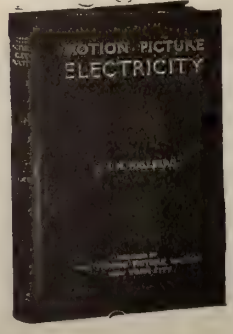

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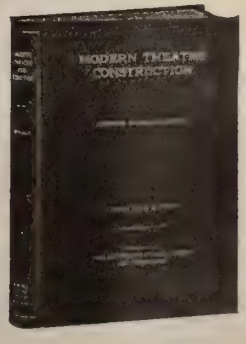

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"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films.
OFFICES:
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ager, operator, engineer and so forth is 100; the admission charged is $1, and I pay the tax; children, 25c., for any seat in the house. I give two shows per week and get my film from Code and Clark, of Nome, Alaska, during the summer or fall on the last boats arriving in this section, which is the last of September when we are lucky. I also exchange film with a theatre at Dime Creek, about 65 miles south of here. These are brought back and forth by dog teams, which take about two days to make the trip each way. With a lead traveling light with only the driver, the run is made by some teams in one day. I have frequently made the trip in less than twelve hours.

Gets Stove Red Hot.

I find the only system for heating my place properly is to get the stove red hot from floor to ceiling. Of course, not having a fire in the building only twice a week, it sometimes gets slightly chilled, inasmuch as the weather ranges in the winter here from 10 below zero to 50 below. The latter does not last very long at a time, but we have many days that cold. It does not take more than about three hours to heat up the building on show nights, and after it is once heated it takes very little coal to keep it warm, consequently any heating plant or system used outside I doubt if it would be of much use up here, as what we most need is a quick hot fire.

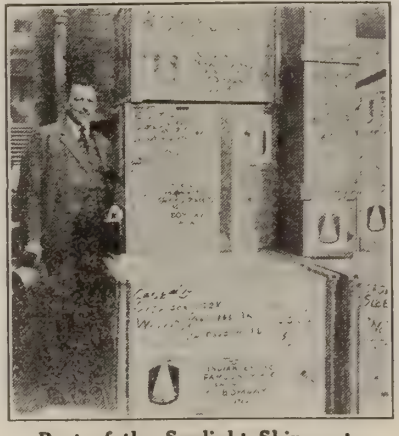
I run six reels to a show, which lasts about two hours. Once or twice during the show I usually go to the engine room, which is located in the back end of the building, and oil the engine or dynamo. I use an arc light on a Power's No. 6 machine, dynamo make unknown; Fairbanks Morse gasoline 6 horse power engine, have a 40-foot throw.

We get some of the best pictures up here. A few weeks ago I ran Dorothy Dalton in "A Flame of the Yukon," which I saw advertised in your December 6 issue of the World. Most of the film we get here now are very good; have Fairbanks in "Wild and Woolly," and most of the top notchers in other features equally as good.

The Light That Doesn't Fail Will Go to India

THE Sun-Light Arc Corporation, 218 West Forty-eighth street, New York, is rapidly branching out in foreign fields. The latest agency has just been established in India, the first sale and shipment into the territory going to the Indian Empire, Famous Players-Lasky, Ltd., Bombay, India, where that company will produce.

The accompanying photograph shows the cases containing two Sun-Light Arc units complete, shipped on the "City of Chester" on May 31, 1920. President J. Justice Harmer, of the Sun-Light Arc Company, states that Sun-Light Arc will soon be represented, and its present and new models obtainable in every leading country in the world.



Part of the Sunlight Shipment.
President Harmer is watching the truckman juggling a case.

The Boston Moving Picture Supply Company Has Moved

THE Boston Motion Picture Supply Company, exclusive Simplex distributors for Massachusetts, Rhode Island and Connecticut, has moved from its former quarters, 54 Broadway, Boston, to larger offices at the corner of Shawmut and Church streets, formerly occupied by the Select Pictures Corporation.

The new tenant has secured a long lease of the premises and made extensive alerations. The remodeled building houses an attractive reviewing room, fully equipped, where visiting exhibitors may inspect films from the neighboring exchanges. This miniature theatre will comfortably seat twenty-five persons.

The sales room is on the Shawmut street side and contains a display of the latest model Simplexes, each electrically connected and a fully equipped box office with an automatic ticket seller all ready for business.

Well Arranged Quarters.

In the lower portion of the establishment is located the used equipment section, the carbon and date strip displays as well as other theatre requirements.

The arrangement of the basement shipping room, under the management of Joseph Burke, obviates the handling of cases in the main sales room.

On the second floor is a film-cleaning department where this operation will be performed by up-to-date scientific methods.

Large and comfortable quarters have also been provided for the use of visiting exhibitors where appointments may be made and business transacted. This feature will add to the attractiveness of the new offices as a meeting place for the trade.

In addition to Simplex projectors, Automatic ticket sellers and National carbons, booths, screens, lobby display frames, ticket choppers, tickets, stereopticons, announcement slides and poster strips are on display and for sale.

The organization includes S. Y. Merchant, manager; Miss Rose Asher, chief of purchasing division; James Berry, road salesman; Joseph Cifre, road salesman, and Dan Dalziell, who is in charge of the repair department on the second floor, where a complete equipment of precision tools insures accurate workmanship and satisfactory results to the patrons of the establishment.

Write for It Today

The Argus Enterprises, Inc., 815 Prospect avenue, Cleveland, Ohio, has issued a booklet of sixteen pages and cover, entitled "Making Crystal Gazing a Reality."

The booklet is devoted to a description of the Argus Crystal Bead Screen, to a partial list of installations, and to some very convincing testimonials from houses in which the screen has been installed.

This booklet will be mailed, on request, to any exhibitor, and the exhibitor who does not secure or read a copy of the booklet is going to miss something.

Business Is Good Around Tampa

The Tampa Photo & Art Supply Company, Tampa, Fla., have just installed a double arc Hertner transverter, 50 amperes, in the New Victory Theatre of Tampa, and report doing good business with Minusa Gold Fibre Screen, from the users of which they have received many testimonials.

Among the recent installations of Motiograph De Luxe machines, made by the supply company, are the Orpheum, Bartow; Sans Souci, Tampa; Bay, Sarasota; and Rex, of Arcadia.

"THE COSMOGRAPH"

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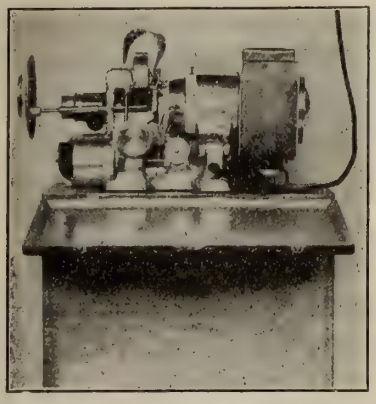
MAKES FRIENDS ON ITS QUALITY

KEEPS THEM ON ITS PERFORMANCE



The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

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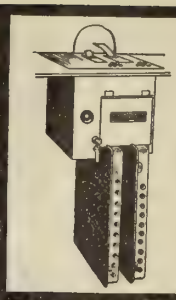

AUTOMATIC TICKET SELLING & CASH REGISTER CO
1780 BROADWAY NEW YORK

STOLEN

Saturday Night
May 29, 1920

From the Main Stage, D. W. Griffith Studio
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Bell-Howell Camera, No. 366, Model B

EQUIPPED WITH THE FOLLOWING

1 400-foot Magazine, No. 1442.
1 F:3.5 50-mm. Carl Zeiss lens, No. 258,630.
1 F:3.5 75-mm. Carl Zeiss lens, No. 236,164.
(Note.—The two above lenses are marked in millimeter openings instead of regular stops.)
1 F:4.5 Special 32-mm. Bosch & Lomb wide angle lens, No. 2,825,576.
All lenses above are mounted to the camera in regular Bell-Howell micrometer mounts.
Also 1 F:3.5 50-mm. Bosch & Lomb View Finder lens, No. 2,735,047.
Veeder counter, new model, with stop-motion extension, No. 167.
6-inch lens mount, fitted with a 3½-inch Verito lens, No. 2, in slip tube.
All the above was in a combination case with set of ray filters and holder, camera and tripod cranks.
The above is fully insured and protected by a nationally-known detective agency.
In case any of the above is located, wire or phone the owner.

PAUL H. ALLEN Care of D. W. GRIFFITH STUDIO, MAMARONECK, NEW YORK
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An old run down front can be made to look like a new one at small expense.

BEAUTIFY your house now. Don't wait until your competitor beats you to it.

Write for our catalogue today.

The National Plastic Relief Co.
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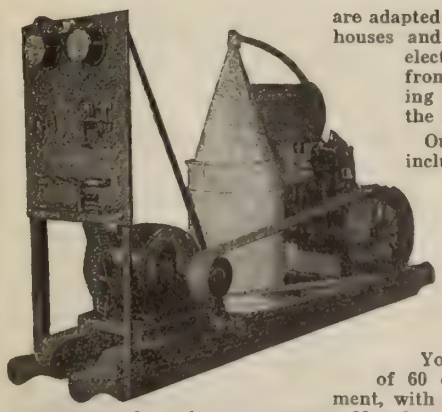
ENGINE GENERATOR SETS



are adapted for all amusement houses and devices requiring electric power or light, from the smallest moving picture theatre to the largest road show.

Our complete line includes a wide variety of sizes ranging from 1 KW to 10 KW, thereby making it possible to secure the EXACT size outfit which your individual requirements demand. You have your choice of 60 or 110 volt equipment, with resistance for cutting down the voltage at arc, or 32 volt equipment, which is adapted for Mazda Projector Lamp.

The UNITED STATES GOVERNMENT and the CHINESE GOVERNMENT use Cushman Engine Generator Sets for Motion Picture Work. Could you ask for a better recommendation?

CUSHMAN MOTOR WORKS
938 N. 21st St. Lincoln, Nebraska

If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

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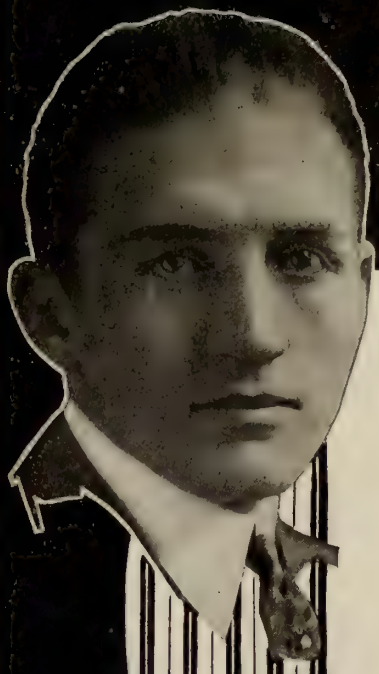

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Super Special
Feature
"THE WONDER MAN"

Shown the
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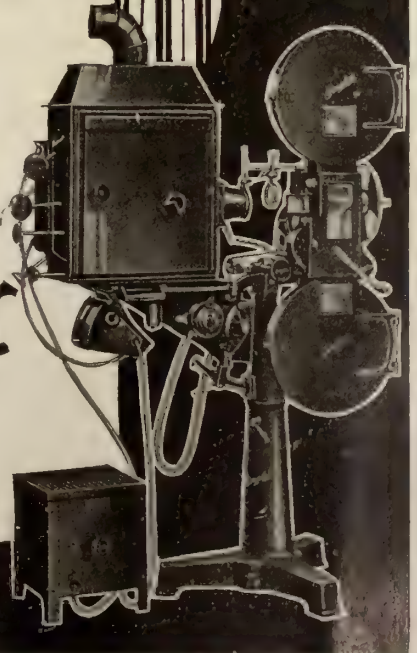

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Gentlemen:

At the request of your Mr. Cassard, it is a pleasure to recommend the Power's Projection Machines, as I hereby do.

We have in our present plant, six Power's machines which are giving the best of satisfaction, and two of them have been in operation for eighteen hours a day for two years. I most heartily recommend Power's Projectors.

Very truly,

Alf Palm

Supt. of Lasky Laboratories.

Eighteen hours a day for two years

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INCORPORATED
EDWARD EARL, PRESIDENT
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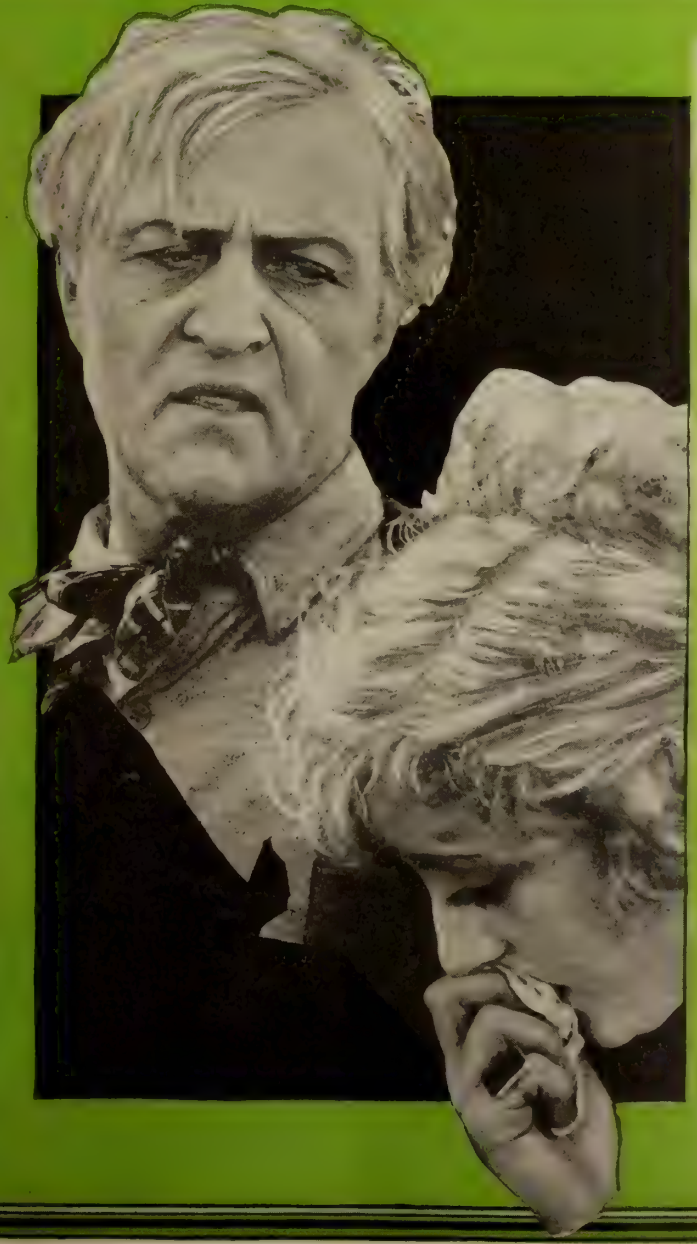

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HOBART BOSWORTH in

"Below the Surface"

A love story as overwhelming as the ocean. It will submerge your theatre in profits.

Directed by Irvin Willat, Story by Luther Reed

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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Getting the Best

SOME men don't have to stay in bed to keep asleep, and a fool, when words of wisdom are spoken, reacts like a deaf mute! If such men were ever motion picture exhibitors they have either died or failed long since. So, when we speak of the qualities of the RITCHEY poster, we are at least sure of an intelligent and attentive audience. When we say that posters such as the RITCHEY posters can only be turned out by the greatest organization of poster artists and poster printers in the world we expect them to look upon our work with eyes intelligently critical, and to realize the truth of our words. Every time that they study their posters and count the receipts that they bring in a realization should come to them of the absolute necessity for having posters with a potent advertising value.

Because the RITCHEY poster is the poster with the maximum of advertising value the exhibitor should always have them. To make the maximum of profit he *must* always have them! Getting them should not be left to luck and chance. Getting them requires constructive work. The first step should be in the voicing of the demand for them. The intelligent exhibitor should insist upon having them because he is entitled to them! AND HE WILL GET THEM!

Ritchey

RITCHEY LITHO. CORP.
406 WEST 31st STREET, NEW YORK PHONE, CHELSEA 8388

IN the year to come, the Famous Players-Lasky Corporation will continue to produce and distribute the majority of the motion pictures that bring profit to the exhibitors that show them. The producing department, under the direction of Mr. Lasky, will deliver from studios in New York, in California, in England and in India, a quality of product perhaps even better than that which has marked the most prosperous year that exhibitors of Paramount Pictures ever have experienced.

We shall make about one hundred and twenty pictures a year, and will release at least two pictures every week.

A great many of these new productions are completed. To say that they are as strong box-office attractions as the best pictures of this year is to state a fact based upon actual observation of the finished product.

Famous Players-Lasky Corporation enters the new year with more friends than ever before. It has made these friends by delivering a consistent supply of the most popular motion pictures at a fair price. It will keep these friends by continuing to supply the demand for productions of genuine quality.

These new Paramount Pictures will be booked on any plan that suits the convenience of the exhibitor.

Adolph Zukor

President

Paramount Pictures

SEPTEMBER

Adolph Zukor Presents a

GEORGE FITZMAURICE PRODUCTION
"THE RIGHT TO LOVE"

with Mae Murray and David Powell

Photoplay by OUIDA BERGERE Adapted from the play by Pierre Frondaie and Claude Farrare

A Paramount Picture

A picture as rich in setting and costuming, as strong in appeal, and as tremendous in box-office value as Mr. Fitzmaurice's "On With the Dance"

Adolph Zukor Presents

ELSIE FERGUSON *in* "LADY ROSE'S DAUGHTER"

Directed by HUGH FORD

By Mrs. Humphry Ward Scenario by Burns Mantle

A Paramount Picture

Mrs. Humphry Ward's famous novel provides the best vehicle that Miss Ferguson has ever had. Like "His House in Order" it is another triumph of Hugh Ford's directorship

---

Thomas H. Ince Presents

CHARLES RAY *in* "A VILLAGE SLEUTH"

By Agnes Christine Johnston

Directed by Jerome Storm Photographed by Chet Lyons A Thomas H. Ince Production

A Paramount Picture

Charlie's the hired man in a sanitarium—and a correspondence school detective! That makes a story head and shoulders over any of his past stuff. Like "Greased Lightning" and "The Girl Dodger," but funnier

---

Jesse L. Lasky Presents

THOMAS MEIGHAN *in* "CIVILIAN CLOTHES"

Directed by HUGH FORD

From the play by Thompson Buchanan Scenario by Clara S. Beranger

A Paramount Picture

Thomas Meighan has become famous for his work in "The Miracle Man," "Male and Female" and "Why Change Your Wife?" Now a star in his own right, in a Broadway success of proven box-office appeal, he will be one of the really big money-makers of the year

RELEASES

Adolph Zukor Presents

DOROTHY DALTON *in*

Sir James Barrie's Famous Play "HALF AN HOUR"

Directed by Harley Knoles — Scenario by Clara S. Beranger

A Paramount Picture

A luxurious and magnificent production of the great play
by the author of "Male and Female" and "Peter Pan"

Cosmopolitan Productions

"HUMORESQUE" *Featuring* ALMA RUBENS

Story by Fannie Hurst

Scenario by Frances Marion — Directed by Frank Borzage

A Paramount Picture

A story of mother love—with all the comedy of "Potash and Perlmutter," all the pathos of "The Music Master" and
all the heart appeal of "Madame X"

The New Art Film Company Presents

DOROTHY GISH *in* "LITTLE MISS REBELLION"

by Harry Carr

Scenario by Wells Hastings — Directed by George Fawcett

A Paramount Picture

Here's something out of the ordinary for Dorothy Gish. Now she is
a Princess who in the whirligig of revolution becomes a flapjack artist
in a lunch room. There's excitement, comedy
and romance in every minute of it

Jesse L. Lasky Presents

WALLACE REID *in* "WHAT'S YOUR HURRY?"

by Byron Morgan

Directed by Sam Wood — Scenario by Byron Morgan

A Paramount Picture

Wallie Reid's best pictures were his automobile stories—"Double Speed" and
"Excuse My Dust." Now in "What's Your Hurry?" he drives a
motor truck. It has the same zip and pep, and it beats them
both in power and speed and box-office appeal

OCTOBER

Cosmopolitan Productions

"THE RESTLESS SEX"

by Robert W. Chambers

with MARION DAVIES Directed by Robert Z. Leonard

A Paramount Picture

A sure-fire box-office title, a famous author and a wonderful cast make this a genuinely great money-maker. It is an ultra-luxurious production of Chambers' story which ran in the *Cosmopolitan* and later in book form, fascinating millions of readers

---

Jesse L. Lasky Presents

GEORGE MELFORD'S PRODUCTION

ROSCOE [FATTY] ARBUCKLE *in* "THE ROUND-UP"

From the play by Edmund Day *A Paramount Picture* Scenario by Tom Forman

Roscoe Arbuckle in a full length drama! That's all you need to get the crowds. The play was a sensation on the stage, and on the screen, with Arbuckle in his first straight comedy role, it combines every element of success

---

Thomas H. Ince Presents

DOUGLAS MacLEAN *in* "THE JAILBIRD"

A Thomas H. Ince Production

A Paramount Picture

Douglas MacLean was unanimously pronounced the brightest star in the film firmament last year. Exhibitors who cleaned up on "23½ Hours' Leave," "What's Your Husband Doing?" and "Mary's Ankle" don't have to be told that this is a winner

---

WILLIAM S. HART *in* "THE CRADLE OF COURAGE"

A William S. Hart Production

Directed and Adapted by Lambert Hillyer

A Paramount Picture

William S. Hart has been producing the best pictures of his career under his own management. First "The Toll Gate" and then "Sand!" And this one is on the same big scale, as human, as original, as thrilling as the others

---

Jesse L. Lasky Presents

CECIL B. DeMILLE'S PRODUCTION
"SOMETHING TO THINK ABOUT"

by Jeanie Macpherson

A Paramount Picture

Elliott Dexter, Gloria Swanson, Theodore Roberts and other DeMille favorites interpret the roles of this magnificent production, which is rich in human interest, and carries in every scene the artistry of the producer

RELEASES

Jesse L. Lasky Presents

"A FULL HOUSE" *with* BRYANT WASHBURN

Scenario by Alice Eyton — Directed by James Cruze

A Paramount Picture

An adaptation of the popular comedy by Fred Jackson. Genuinely funny, with a unique and extraordinarily entertaining plot

---

MAURICE TOURNEUR'S "DEEP WATERS"

from F. Hopkinson Smith's "Caleb West, Master Diver"

A Paramount Picture

A thrilling story of hazard and courage, and of the struggles and triumphs of love. A wonderful cast interprets the deeply human characters

---

Thomas H. Ince Presents

CHARLES RAY *in* "AN OLD-FASHIONED BOY"

by Agnes Christine Johnson

Directed by Jerome Storm — Photographed by Chester Lyons — A Thomas H. Ince Production

A Paramount Picture

The title alone tells the story. It is a typical Charles Ray subject, and in it he has done what is considered as some of the best and most appealing work in his remarkable screen career

---

Jesse L. Lasky Presents

ETHEL CLAYTON *in* "A CITY SPARROW"

by Kate Jordan

Directed by Sam Wood — Scenario by Clara Genevieve Kennedy

A Paramount Picture

One of the most human and appealing parts ever played by Miss Clayton
The story is one of splendid heart interest and is filled with humor

---

Jesse L. Lasky Presents

"HELD BY THE ENEMY"

with Jack Holt, Agnes Ayres, Wanda Hawley and Lewis Stone

From the play by William Gillette — Directed by Donald Crisp — Scenario by Tom Forman

A Paramount Picture

NOVEMBER

Jesse L. Lasky Presents a

GEORGE MELFORD PRODUCTION

"BEHOLD MY WIFE"

from the novel, "The Translation of a Savage"
by Sir Gilbert Parker. With Mabel Julienne Scott

A Paramount Picture

The magnificent natural scenery of the Northwest, and the richness of modern England form highly contrasted backgrounds for an engrossing story of a man's sacrifice for love, and of an Indian woman's development. This production is as rich in box-office possibilities as it is in power and beauty.

Jesse L. Lasky Presents

ETHEL CLAYTON *in* "ROZANNE OZANNE"

(Working Title)

by Cynthia Stockley

A Paramount Picture

Greater than "Poppy" this tale marks the highest art of Cynthia Stockley and the main character is perfectly fitted to Miss Clayton's talents. It is being produced with a wealth of investiture worthy of so strong a story plot and every effort will be made to make it the Ethel Clayton picture de luxe, the best thing she has ever done.

Adolph Zukor Presents a

GEORGE FITZMAURICE PRODUCTION
"IDOLS OF CLAY"

with Mae Murray and David Powell

By Ouida Bergere

A Paramount Picture

A picture that extends over every phase of life—the glamour of the South Seas, the gaiety of London's Bohemia, and the vice of the lurid Limehouse District. More spectacular than "On With the Dance."

Jesse L. Lasky Presents

WALLACE REID *in* "THE CHARM SCHOOL"

by Alice Duer Miller

Directed by James Cruze — Scenario by Tom Geraghty

A Paramount Picture

From the famous "Saturday Evening Post" story of the young man who inherited a girl's boarding academy aud turned it into a "charm school." One of the most original and entertaining plots ever devised and filled with humor. Wallace Reid is given a chance to play the real lover again and the supporting cast will be virtually all-star.

RELEASES

Adolph Zukor Presents

DOROTHY DALTON in "A WINTER CITY FAVORITE"

(Working Title)

By Charles Belmont Davis Scenario by Rosina Henley Directed by Harley Knoles

A Paramount Picture

The winter city is, of course, New York and the favorite is a young woman of just such charm as Dorothy Dalton possesses. The story allows for elaborate and thrilling scenes and provides Miss Dalton with a characterization of beauty and gripping dramatic power. The author, brother of Richard Harding Davis, is one of America's greatest short story writers.

Thomas H. Ince Presents

ENID BENNETT in "HER HUSBAND'S FRIENDS"

Directed by Fred Niblo By Marjorie Benton Cooke A Thomas H. Ince Production

A Paramount Picture

A picture about marriage—the kind of picture that rings true, with that human touch that made "Stepping Out" and "Hairpins" so popular. Enid Bennett gives a wonderful portrayal of the wife.

Jesse L. Lasky Presents

"BURGLAR PROOF" *with* BRYANT WASHBURN

By William Slavens McNutt

Directed by Maurice Campbell

A Paramount Picture

A little different sort of picture from every angle. A story that is filled with real humor and heart interest and one of the best characterizations ever made by Mr. Washburn, who is supported by a cast de luxe headed by Lois Wilson.

Adolph Zukor Presents

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(By arrangement with F. Ziegfeld, Jr.)

Directed by Edward Dillon Scenario by Lawrence McCloskey

A Paramount Picture

The famous play by Clyde Fitch made into a captivating romance of humor, especially suited to Miss Burke's personality. The story of a lively young widow who amuses herself with men, but who sacrifices her reputation and jeopardizes her chances for happiness to save the sister she loves.

FUTURE PRODUCTIONS

BESIDES the productions to be released in September, October and November, the following will be among the year's releases:

ROSCOE [FATTY] ARBUCKLE in "The Life of the Party" from the Saturday Evening Post story by Irvin S. Cobb, "The Traveling Salesman" from the famous play by James Forbes and "Brewster's Millions," George Barr McCutcheon's famous novel and play.

"ALWAYS AUDACIOUS" from the Saturday Evening Post story by Ben Ames Williams.

JOHN BARRYMORE in "Amos Judd" from the well-known novel by John Ames Mitchell.

ENID BENNETT in "I Wonder If" and "The Incubus," Thomas H. Ince Productions.

SIR JAMES BARRIE'S "Peter Pan," "What Every Woman Knows" and "The Little Minister" in which Maude Adams has starred for many years. These will be produced as big special productions.

"CAMILLE," Dumas' famous novel which has been a starring vehicle for the world's greatest actresses.

SYDNEY CHAPLIN in "One Hundred Million."

"THE CONQUEST OF CANAAN" from Booth Tarkington's novel.

"THE CURSE OF WEALTH" by Cosmo Hamilton.

WILLIAM DE MILLE'S "Conrad In Quest of His Youth," with Thomas Meighan; from Leonard Merrick's famous novel; and "His Friend and His Wife" by Cosmo Hamilton.

DOROTHY DALTON in "Jeanne of the Marshes" by E. Phillips Oppenheim.

ELSIE FERGUSON in "Sacred and Profane Love," Arnold Bennett's play, in which Miss Ferguson has been starring on the stage in New York.

"GOOD FOR THE SOUL" by Margaret Deland.

"THE GREAT DAY," the Drury Lane melodrama by George R. Sims and Lewis N. Parker.

VIOLET HEMING in "The Princess of New York" by Cosmo Hamilton.

"HER OWN MONEY" from the successful play by Mark Swann.

"IS MATRIMONY A FAILURE?" which was adapted from the Continental comedy by Leo Ditrichstein.

DOUGLAS MacLEAN in "Lucid Intervals" and "Yancona Yillies," Thomas H. Ince productions.

THOMAS MEIGHAN in "The Frontier of the Stars" from the novel by Albert Payson Terhune, directed by Charles Maigne.

GEORGE MELFORD'S productions, "The Jucklins" by Opie Reid; "The Faith Healer" by William Vaughan Moody, and "The Old Homestead," with Theodore Roberts.

"THE NEW YORK IDEA" Langdon Mitchell's play in which Mrs. Fiske attained her greatest success.

"THE NIGHT HAWK" from the novel and successful play by Edgar Jepson.

"PETER IBBETSON" Du Maurier's novel, which in its dramatic form was one of the most successful pieces in which John and Lionel Barrymore have ever appeared.

"THE QUARRY" from the novel by John S. Moroso.

"THE SIXTY-FIRST SECOND" from the novel by Owen Johnson.

GEORGE LOANE TUCKER'S production "Ladies Must Live" presented by Mayflower.

"THE WITCHING HOUR" Augustus Thomas' most popular play.

These Pictures can be booked at the following exchanges

Boston, Mass.	Famous Players-Lasky Corporation	8 Shawmut Street
New Haven, Conn.	Famous Players-Lasky Corporation	132 Meadow Street
New York, N. Y.	Famous Players-Lasky Corporation	729 Seventh Avenue
Buffalo, N. Y.	Famous Players-Lasky Corporation	145 Franklin Street
Albany, N. Y.	Famous Players-Lasky Corporation	33 Orange Street
Philadelphia, Pa.	Famous Players-Lasky Corporation	1219 Vine Street
Washington, D. C.	Famous Players-Lasky Corporation	421 Tenth Street, N. W.
Pittsburgh, Pa.	Famous Players-Lasky Corporation	1018 Forbes Street
Cincinnati, O.	Famous Players-Lasky Corporation	Pioneer & Broadway
Cleveland, O.	Famous Players-Lasky Corporation	811 Prospect Avenue
Detroit, Mich.	Famous Players-Lasky Corporation	63 Elizabeth Street
Chicago, Ill.	Famous Players-Lasky Corporation	845 South Wabash Avenue
Minneapolis, Minn.	Famous Players-Lasky Corporation	608 First Avenue, N.
Kansas City, Mo.	Famous Players-Lasky Corporation	2024 Broadway
St. Louis, Mo.	Famous Players-Lasky Corporation	3929 Olive Street
Des Moines, Ia.	Famous Players-Lasky Corporation	415 West 8th Street
Omaha, Neb.	Famous Players-Lasky Corporation	204 South 13th Street
Atlanta, Ga.	Southern Enterprises, Inc.	51 Luckie Street
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Oklahoma City, Okla.	Southern Enterprises, Inc.	128 West 3rd Street
Charlotte, N. C.	Southern Enterprises, Inc.	24 West 4th Street
Salt Lake City, Utah	Famous Players-Lasky Corporation	133 East 2nd So. Street
Denver, Colo.	Famous Players-Lasky Corporation	1747 Welton Street
San Francisco, Cal.	Famous Players-Lasky Corporation	821 Market Street
Los Angeles, Cal.	Famous Players-Lasky Corporation	112 West 9th Street
Seattle, Wash.	Famous Players-Lasky Corporation	2017-19 Third Avenue
Portland, Ore.	Famous Players-Lasky Corporation	14 North Ninth Street
Toronto, Ont.	Famous Lasky Film Service, Ltd.	206 Victoria Street
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Winnipeg	Famous Lasky Film Service, Ltd.	221 McDermott Ave., Atkins Bldg.
Calgary	Famous Lasky Film Service, Ltd.	310 8th Ave., Princess Theatre Block
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A Paramount Artcraft Picture

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Directed by Thomas Heffron
Scenario by Walter Woods

SOME knew him as Tommy Trotter, chauffeur. Others bowed to him as Lord Eric Temple. Which was the mask, which was the man?

It's a love story, one of the strangest and most fascinating ever screened. The notable cast includes Lois Wilson, Theodore Kosloff and J. M. Dumont.

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"Sick Abed"

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HE didn't want to testify in a big divorce scandal—so he played sick.

And then when his nurse—Bebe Daniels—came along, he didn't want to get well! "What a heart!" said the doctor when she kissed him!

It's another of those joyous rollicking Wallie Reid comedies that the whole family revels in. It was a big hit on the stage, and on the stage they couldn't do half!

From the play by Ethel Watts Mumford
Directed by Sam Wood
Scenario by Clara Genevieve Kennedy

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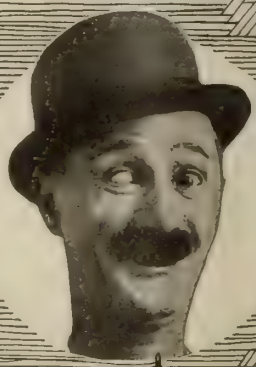

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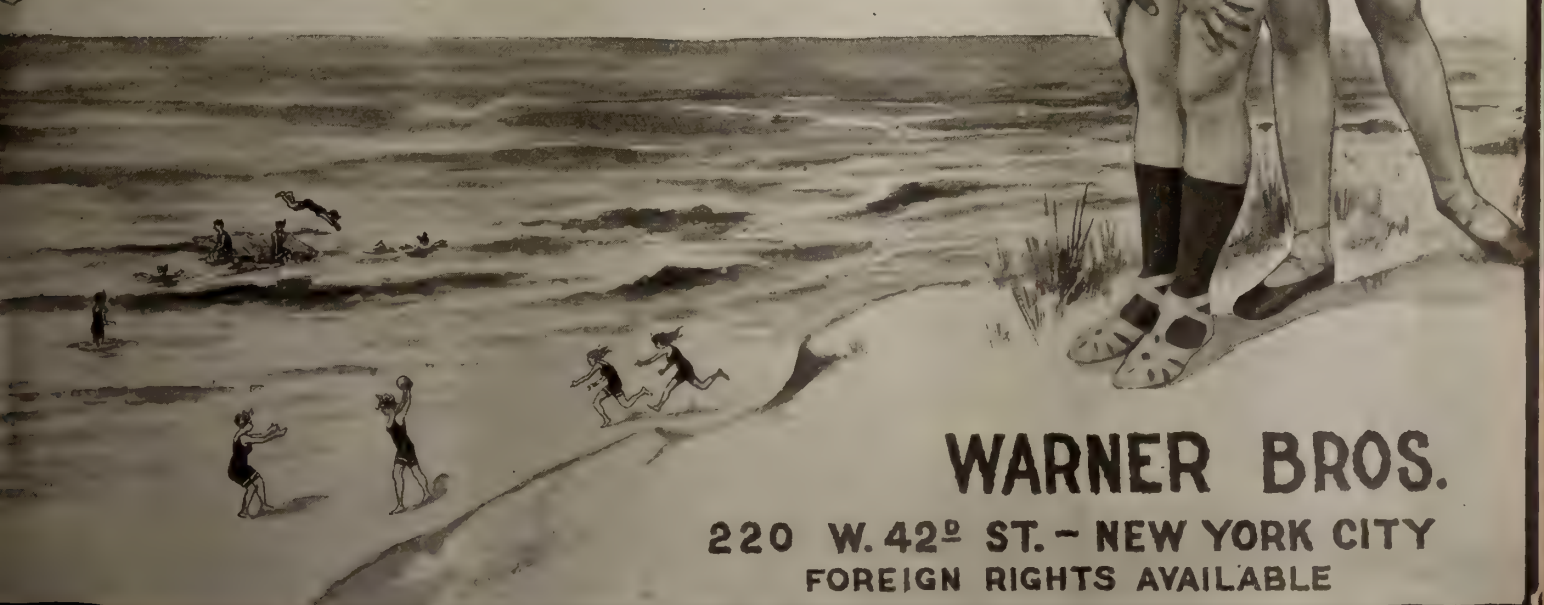

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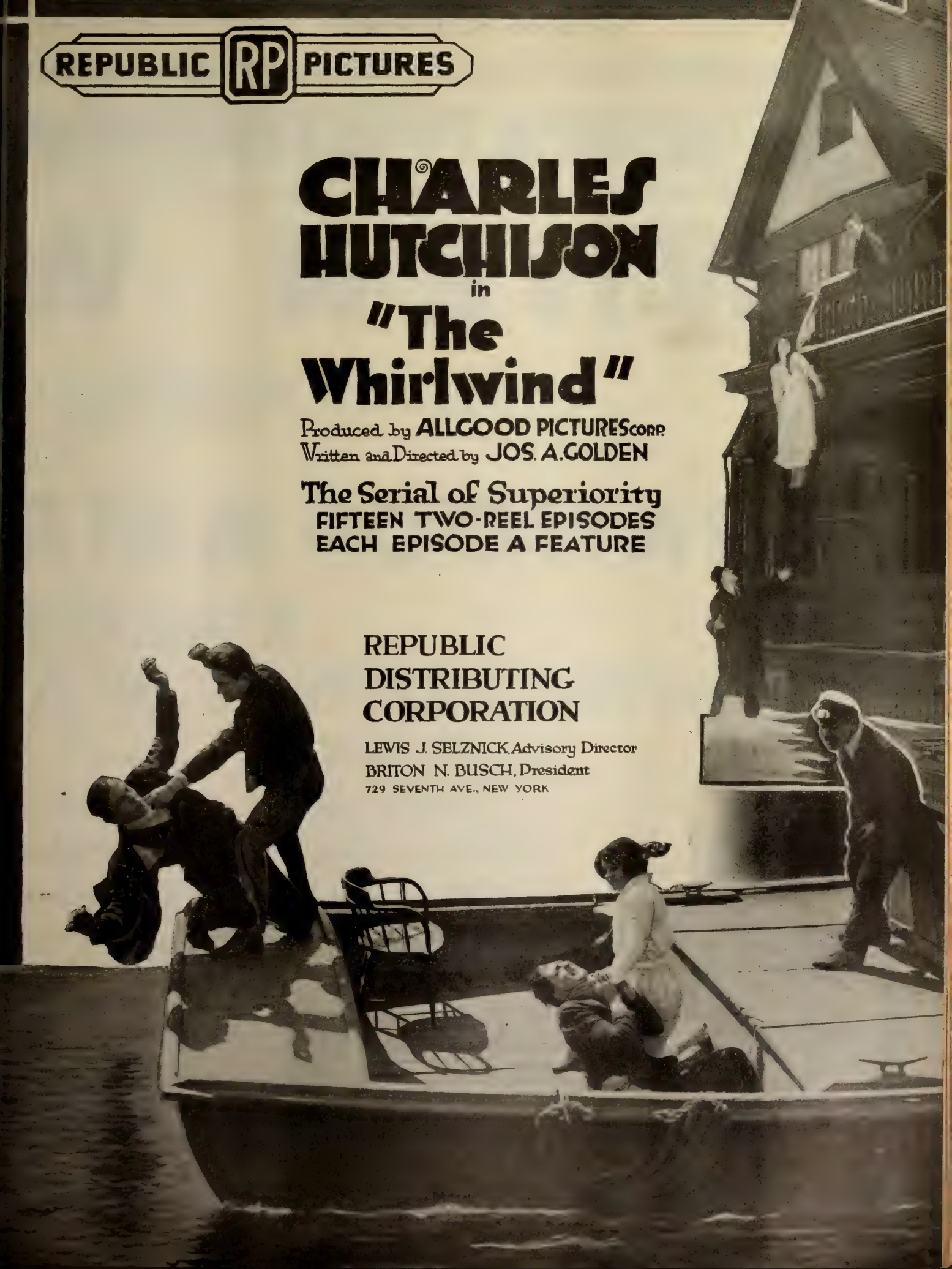

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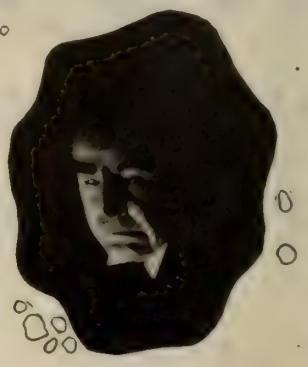

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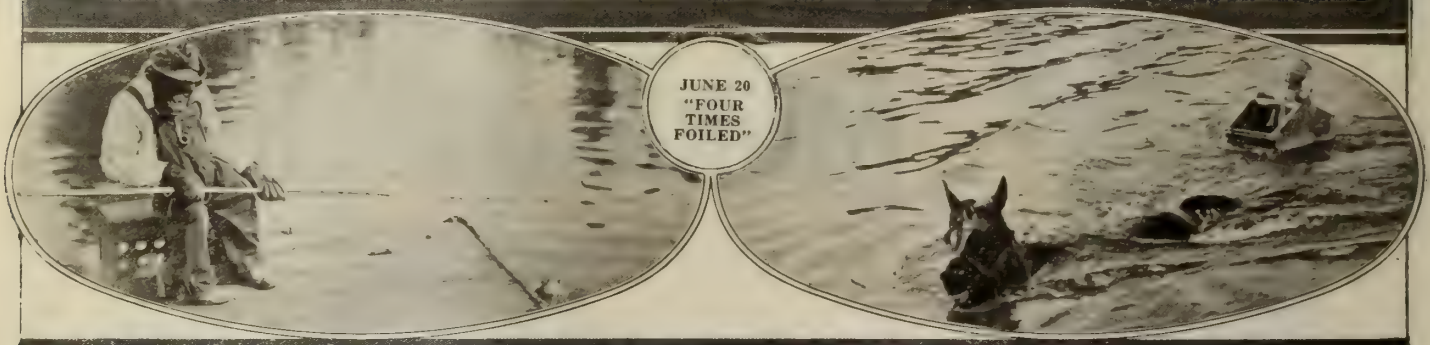

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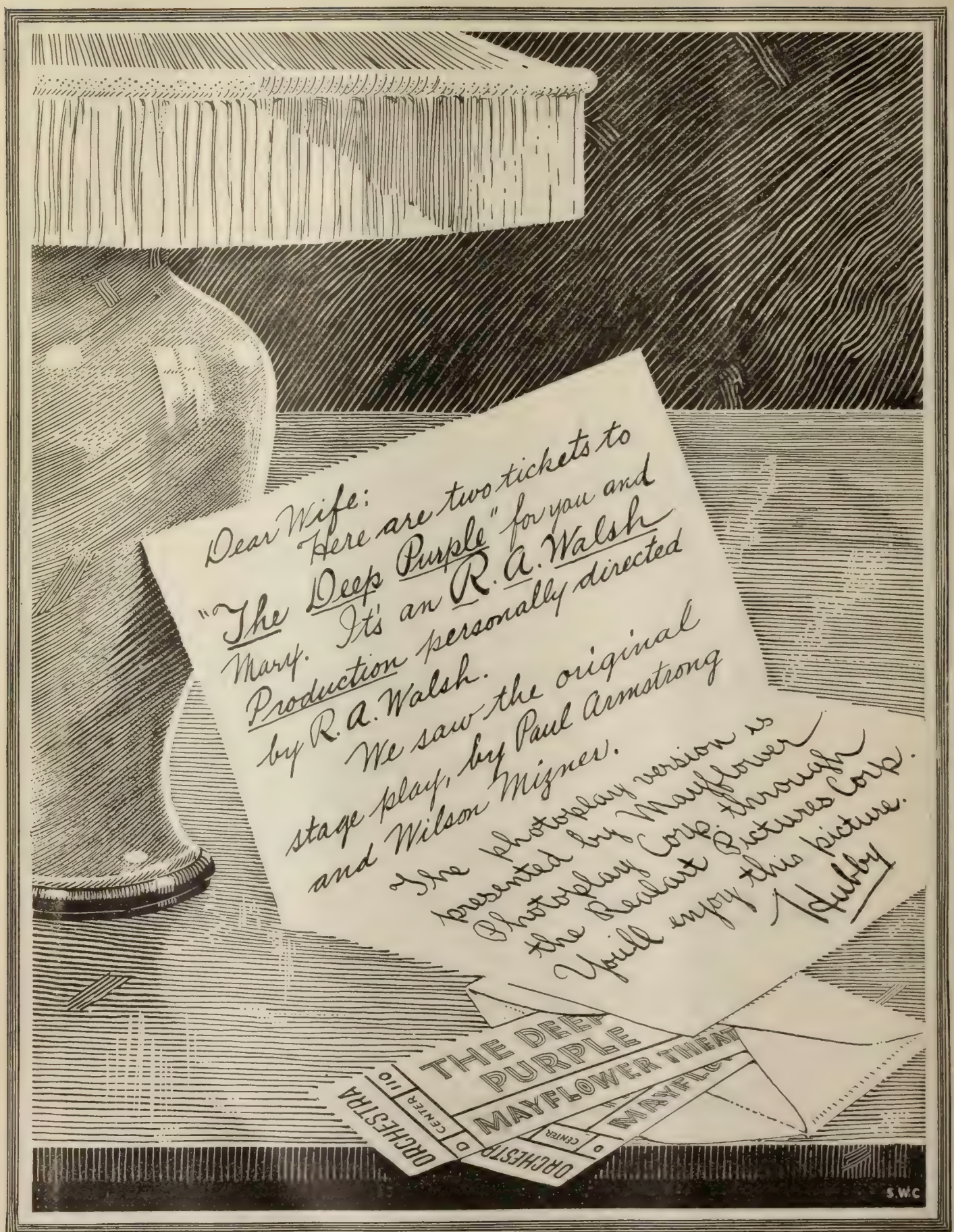
WALTER NIEBUHR, President

411 FIFTH AVENUE, NEW YORK


Dear Wife:
Here are two tickets to
"The Deep Purple" for you and
Mary. It's an R. A. Walsh
Production personally directed
by R. A. Walsh.
We saw the original
stage play, by Paul Armstrong
and Wilson Mizner.
The photoplay version is
presented by Mayflower
Photoplay Corp. through
the Realart Pictures Corp.
You'll enjoy this picture.
Yours truly
THE DEEP PURPLE
MAYFLOWER THEATRE
ORCHESTRA
CENTER
110
S.W.C

Notice to Applicants For First National Franchises

It is rapidly becoming evident that it will be impossible to grant Franchises to hundreds of exhibitors who have applied for them. There can be but one franchise holder in each zone. We assure you that every application is given careful, impartial consideration. It is because we desire to be perfectly fair to applicants—and at the same time select the exhibitor best qualified for a membership in the organization that we have gone slowly in announcing the award of franchises.

If you are the leading exhibitor in your zone, have no fear—we will find it out and you will get your franchise.

To those disappointed ones who fail in securing Franchises, we can only say—The best man has won.

Yours for fairness,

Associated First National Pictures, Inc.

There'll be a Franchise everywhere

Meet me

"'Married Life' positively is not a war picture," says Mack Sennett.

There are a million actors (more or less) and a million thrilling and laugh-provoking stunts, including a football game with 10,000 rioting, rooting spectators; a battle above the clouds — and the stunning Mack Sennett Beauties.

Oh Boy! It's the Life!
Try It For Yourself

face to face

At any First National
Exchange and see

MACK SENNETT'S

Super Comedy Production

"MARRIED LIFE"

5 Rollicking Reels 5

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National Attraction

A Mack Sennett Production

There'll be a Franchise everywhere

There'll be a Franchise everywhere

Arthur S. Kane presents

CHARLES RAY

in George M. Cohan's famous Broadway success

45 Minutes from Broadway

This is the first of a series of independently made pictures, every one of which will be a tremendous box-office asset.

Charles Ray is himself a big drawing card, and with the money being spent on stories and production, the pictures will be irresistible.

They're Money Makers
If There Ever Were Any

First National FIRST NATIONAL EXHIBITORS CIRCUIT **Attractions**

MOVING PICTURE WORLD

The Convention One Worthy of the Name

WRITING in Cleveland in the morning hours of Thursday, June 10, and estimating what may be contained in the coming day or two as judged by what has happened in Cleveland for the three preceding days, it is no large statement to say that the exhibitors of the United States have formed a genuine organization.

The Motion Picture Theatre Owners of America, while at this moment of writing does not possess a constitution and by-laws or a board of permanent officers, is a fact. The hundreds of exhibitors gathered in Cleveland from every quarter of the country settled the question of permanency and singleness of purpose on the first day of the sessions.

As was remarked by Willard C. Patterson, one of the figures of the convention, on the evening of the first day: "If anybody thinks he can stage a bolt here, let him go out and try it, and see how many he can get to go along with him." The gathering has been remarkable for many reasons. One of the upstanding factors is the number of picture showmen in attendance. And that, too, in spite of the factional squabbles that marked the pre-convention period. One of the men prominent in the convention suggested that had it not been for the ill-advised and unauthorized calling of a counter-convention at the Hotel Cleveland there would have been hundreds more present.

Another factor was the determination of the exhibitors to keep things moving along straight lines. There were stormy moments, many of them, but it was any man's convention, any minute and every minute. If there was a steam roller in operation its guidance was in the hands of the more than half a thousand men on the floor. The convention was its own steam roller. Of politics there was a-plenty. There is no question about that. But the men of the larger influence were determined there should be a square deal. Naturally, toes were stepped on, but it was always the majority that indulged in the treading operation.

For once in the history of motion picture exhibitor conventions the men nominally in control were persons of vision. They know that to build securely there must be a respect for the principle of the Golden Rule. In no one way was this fact better exemplified than in the proceeding for the committee of arrangements, known better as the Committee of Twenty-seven. Here were men drawn from all quarters of the country, few of whom had ever before met those with whom they were associated. Old-timers, whose eligibility through the mutations of business or politics has been challenged, were unanimous in their praise of the courtesy and fairness with which they were met. And in every case the committee stretched a point and admitted the challenged to full membership.

One of the notable incidents of the convention was the admission of Marcus Loew to the floor with voice and vote. The committee had decided Mr. Loew should be given the privilege of sitting with the New York delegation. The convention accepted the suggestion of one member that surely seven hundred exhibitors should not be afraid of one, and admitted Mr. Loew to membership. In another column will be found some of the interesting things Mr. Loew said to the exhibitors assembled.

Praise is due the men who through thick and thin have plodded steadily ahead to make possible the result of the work. Sydney S. Cohen and Sam Bullock are two of these. Yet, during the proceedings they kept practically aloof from the debates on the floor. Others deserving of praise for the outcome were the men composing the committee of three sent by the Patterson convention to Cleveland to make arrangements for co-operation with the Motion Picture Theatre Owners—Messrs. Kress, Farley and Van Pragg. To those Patterson adherents, confused by the smoke of the preceding works, they made clear the exact situation, told them of the hearty co-operation of the Cleveland men.

The convention, too, was fortunate in its presiding officer. Henry H. Lustig stands second to none in ability to any man who has wielded a gavel over exhibitor gatherings. He is clear headed and just—and he knows the ways of parliamentarians. Seconding Mr. Lustig was Ben Sawyer, veteran of eleven years in the lower house of the Ohio legislature. The convention was notable, too, in the calibre of the men who attended.

There was an unusual number of able speakers, of men who could think on their feet and who maintained their temper in tense moments.

No convention of motion picture men ever listened to happier speeches than those delivered on Wednesday afternoon by former Secretary of the Interior Franklin K. Lane and Senator James J. Walker. Both the men, orators in the full and in the best sense of the abused word, could not help feeling inspired by the character and size of the gathering they were addressing. The effect of the infelicitous and

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embarrassing remarks uttered by Mr. Rembusch at the conclusion of the speech of Senator Walker was largely obliterated by the tactful motion of Mr. Goldberg of Maryland.

The attendance of men prominent in the industry was unusual. Not even the annual session of the National Association of the Motion Picture Industry could account for the presence of so many producers, distributors, exchangemen and salesmen. They came prepared to meet a crowd and were not disappointed. The convention has made motion picture history. It is not necessary to wait until the completion of the organization to say this with safety. If nothing more is accomplished than what two days have brought forth, the statement is true.

Greetings and salutations to the Motion Picture Theatre Owners of America.

GEORGE BLAISDELL.

Paul Chalfin, Noted Architect, Enters the Production Department of Famous Players

IN accordance with its plans to fill the ranks of its organization with leaders in every phase of motion picture production the Famous Players-Lasky Corporation announces that Paul Chalfin, one of the foremost authorities in this country in the field of architecture, interior decoration and landscape gardening, will go to California in about three weeks where he will work at the Lasky studio in association with Cecil B. DeMille.

Negotiations with Mr. Chalfin were opened by Jesse L. Lasky, first vice-president of Famous Players-Lasky, in charge of production, some time before the latter's departure for Europe, and the announcement of his engagement was made by Adolph Zukor just prior to his departure for Cleveland to attend the meeting of the National Association of the Motion Picture Industry.

In addition to being a leading figure in the field of art and architecture, Mr. Chalfin is an expert in determining the authenticity of antiques and often is called into consultation by leading collectors and importers. He was graduated from Harvard in the class of 1898, after which he studied at the Art Students' League in New York and at the Ecole des Beaux Arts in Paris. Later he painted portraits under the tutelage of James McNeil Whistler of his London studio and spent three years at the American Academy in Rome, where he won the Lazarus scholarship in 1909.

Prominent in College Work.

Returning to this country, he was instructor in architecture at Columbia University in 1902 and 1903 and was curator of the Oriental section at the Museum of Fine Arts, Boston, from 1903 to 1906. His principal work in New York in recent years has been the designing of the city decorations for the welcome of troops returning from the great war; the decorations and general scheme of the great Heroland Bazaar at the Grand Central Palace in the Winter of 1918, and the remodeling of MacDougall Alley for the Alley Fiesta held there in May, 1917.

In commenting upon his entrance into the motion picture field, Mr. Chalfin called attention to the fact that the leading figures in literature and in other branches of the fine arts are turning their attention to the films. "The time has come," he said, "when the work of men like Barrie and Henry Arthur Jones should have an attention as serious and as highly considered as has been their work in literature.

"It is the time for architects and artists to step forward to put their work on the screen in suitable and proper settings. I am entering the motion picture field in a spirit of co-operation, with a desire to be of assistance in establishing the motion picture as one of the permanent expressions of artistic feeling."

Dealy Awarded $30,000 Verdict

James J. Dealy, 50 Cathedral Parkway, an assistant director at the New York studios of the Famous Players-Lasky Corporation, has just been awarded a verdict of $30,000 against Gus Hill, Inc., before Supreme Court Justice McCook, for injuries that destroyed the sight of an eye. The accident occurred during a performance of "Mutt and Jeff" at Gallipolis, Ohio, in February, 1918, when there was a flareback from a weapon the plaintiff had to discharge.

Thousands Piled on Table When Money Is Solicited

Cleveland, 3:25 P. M., June 10, 1920.

THE most intense enthusiasm ever witnessed at an exhibitor gathering was seen here this morning when a call was sounded for the immediate financing of a new organization. Men and women from all parts of the country crowded to the speaker's table and piled $15,000 in cold cash before him. Contributions ranged from $5 to thousands—Marcus Loew, $2,000; Charles H. Miles, of Detroit, $2,000; John F. Kunsky, $500.

Oklahoma was first with $500. New York and Michigan followed with $1,000, and Pennsylvania with $1,500.

The attack made earlier in the session on a pamphlet circulated by Alfred S. Black, charging personal gain for Messrs. Cohen, Berman, O'Reilly, Lustig and Herrington in an advertising reel play, was called by Mr. Berman that "Last gasp of the octupus." A resolution of confidence in the men attacked was passed.

Enthusiasm is rife. No spirit like it was ever seen before. A real national organization is already under way.

Pathe's Far East Agent Is in America to Investigate

LEON Schwartz, foreign representative for Pathe, has arrived in New York from Java and the Fast East, where he has lived for the past twenty-two years. This is Mr. Schwartz's first visit to America.

He will remain for three weeks and while here will look into theatrical conditions, investigating the methods and equipment of our theatres. On his return to Java, Mr. Schwartz will introduce many of the ideas he will have absorbed while here.

In addition to representing Pathe in the Far East, Mr. Schwartz owns and conducts several theatres in Batavia, Soerabaya and Samaraing, in the Dutch East Indies. He has heard reports in his territories that American producing companies will invade the theatrical field in the East Indies and erect their own theatres there.

Up to the present time the theatres of the East have not been the most pretentious and substantial possible, but now motion pictures are so popular they are erecting more commodious buildings of concrete material. Altogether there is a great boom this year in the building line.

Far East Fans Demand the Best.

American films are in great demand all through the East, he says, and the people demand the best pictures it is possible to obtain. Mr. Schwartz while in this country will negotiate the purchase of photoplays for distribution in the Far East.

The people of the East are partial to serials, westerns and pictures with plenty of action. They are familiar with the players and speak of them as intimately as they do in America. They ask for their favorite and demand them until they get what they want.

More Criminal Prosecutions for Fraudulent Tax Returns

WITH two convictions already secured in the courts for the filing of fraudulent income tax returns, the Bureau of Internal Revenue has inaugurated a series of investigations which, it is believed, will lead to other criminal prosecutions. In the cases already tried fines of as high as $3,000 and imprisonment for one year were imposed, and in one case $32,000 in additional taxes was recovered.

"The policy of the bureau will be to pursue tax frauds relentlessly," officials of the bureau declared in discussing the cases. "In the checking up of returns evidence to show fraud will be followed by thorough investigation which will be continued until the persons involved are brought to justice. This, in fairness to the man who honestly pays his share of the common levy, is the only course possible.

Act Before Prosecution.

"Taxpayers who have not met the full requirements of the income tax laws should not wait until discovery is made by a revenue officer. There is a great difference between the self-discovered tax delinquent and the tax evader discovered by the bureau. The time for offers of compromise is before discovery by a government official."

Alice Brady Not to Desert Stage for Motion Pictures

IN a statement from Alice Brady she announces she will not desert the stage for one year to devote her time exclusively to the screen as previously reported, but after a month's vacation, and the completion of one picture, will reappear on the stage in the autumn.

"I have no idea of devoting myself exclusively to either the screen or the stage, but intend combining the two as I have been doing," says Miss Brady. "I feel that I have much to learn from both the stage and the screen, and I believe in making the most of my opportunities. Following the close of my season in Chicago in "Forever After" I shall devote a month to rest and will then make one big picture before resuming my theatrical work early next season. I have one play by Harry Chapman Ford which has already been tried out with satisfactory results, and in addition have several other plays in which I may appear during the season."

Exhibitor-Made Steam Roller Quickly Breaks Parliamentary Red Tape and Sweeps Down the Stretch to Victory

Record Crowd of 700 Exhibitors in Cleveland Forms Motion Picture Theatre Owners of America—Taft, Lane and Cohen Presidential Possibilities—Loew Seated—Zukor Answers Charge—Lustig Made Chairman—Will Go Down in History of Industry as "The Patterson Movement"

Sydney Cohen Elected President

(By Wire to Moving Picture World.)
Cleveland, 4.23 P. M., June 10, 1920.

THE following officers were unanimously elected at the closing session today: president, Sydney S. Cohen of New York; first vice-president, C. C. Griffin of San Francisco; second vice-president, Joseph Hopp of Chicago; third vice-president, Willard C. Patterson of Atlanta; fourth vice-president, Charles W. Gates of Aberdeen, S. D.; treasurer, E. T. Peter of Dallas; executive secretary, Sam Bullock of Cleveland; recording secretary, M. M. Van Praag of Kansas.

Executive Committee (one member for each supply zone): Buffalo, N. Y., A. C. Hayman; Albany, N. Y., W. H. Linton; Boston, Ernest H. Horstmann; Newark, N. J., Joseph Stern; Philadelphia, John S. Evans; Pittsburgh, Henry Poke; Washington, D. C., C. E. Whitehurst; Cleveland, H. H. Lustig; Detroit, J. C. Ritter; Inndianapolis, Frank J. Rembusch; Cincinnati, Dr. Alexander; Charlotte, N. C., Roland Hill; Atlanta, Jake Wells; New Orleans, Mr. Bettercourt; Chicago, W. D. Burford; Minneapolis, W. A. Steffes; Milwaukee, Fred Seegert; Omaha, A. R. Pramer; New Haven, H. Kanter; Kansas City, Charles Burke; Oklahoma City, Ralph Talbot; Dallas, A. W. Lilly; Denver, M. C. Kellogg; Los Angeles, Glenn Harper; San Francisco, Daniel S. Markowitz.

(By wire to Moving Picture World)

Cleveland, June 9, 1920.

THE tablets of stone are smashed, the old traditions of transgressions of exhibitors' conventions are broken, and by a machine of exhibitor making, their own convention steam roller. Out of the ruck of infernal parliamentary machines, this new engine emerged and is even now sweeping down the stretch to victory. Assembled at the Hotel Winton, Cleveland, for the purpose of gaining theatre independence and eliminating the producer-exhibitor from the field, 700 exhibitors, the greatest number ever gathered in convention, are backing this steam roller thoroughbred of theirs to win.

Already the Motion Picture Theatre Owners of America is born out of the three bodies which came under separate calls to Cleveland, and already it is evident, with the convention possibly two more days to go, that its organization will effect a change on the face of the industry.

Marcus Loew Seated.

The strength of delegations from all parts of the country was evidence of the national scope of the movement for independence. California arrived with twelve delegates, but the total climbed to seventeen. Ohio had 200 representatives.

New York and Pennsylvania ran neck and neck with about seventy-five each. Michigan was on hand with forty-five. Texas, New Jersey, South Dakota, Indiana, Arkansas, Missouri—all were there, each unit organized, informed and scrappy.

The guns of the convention, turned since Tuesday upon all producers-exhibitors, all are still smoking.

Mr. Loew, given a seat with voice and vote among the New York delegates, made a defence of his producing activities on Wednesday afternoon, saying: "It was the percentage bugaboo which drove me into producing pictures. I called Richard Rowland of Metro on the telephone immediately after a certain producer had left my office, saying that I would be obliged to play all his pictures on the percentage basis next year."

Zukor Replies to Charges.

Adolph Zukor, president of Famous Players-Lasky, issued a statement Tuesday night, June 8, saying that he was willing at any time to confer with a committee representing all exhibitors, and that he had been forced to enter the exhibiting field because a large group of exhibitors had indirectly gone into producing, and shut off their screens from his pictures.

Mr. Zukor and William Fox were the only producers who failed to meet the Committee of Seventeen appointed at the Chicago conference for the purpose of coming to New York and ascertaining the intentions of every producer as to owning or operating theatres.

The report of the Committee of Seventeen, delivered by its chairman, Frank J. Rembusch, to the convention on the afternoon of its opening, was in itself an indication of the grip the exhibitors intended taking on "the producer-exhibitor octopus." It contained not only the answers given by the producers in New York to the question: "Are you going to get out of the exhibiting business?" but an outline of the organization for a new national body.

Included in this embryo platform was the plank that the president of the new organization be an outsider to the film industry and a "great American." Ex-President William Howard Taft was mentioned, but Franklin K. Lane, former secretary of the interior, loomed up big following his address to the convention Wednesday afternoon. Joe Hopp also suggested Senator Walker for the position, following the New Yorker's stirring address.

A soft spoken and modest appearing young Southerner, Willard C. Patterson by name, must have felt that thrill which comes but once in a man's lifetime when he heard former Secretary Lane and State Senator James J. Walker of New York talking to the 700 theatre owners whose presence at the Winton was partly the outcome of his call to arms at Chicago in April.

The movement for theatre independence was generally referred to as "The Patterson movement," and as such will no doubt go down in history.

Exhibitors who attended the Cleveland convention will carry away memories of many big moments, but none any greater than the moments spent listening to the addresses of Franklin K. Lane and Senator "Jimmy" Walker, men who have been in close touch with the picture industry.

They will remember also the dramatic attempt made by Fred Herrington of Pittsburgh to deny Marcus Loew a seat among the New York delegates after the convention had passed a motion seating Mr. Loew with power of voice and vote.

They will remember, too, the cool floor generalship of Charles L. O'Reilly, who straightened out many a crooked tangle, and the "ringside" atmosphere injected into discussion by A. N. Jackson, the big man with the big voice, who led sixteen Californians 3,000 miles to stiffen the offense against any filibuster or stampede.

Lustig Permanent Chairman.

Cleveland was honored when a native son, Henry H. Lustig, was elected permanent chairman of the convention, succeeding Sydney S. Cohen, who had so ably commanded during the interim since the Chicago conference.

The convention's entertainment committee prepared a program whose features were a moonlight ride on Lake Erie, a sightseeing tour for the women, a theatre party and a monopoly on 2,000 seats at the baseball game between the Cleveland Indians and Connie Mack's Athletics.

Practically every producing and distributing company in the business had representatives of its sales forces at the convention. Famous Players had practically its entire field staff of field men there and several representatives from the home office. First National and Selznick also were well representd.

Exploitation Stunts Galore.

The exploitation artists were busy. United Artists staged showings of Mary Pickford's "Suds" and Doug Fairbanks' "The Mollycoddle" at Loew's Stillman. First National swung a luncheon at the Statler on Wednesday showing Mack Sennett's "Married Life" and Norma Talmadge's "Yes or No." Maurie Meyers was busy keeping the exhibitors' mail boxes filled with suspicuous looking flasks filled with water and "Annette Kellergrams" and Sol Lesser's "What Women Love." Cleveland has for a week been a motion picture city. Besides the convention of the Motion Picture Theatre Owners of America, the National Association of the Motion Picture Industry, Associated Exhibitors and the Ohio franchise holders in First National were in session.

TUESDAY—MORNING SESSION.

THE opening session, as is customary, was largely taken up with formerly introductory speeches and reports. Sydney Cohen, the temporary chairman, early sounded the dominating note by clearly stating that the exhibitors were met to organize a permanent national body which would protect them against the entrance of the producer-exhibitor into the field of independent theatre owners.

The meeting was conducted with reasonable harmony, a note of good fellowship being struck in a speech by Floyd Waite, commissioner of parks in Cleveland, who extended a welcome in the name of the city.

Although called for 10:30 on Tuesday morning, June 8, the first session of the convention did not come to order until 11:50. At that time Messrs. Sam Bullock, Sydney S. Cohen, H. H. Lustig and Floyd Waite, commissioner of parks in Cleveland, ascended the platform. Mr. Cohen presided.

The chairman addressed his opening remarks to an audience of over 500 exhibitors.

Mr. Cohen commenced by calling attention to the nationwide interests which the convention represented. For instance, he pointed out that from the distant state of California had come a delegation of twelve exhibitors, who represented 400 theatre owners in their state.

The task which faced the convention, he explained, was to create a permanent national organization which would protect the independent exhibitor from the so-called producer-exhibitor who up till this time had been able to maintain a position in the exhibiting field by playing on the jealousies of rival factions in the ranks of the independent theatre owners. The entrance of Wall street in the business meant inferior picture at higher prices, he said.

An instance of what a united stand can accomplish, Mr. Cohen said, was the recent deposit law passed by New York State. Given the same co-operation among exhibitors elsewhere, he predicted the elimination of the deposit system altogether.

The chairman commended the work of the F. I. L. M. clubs, and concluded by saying that the convention had been called not in a mood of defiance but for self-protection.

Mr. Waite, who followed, commenced by characterizing the motion picture industry as "the greatest and most helpful in the country." He welcomed the exhibitors to Cleveland and said that he was speaking not only as a representative of the Mayor's cabinet but as an ardent movie fan as well.

"My vices are movies and English bulldogs," he said.

"I remember the time when it was considered a heresy for children to play baseball on Sunday. But Cleveland has always taken an advanced stand on the question of recreation. I have under my supervision the recreation of 100,000 young men and women and I believe that the rights of the common people are paramount.

"The mayor of this city, who even now is being proposed for vice-president of the United States, has always stood for Sunday opening of motion picture theatres, and I agree with him."

Mr. Waite said that not only are pictures the one great recreation for tired working people, but that the right kind of pictures are a positive inspiration. That being the case, he considered the exhibitor as being the holder of a public trust, and he made an appeal to his audience that they should always keep their scale of prices within the reach of the common people.

In presenting the key to the city of Cleveland to the chairman, Mr. Waite said that in case any members of the convention should in the exuberance of their spirits transgress somewhat on the letter of the city's laws, he promised them his personal immunity from arrest. This promise he backed with the thousands of acres of parks under his supervision.

Mr. Waite was soundly applauded at the conclusion of his speech and was escorted from the room by a committee composed of Messrs. J. T. Collins, Glenn Harper and J. C. Ritter. Joseph Hopp, of Illinois, thanked Mr. Waite for his welcome, and suggested that in the present situation exhibitors should show the same spirit of co-operation which they did in helping to win the war.

At this point Thomas Goldberg of Baltimore, who previously had made several attempts at speaking, was recognized by the chairman. He attempted to move that a new temporary chairman be appointed but was declared out of order on the grounds that the convention had not yet taken up the disposal of business.

The chairman then read a telegram of congratulations from Governor James M. Cox, of Ohio.

In presenting the report of the National Committee on Arrangements, Charles L. O'Reilly said that although two-thirds of the committee had never met before they were able to give a unanimous report.

The report was then read by the chairman, and on the motion of William Brandt was accepted. It included a list of names of the committee on credentials.

Mr. Goldberg rose again at this point and said he believed that some members

Action of Exhibitors Themselves Forced Famous Players to Acquire Theatre Chain

By ADOLPH ZUKOR

(By wire to Moving Picture World)

THE Famous Players-Lasky Corporation had no idea of entering the exhibiting field until two years ago, when a group of exhibitors decided to go into the producing and distributing field and made offers to every star and every director employed by Famous Players-Lasky Corporation. The main argument these exhibitors had to offer our people was that these exhibitors, through their ownership of theatres, could offer the stars and directors better distribution of their product than could be had through a company that was in no way engaged in the exhibiting end of the business.

In self-defense we were forced to take steps to provide an outlet for our pictures in every section where the proper presentation of our product was threatened by activities of exhibitors who were producing and distributing their own pictures. We were faced with a situation in whch we were not able to obtain proper representation in many important communities without becoming interested in theatres—a situation forced upon Famous Players-Lasky Corporation by exhibitors who are distributing their own product. We had no desire to enter the exhibiting business. We have no desire to extend our theatre interests.

Famous Players-Lasky Corporation will be very glad at all times to confer with a committee representing all exhibitors, including exhibitors who are producing and distributing pictures, for the purpose of bringing about harmony and understanding in all branches of our industry for the mutual benefit of all.

on the committee were shareholders in producing companies. A motion for adjournment being in order, he was overruled and the meeting adjourned at 12:37, to re-assemble at 4:00 p. m. when the committee on credentials was to report.

TUESDAY—AFTERNOON SESSION.

FOLLOWING a report from the Committee on Credentials, Henry H. Lustig, of Cleveland, was unanimously elected permanent chairman. Frank Rembusch then reported for the committee of seventeen. Most of his reading he confined to the sections of the report which related to the committee's negotiations with producing companies as to their intentions in the exhibiting field. According to the report, the Famous Players-Lasky company was the only concern which absolutely refused any sort of compromise with the exhibitors' demands that producers shall not compete with them in their own field.

The report included a suggested platform for a new national organization of exhibitors. The platform called for the election of some man of nationally known integrity, such as William H. Taft, for president, for a one-man one-vote basis, regardless of the number of theatres owned by individual voters; for a budget system, and provided that members are to transact business only with such producers as refrain from entering the exhibiting field.

The report of the committee on credentials was the first business before the convention. Following its presentation, the Californian, A. N. Jackson, took the floor to nominate Henry H. Lustig, of Cleveland, as the permanent chairman of the convention.

The "Lustig movement" swept over the house. Leader after leader of delegations from all parts of the country rose to indorse the name of Lustig, and his unanimous election was given with what in the pun language might be called a "Lusty" cheer. Willard C. Patterson and Sam I. Berman were unanimously elected recording and reading secretaries, respectively.

Lustig Would Melt All Differences.

On taking the gavel from the hands of Sydney Cohen Mr. Lustig sent a thrill through the hall when, with a flourish of oratorical trumpets, he called:

"Let's make this meeting a crucible in which to melt all our differences, and let's emerge from it bright and glowing like a beacon light, guiding the industry. Are you with me?"

A roar of approval was his answer.

It hushed as Frank Rembusch advanced to delver his report as chairman of the Committee of Seventeen. Secrecy had been the watchword of the guardians of the report. Everyone knew that it was going to shove the pulse of the session up to the danger mark, and it did.

The report of Mr. Rembusch's committee of seventeen independent exhibitors, appointed at the Chicago conference to determine if it were possible to keep producers out of the exhibiting field, was the product of six weeks' labor and the result of facing the producers in New York with the direct question, "Are you going to get out of the exhibiting game?"

"Looked Into Their Eyes."

"I have looked into the whites of these men's eyes," said Mr. Rembusch, "and I have endeavored to get not only their answers to our proposition, but the spirit in which they reacted to us. I am not giving you their entire statements: they were miles long and would require a months' convention to be read. I shall give you the synopsis of each company's statement and sentiment, one by one. Here they are:

"Vitagraph—Bought one theatre in 1914 to get a Broadway showing. Sold that when it was found not to be in harmony with exhibitor sentiments. Own no theatres now. Favor exhibitor independence.

"Pathe—Indorse Patterson movement. Own no theatres. Hope exhibitors will organize to insure fair business. Pathe mostly concerned with distribution—handling American, Hodkinson, Associated Exhibitors and its own product.

"Universal—Laemmle and Cochran indorse Patterson movement. Have six theatres. Willing to dispose of these if exhibitors will organize.

Sentiment of All.

"United Artists—Hiram Abrams with the movement for exhibitor independence, but believes exhibitors will never get together. Exhibitor injures industry by signing long-term non-cancellable contracts.

"Selznick—Lewis J. Selznick most enthusiastic for Patterson idea. Wants exhibitor to dominate industry. Good exhibitor organization an insurance policy for the producer.

"Robertson-Cole—Heart and soul with movement. Own no theatres. Want exhibitors to be able to support good pictures and keep out of production game themselves.

"First National—Backing movement for independence since its inception. J. D. Williams wants exhibitor to have such strength as will force fair play and become dominant factor in the industry. First great issue exhibitors have favored.

No "Marcus Loew Presents."

"Metro—Marcus Loew wants a strong exhibitor organization. Was conscious of a shut-off of pictures for his theatres and entered the producing field to guarantee product for his screens. The salvation of the exhibitor is to keep the small producer producing. Agreed to take the line 'Marcus Loew Presents' off Metro pictures because exhibitors complained it gave Loew houses unfair advertising advantage.

"Goldwyn—Agreed not to enlarge its holdings or to compete against exhibitors except in cities where they could not place their product otherwise.

"Fox—William Fox out of town. Committee didn't believe Fox was hostile to exhibitor interests, but could say nothing as to his intentions.

"Famous Players-Lasky—Mr. Zukor out of town. Could not be reached by committee, which called upon Mr. Lichtman and told him Famous Players' invasion of exhibiting field was the only really serious one. No satisfactory answer was given. Mr. Lichtman said: 'We can't deal with organizations. We deal with individual exhibitors only.' Mr. Lichtman disclamed any knowledge of the whole independent movement."

Asked about Realart, Mr. Rembusch said, "I take it that Realart and Famous Players-Lasky are one and the same thing."

The report of the Committee of Seventeen on the response of the producers to their question was prefaced by a skeleton platform for a new national organization.

Main Points of Platform.

Seven main points constituted this platform. They were:

1. That the president of the new organization be a man not connected with the film business in any way. A man of the calibre of ex-president Taft was suggested and a salary as high as $100,000 a year mentioned.
2. That voting be on an individual basis. Each member to have one vote, no matter how many theatres he owned.
3. That the majority rule.
4. That a budget system be established.
5. That exhibitors do business only with those not in the exhibiting field.
6. That the present three exhibitor organizations merge into one body.
7. That the basis of representation at conventions be that of the congressional district, one delegate for each district.

"Need a Great American."

After delivering his report, Mr. Rembusch enlarged upon its vital points. An attempt was made from the floor to cut his remarks short, but his interrupters were voted down. One Californian insisted that his delegation had come 3,000 miles, sixteen strong "to hear that kind of stuff" and they intended to hear it.

"We need a great 'outsider' at the head of our organization," said Mr. Rembusch, "because we have always lacked leadership and have been the most powerful and at the same time most helpless body of men in the country.

"We need a great American as our leader because we have been commissioned to interpret the spirit of Americanism and we have been balked because a few reels of pictures have been made for this purpose and outrageous prices charged for them.

"You're doing more than selling toothpicks. You're catering to the mind and the heart," continued Mr. Rembusch. "You must demand fair methods of trade. If they are granted, then place your business accordingly.

Stage Set for Big Business.

On the motion of John Manheimer of New York it was moved that the report of the Committee of Seventeen be received and made the first and special order of business of next morning's session. In accordance with amendments made by Hector E. Pasmezoglu and others and accepted by Mr. Manheimer, the motion called for the mimeographing of the sections in the report which dealt with the answers made by the producers and the recommendations thereon made by the committee.

A discussion ensued as to future times of meetings of the convention which through misunderstanding of rules of order and diversity of opinion protracted the meeting until 6:30, when it adjourned to reconvene at 10 a. m. the following day.

WEDNESDAY—MORNING SESSION.

EVEN Old Man Point of Order and Mr. Personal Privilege, so efficacious in the balking of business, could not stop the racers in the Cleveland field from straightening out Wednesday morning and rushing for the independence sweepstakes.

Time and again some parliamentary quibble was booed down and a would-be point of order maker shouted from the floor. The convention had assembled to get down to the report of the Committee of Seventeen, and it was relentless as the old machine steam roller itself in insisting that such be the order of business.

An attempt was made before the session opened to bar the press from the conven-

The World at the Convention

FOLLOWING through its heavy editorial backing of "one convention," Moving Picture World saw that it was represented at the Cleveland meeting as no other trade paper was, and probably as no other trade paper was ever represented at an exhibitors' gathering.

George Blaisdell, editor, was at the Hotel Winton, accompanied by Edward Weitzel, associate editor, even before the convention started.

They were followed by D. J. Shea, G. N. Gnaedinger, William J. Reilly and Paul C. Hinz, making a total of six representatives for "The Trade Paper of Features."

Attractive posters greeted exhibitors in the lobby and up on the convention floor. A Moving Picture World register carried off every "John Hancock" at the Winton.

tion floor. But when the representatives of the various trade journals assembled outside the assembly hall and insisted that they be given a square deal—as they had given the movement for independence—they were admitted.

No sooner had Chairman Lustig begun to read the list of his committees than interruptions and protests began. So insistent were some of the parliamentarians on their points that opposition to them reached the stage where A. N. Jackson, the husky leader of the California aggregation, led the convention in three "regular" cheers for Chairman Lustig.

Praise for Governor Coolidge.

At this juncture Mr. Lustig was called from the convention by a message from his home and turned the gavel over to his Cleveland colleague, Ben Sawyer.

On motions by Leo Bracher of New York, the two divisions of the report of the Committee of Seventeen, relating to the answers of the producers to the committee and the outline of organization, were referred to committees on business relations and organization respectively.

The convention then listened to Ernest H. Horstman of Massachusetts and on his motion appointed a committee representing five states to wire Governor Coolidge of Massachusetts, in Chicago, the sincere thanks of the exhibitors of America for his veto on the drastic Massachusetts censorship bill.

It was following this motion that the real storm of the morning broke—the storm centering around the question of seating Marcus Loew in the convention.

Liverly Fight Over Marcus Loew.

The clouds began to loom up when Charles L. O'Reilly as chairman of the credentials committee reported that his committee recommended the seating of Mr. Loew in the New York delegation without voice or vote.

Mr. O'Reilly pointed out that this was done because it was the committee's sentiment that Mr. Loew was first of all an exhibitor, and that he had entered the producing field to protect his showman interests.

The cry then came from A. N. Jackson that Mr. Loew be given both voice and vote. It was seconded by Maurice Coyinski of Chicago and Mr. Vincent of New York.

"Mr. Loew is an exhibitor and a credit to the industry," said Mr. Choyinski. "Let us have him in here and have the benefit of his experience, his executive training, his skill in organization. Prejudices are not going to get us anywhere."

"Here you are seven hundred strong," said Mr. Vincent. "Are you afraid of one man? Bring him in and let him as an exhibitor deliberate with us. He knows whether or not we as a body are strong enough to grant him protection in case he leaves the exhibiting field."

Herrington Attacks Loew.

Mr. O'Reilly's motion amended to give Mr. Loew both voice and vote was passed, but just as the rumble "Let's adjourn," was heard, a little Napoleon in the form of Fred Herrington of Pittsburgh, former national president, stepped upon the platform to unleash a string of war dogs all his own.

"We exhibitors of Pennsylvania," said Mr. Herrington, "instituted a measure which was passed by both assembly and senate at Harrisburg, requiring producers who demanded deposites from exhibitors to put up like amounts as guarantees of their own good faith.

"I was called to the convention in St. Louis last year as this bill was going to the governor. There I was denied a hearing on the floor. It was then that Mr. Loew in a great speech said that if this insidious deposit bill were passed in Pennsylvania it would put 95 per cent. of the producers out of business.

"In the name of God," cried Mr. Herrington, "if Pennsylvania alone could put 95 per cent. of the producers out of the business, what could all the states do?

Asks Why Attitude Is Changed.

"Why admit to our councils our enemies? In New York City these men refused to see your committee. Last night they told a body of exhibitors who waited on them that they would do anything the independent exhibitors asked.

"Why are they willing to sacrifice everything now when a week ago they refused to hear you? Because you've got them on the run."

At this dramatic juncture, "time" was called on Mr. Herrington. He left the platform, but was waved back amid wild cheering. Continuing he said: "You all recall the eleventh hour—the eleventh month—1918, when Germany after having destroyed and desolated from Flanders to Galicia, fell on its knees before the oncoming allied armies and cried: 'Don't destroy me.' That situation might well be recalled today. Now is the time to stick together and press forward to the end."

A motion by Sidney Samuelson of New Jersey to re-consider the motion seating Mr. Loew was tabled, the hour being near that when the speakers of the afternoon were due to be received. The session adjourned until 2 o'clock.

WEDNESDAY—AFTERNOON SESSION.

THE session opened with speeches by two distinguished visitors to the convention. Former Secretry of the Interior Franklin K. Lane and Senator James J. Walker of New York, men who have done much for the industry, the former in the chambers of the national government, the latter in the legislature of his state, brought to the convention messages which were the most inspiring of any it had heard.

It was fitting that speeches from two such men should mark the day upon which a new and greater exhibitor organization should receive its official name—Motion Picture Theatre Owners of America.

Coming to order at 2:45, the session prepared itself to receive its distinguished guests. In order to do this, a great number of exhibitors had been specially summoned from the witnessing of a special film showing the luncheon arranged by First National.

When the ex-secretary and senator arrived, Chairman Lustig proceeded immediately to introduce Mr. Lane.

Mr. Lane's Address

"I am very proud indeed to meet you," Mr. Lane commenced, "and what I have to say is more along the lines of a business talk than a formal address. I have been meeting men in your industry, in your branch and in other branches for several months, and this meeting, which is much larger than any other that I have seen and which I am told is the largest meeting of men in this industry that has ever been held, is the culmination of an appeal that I have made to the motion picture industry. That appeal consists of a request that you appreciate yourselves at your true value.

"You represent 18,000 exhibitors. You represent every city and town in the United States. You represent an art that has gone into its early fruition within twenty years. You represent an educational influence of a kind that had not been dreamed of when I was born. You represent a new method of drawing out of the young mind the possibilities that it has and of imposing upon the old mind the thought and sentiment and passion, hope and national ideas and international ideas as well.

Use Your Imagination.

"We don't today listen to the pulpit as we did, we do not today have our community around the little school house. You gentlemen are the possessors of that thing around which our modern life turns.

"But unless you have the appreciation of your community, you are not going to last as an industry. In order to have their appreciation you have to put into your work the imagination that the dramatist has put into his art, that the man of the newspaper has put into his, or that the man of the pulpit put into his art in times past.

"You have a wider field and a larger and more expanding opportunity to reach far more people. If your business, if you can call it that, is merely to succeed, it must succeed by treating the American people with the greatest respect. And what do we ask in the way of respect? We ask satisfaction for those qualities in us that we regard as superior.

"We ask in every newspaper that there shall be items of thought as well as of news, that newspapers shall not be merely purveyors of scandal, but that they shall challenge our minds as well.

Stir the Finer Qualities.

"And you must be able to present pictures that arouse the finer qualities in ourselves, that make us feel that there are challenges which are noble in this country and in all countries.

"There is no man in our western country that has not in himself lived a moving picture that could be put on the screen. I like to see any kind of contest. Not merely the contest between two men for a girl, but a contest between two men for a piece of land, two men for the right of a ship.

"Take out of your life, take out of our national life, any single item for challenge and you will find in it the basis of a moving picture.

"Is not this the land in which dreams come true. Who are they in this country who will show the possibilities of Americanism and preach a philosophy that is not the philosophy of despair but of confidence?

Joneses Were From Same Town, But They Couldn't Be Doubled

JUST illustrating the kind of messages that come to the director of reservations for a convention committee Sam Bullock told a World man of the near shock administered to him the week preceding the Cleveland convention.

From a town in a certain state he received a request to reserve for A. Jones one single room with bath. Before he had an opportunity to reply to Mr. Jones, there came an application from the same town and the same state from B. Jones asking for the reservation of a single room and bath.

Single rooms being scarce Mr. Bullock took it for granted the Joneses, living in the same town, possibly might be related or at least on terms of amity. Accordingly he sent this word to A. Jones:

"Can't give you a single room with bath, but have arranged to put you and B. Jones of your town in a double room with bath with twin beds. Hope this will be satisfactory."

The reply was prompt and likewise somewhat disconcerting to the man who is known sometimes for the pipe he keeps. The message ran like this:

"Don't you do any such thing. It won't be satisfactory. My wife won't stand for it. Everybody knows that B. Jones is a most estimable person and also that she's one of the best little women exhibitors in this state."

Who is there in this country who can do it? Will you do it? Then let me say that you must co-operate with us.

The Americanism Work.

"I had been trying to get from Congress a few dollars that would be enough to sustain an Americanization bureau, and had failed. But when you came down to me and asked if I would help in a movement of this kind, I took it up with the education committee of Congress and they passed a resolution asking the motion picture industry to do everything possible to support the morale of the country.

"As a result we formed an Americanization committee. We had a representative exhibitor, a representative producer, a representative distributor, a representative municipality. We now have a representative of the loyal legion, and I am the chairman of that committee.

"It is to be in no sense whatever a commercial proposition. We have an executive secretary. We have passed a formal resolution that no man is to make money out of this work, but that it is to be the fine self-supporting effort of a great industry.

His Faith in the Industry.

"If you gentlemen wish, you can appoint a representative to supplement Mr. Crandall, who represents you on this committee, and see that the words that I say to you are true. If you wish you can go to him and bring before us such suggestions as you may have in your mind as to the way by which these pictures can be most widely distributed.

"I am new to your people. I say this as a matter of no financial interest to me whatever, but of the deepest personal concern. I have taken at their word those gentlemen whom I have met in this industry and when they have said to me: 'We will give you fifty-two films,' I have said, 'Gentlemen, I expect you will.'

"We want to have America's record put before the eyes of Americans, and I propose to help you to put graphically before the eye of the American people those things that appeal to us as the most noble and most worthy in the life of this growing thing which we call America."

Extend Field of Patriotic Work.

At 9 a. m., at the close of Mr. Lane's speech, Harry Crandall proposed a resolution, which was unanimously adopted, that a committee be appointed to further the work of co-operation with the work of Americanization. The former secretary was then formally thanked by the chairman and escorted from the convention by a committee of three.

Senator James J. Walker of New York who was largely responsible for the passing in his state of a local option Sunday opening law, of a law permitting children to attend picture performances with the consent of their parents, for the defeat of censorship and of the passing of a deposit bill which requires that exhibitors' deposits be segregated from the general funds of producers and distributors and that they shall bear interest, spoke in the characteristic style which has made him famous among New York State exhibitors. After an appreciative reference to the previous speaker he plunged into what turned out to be one of the best speeches to which exhibitors have had the privilege of listening.

Senator Walker's Speech

"I congratulate you on this wonderful convention," said the senator. "This is the open season for the signs I see about me," he went on, referring to the large white standards bearing the names of the states that rose above the heads of his audience.

The senator indorsed the action of the exhibitors in calling a convention and said that in his "humble opinion" it was the only method for making progress in any field.

"That opinion is predicated upon eleven years' appearance in the New York State Legislature, from which I come to you today as the minority leader of the Senate, not representing myself, not because an invitation so flattering was extended to me for my personality, but rather because that legislature has learned to look so favorably upon the exhibitors of that state.

Accept Decision of Majority.

"In conference betweeen the most prominent men in our legislature, including the majority leader, the speaker and the governor, I was asked to respond to your invitation, and I only hope that if that representation be ever so feeble, you will not hold it against my state. For they have really good great big men out there.

"I like this organization, I like this convention. I have a personal interest and a selfish one. The attitude of the people back home, the confidence of my legislature, makes me keenly sensitive to the success and the conduct and the platform and the tendency to uplift that has been manifested by the exhibitors of my state. We have confidence in them. There are enough Celtic tendencies in me, enough Celtic blood, to love a good fight, and there is no convention worth while that does not carry their fight with them, with this reservation, that when the fighting is over the majority rules and the minority accepts the will of the majority."

Need of United Front.

Senator Walker stressed the need of preserving a united front, regardless of dissension within the ranks. "You may differ with each other while in this hall and while in your councils, but in order to get anywhere or acquire any prestige, attention or respect you have to stand unified, all for one and one for all, otherwise you will be lost.

"Probably I am only repeating to you the things that you have heard said so often. I say that I know a little about your industry. I do. In my official capacity I have to find out something about it. And it is because of that knowledge that I speak thus. I know it because I have met its members officially, and I say to you that you are public service individuals. You are serving the people and the people in some instance look to you.

"I may say to you with all the truth of which I am capable that I am a movie fan. I appreciate both angles of the situation, as far as my limited capacity to understand goes. I do not know screens throughout the country, but I know them in my own state.

Praises Cohen, O'Reilly and Berman.

"Three men had come that year representing the exhibitors of my state and of the capitol of my state. They were Sidney Cohen, Charles O'Reilly and Samuel Berman, and no delegation and no representatives ever came to an official body with cleaner hands or a better brief. They had a simple story and they told it truthfully.

"Let me say that it has not been the custom of the legislature of my state to stop in their serious deliberations to give consideration to theatrical people. They all like the theatre; they all enjoy it. But it is a medium of amusement, something to enjoy, but not to be taken seriously.

"That is how they feel about it. But the men got attention and all the opposition to their efforts to open motion picture houses on Sunday came first from the so-called goody-goody and reform societies and most of the churches throughout the state. No small political influence.

The theatre men got a hearing, but that was not so important. The big thing to them, what gives them an enviable position in our community, is that when they had received their first recognition and the picture houses were open throughout the state, they stuck to their promises.

Against Censorship.

"When a fellow gets what he is looking for you seldom hear from him again. It is only when he does not get it that he comes back. There never was a more grateful organization. They accepted the responsibility put upon them so that when they returned the following year they were welcome.

"I do not like censorship. I do not think it is practical. I do not think it is feasible. I do not think it is workable. It remains for the exhibitors alone to stop it. In my city, if a picture were wrong, what happens in the absence of censorship? The exhibitor loses his license, but the manufacturer does not suffer. He goes on and sells it elsewhere. But the exhibitor who took the chance, and predicated upon a contract wherein he agreed to take a certain number of pictures, had to show them or go out of business.

"He receives the villification and the criticism, and he takes the chances of losing his business, while the man in the street believes that the screen belongs to the manufacturer. I don't think so any more. I did once.

"Scientific Legislation."

"When those three cavaliers came to Albany, they wrote the most scientific piece of legislation that the oldest timer had ever read. The bill compelled the segregation of deposits—some form of deposit is used in every business on the face of the earth—yet so skilfully that it did not strike any other industry. And while it even seemed unconstitutional to some of us, confidence was so strongly reposed in the representatives of your organization that we did not hesitate.

"We knew that they would fulfill the obligation that had been placed upon them and the state was willing to do whatever it could to help them in their industry. It only exacted one promise, that they be honest with the state, and in so doing make themselves public servitors and great citizens of one of the greatest states in the union.

"Remember the Little Fellow."

"May I just say this to those of you who represent the big cities in your forward

Meighan Rescues Pretty Ones at Cleveland "Fire"

A SPECTACULAR publicity stunt pulled off during the convention in Cleveland—and probably the one that caused the greatest discussion—was staged by Famous Players-Lasky with Thomas Meighan, star in Paramount Pictures.

It was announced that from all the good looking young women in Cleveland, Meighan would pick out the ten prettiest at the Soldiers' and Sailors' Monument, in the Public Square, on Tuesday morning.

The result was that 10,000 people stormed the monument at 10 o'clock when the Paramount star appeared. The girls were selected to appear with the star in a special convention picture, and in the making of the picture the entire department of the city was called out in the middle of the afternoon for an imaginary fire in the heart of the downtown district. A crowd of fully 20,000 people gathered at the scene of the fire and watched Meighan rescue the girls from a burning building.

march in the industry. Do not forget the fellow back in the woods, the fellow with the little 300-seat theatre. He is just as much a part of the show as any Broadway house, and he gets an undesirable censorship that Broadway could not stand, so in your mad rush do not trample on the little fellow.

"I am absolutely fond of your business because you have made good and are going to do more good. That is my wish today in coming here to felicitate you on behalf of the legislature of New York. I thank you."

Following loud continued applause, a resolution proposed by Joseph Hopp of Chicago was passed by the convention, thanking Senator Walker for the work which he has performed for the industry and for the speech which had so stirred the convention. Votes of thanks were also delivered by Ben Sawyer and others. Although invited to remain on the platform for the remainder of the meeting, Senator Walker was unable to continue longer and left, escorted by a committee of three.

Committee Reports.

A desire to get down to business having been expressed by several members, the chairman called on reports from committees.

A telegram to Governor Calvin Coolidge of Massachusetts, commending him on his veto of the radical censorship bill, was read and approved by the convention.

The committee on rules and resolutions made the following report: that the name of the new exhibitors' organization which had come into being during the previous day's sessions be the Motion Picture Theatre Owners of America, approved by the convention.

That the exhibitors renew their pledge of co-operation with the government in the work of education. Referred to the screen committee.

That all members should agitate in their legislatures for a deposit law similar to that recently passed in New York State. Referred to the committee on laws and legislation.

That a communication be sent to the attorney general informing him that the unauthorized and self-delegated power of arbitration in industrial disputes manifested by organizations generally known as F. I. L. M. clubs constitutes a case of presumed jurisdiction. Referred to the committee on laws and legislation.

Disapprove Percentage Booking.

That producers be enjoined from promising to certain interests the backing of the screens of exhibitors. Referred to the screen committee.

That percentage booking is entirely against the interests of the exhibitor. Approved by the convention.

That a resolution of appreciation be tendered to the various trade publications for their support of the exhibitors and that they be urged to become entirely independent, either of advertising or any other interests.

A message congratulating Governor Alfred E. Smith of New York for his approval of a bill permitting children to attend motion pictures with the consent of their parents was read and approved by the convention.

Marcus Loew then came to the platform and gave the first speech by a picture man heard that afternoon.

Marcus Loew's Speech

"Mr. Chairman and fellow exhibitors," said Mr. Loew, "really I am overcome. I wanted to avoid this appearance, but I wanted to speak on this resolution. (Cries of "louder"). I will speak louder when I get my breath. I think that this is an opportune time to express to you just exactly what I feel. The resolution could not have been drawn any better to my liking had I drawn it myself for my own particular interests.

"Ever since I became interested in this industry I have always favored the independent producer. I want to say to you gentlemen as I said to you last summer, when I had no producing interests and could not speak a great deal more freely than I can now because I don't want to say anything that could be misinterpreted.

"This time, no mater what I say to you, no matter what you think of me, no matter how little or how much, don't let that influence you to buy films with which I am interested. On this independent project from the time I was able I have always favored the independent man. I have always favored the independent producer. I went further than that encouragement by lending money when it looked as if the jig was up.

Clique Control Impossible.

"I did this not from philanthropic but from selfish motives. I wanted producers —the more the merrier—because without the producers we might as well take the key and lock up the theatres. I want to say to you gentlemen that the most serious thing that could happen in this industry would be to have but a handful of producers. If such a thing were possible, if I could control the producing business myself, I would be sorry if I lived to see such a day.

"No single individuals or clique or Wall street money, as the phrase is, can control this industry. I want to talk on this Wall street money question, if you will pardon me if I get away from the question.

"Did you ever stop to consider what Wall street money means? The fact of this matter is it is your friends' money. Wall street could not put over any project if your friends did not believe in you.

"Wall street is interested only when it thinks your proposition is properly financed. Did you ever stop to think how many producers you would have today if you didn't have that Wall street money?

Review's Industry's History.

"You began with the World, you followed with Triangle, then came Famous Players, then Goldwyn. I believe Fox came first. It was not Wall street directly, the public service commission of New Jersey. Then came ourselves. I became interested through a group of independent theatre owners. I tried through some friends I had that were brokers to finance these people that were working on it, and that is how I got into it.

"They wanted me to be the head of it but I refused. For eight months I told them no, that I had all the theatres I wanted, that all I sought to do was to make enough money and do what I could to personally uplift the industry so we would not be ashamed to be in it. Finally they told me they would consider it a mark of respect to the industry if I became the head, and when they told me that I, like any other human being, felt flattered and then I fell.

Must Encourage Production.

"I want to say that the most serious mistake you can make is to ignore the independent producer. You must have production; you must encourage it. Producing takes money. Nobody knows that better than I do now. (Laughter.) I am going to tell you a secret. Since the time to which I have just referred, they have got $5,000,000 of my money and the budget calls for $4,000,000 more.

"Now I should not have gone into producing if the independent producer had been stronger. Unfortunately I have got too many big theatres where I could not afford to take chances. That is what forced me into producing. To be frank with you, I was pretty much worried. I was building and had quite a few theatres. When you figured it up, it ran into the millions. To think that some time I might be told 'We'll give you $60,000,000 for your theatres, but we can't give you any film' was enough to give me concern.

What Frightened Him.

"What really frightened me was when one of the big producers came into my office and said: 'It looks like next year we won't sell any film unless on the percentage basis.' When I heard that I said I would get out of the business. After that I called Dick Rowland of Metro, a man I knew, and asked him to go to luncheon with me. The result was a tentative agreement with him. I called him up because he was important. I had done independent business with him and that was the kind of combination I wanted to make.

"I didn't want to take any chances. I had to go into that combination. If it had not been for that bugaboo of percentage I would not have gone into it. I don't mind telling you now that is the thing that should scare you, or in about five years from now you will be the jaintor of your theatre. (Applause.)

Discusses Deposit System.

"In talking on this independent producer proposition, don't think I am talking about myself, for I am not. I am talking about the man who is struggling to give you film. The independent producer is in a position similar to the independent exhibitor. So far as being in the producing business is concerned, I had rather be out of it. So far as producing is concerned, all I want is to be protected for my needs."

Mr. Loew took up the deposit question and told how when one producer started he was advancing to him as much as $100,000 at a time. He declared that he was not seeking to change the opinion of any exhibitor.

"I only want to urge caution," he declared. "It is true to say the producers need a lot of money, but you would be surprised how little the big producers need deposits. But the independent producers need them. If they cannot get them they cannot possibly get enough money to conduct their business.

Large Production Necessary.

"You take the big directors starting in on their own. Supposing you leave them in the lurch, supposing something bent and all these independent producers were driven out and the only possible supply would be from the Famous Players, Metro and Goldwyn, how would you like it if these were the only three who were making films? You haven't the slightest idea what the calamity would be.

"Now as I said at the outset, this is simply my opinion. Don't let it swerve you a bit. I have attended three or four conventions, not because I was interested in organization, but because I was interested in exhibiting. At your first convention somebody jumped up every two seconds on a question of parliamentary law. That may be all very fine, but I know a lot of good business men that don't know the first thing about parliamentary law. (Applause.)

Lauds Secretary Lane.

"There is not any organization that can get along unless you have confidence in the man at the head of it. The only way you can succeed is to give your confidence to your officers. Now you had a wonderful man in here to-day, Secretary Lane. I haven't the slightest doubt that he is one of the most brilliant men in this country. I haven't the slightest doubt that if you asked him to be the head of your organization at a fair compensation, you might land him, and if you did you would do something to be proud of.

(Continued on page 1629)

Industry Triumphs When Gov. Coolidge Vetoes Massachusetts Censorship Bill

Chief Executive Bases Act on Opinion of Attorney General That Measure Is Unconstitutional Because It Would Regulate Interstate Commerce— House of Representatives Concurs by Vote of 202 to 14

MOVING picture censorship in Massachusetts is dead. Opponents of the bill calling for censorship scored a smashing victory when Governor Calvin Coolidge on Friday, June 4, vetoed the measure, which had passed both branches of the legislature.

Governor Coolidge based his veto on an opinion from Attorney General J. Weston Allen. The attorney general said one section of the censorship bill was unconstitutional because it "is an attempt directly to regulate interstate commerce." Another section he found loosely drawn and capable of more than one interpretation.

"Unconstitutional legislation," said Governor Coolidge, "would be entirely useless and would not avail."

A short, sharp debate began in the House of Representatives when the veto message and the attorney general's opinion was read. Explaining for the Mercantile Affairs Committee which drew the final draft of the bill, Representative Keniston, of Boston, said the committee had been informally informed by the attorney general's office that the bill was constitutional.

Mellen Attacks Attorney General.

Speaker Warner, by use of his gavel, was called upon to check a sensational attack on the attorney general by Representative Mellen, who charged the attorney general as being one who would "render any opinion which was desired of him." The upshot of the House proceedings was that by the overwhelming majority of 202 to 14 the House sustained the governor's veto. Action by the Senate being unnecessary, the bill was dead and opponents of censorship had won a long and hard fought legislative battle.

Governor Coolidge's veto message follows: "A bill entitled 'An Act Relative to the Approval and Public Exhibition of Motion Picture Films', being House Bill No. 1540, is herewith returned without approval. Hereto attached is the opinion of the Attorney General that the second section, which is the important section of the bill, is unconstitutional, and that section four, which undertakes to provide for a court review, is not in a form which expressly preserves the constitutional rights of trial by jury, although it is possible that it might be interpreted to give that right.

"The entire purpose of the bill would fail with the failure of section two, and the entire bill would fail if the court should determine that the right of trial by jury is not provided for according to the Constitution. There is no need to point out that unconstitutional legislation would be entirely useless, would bring about expense to the Commonwealth which would be without avail and would cause the appointment of persons and the installing of machinery, all of which would be a total loss to the Commonwealth."

Text of Opinion.

Attorney General Allen, whose opinion on the bill was requested by the governor, said in his letter to the governor: "Your Excellency has requested my opinion upon the constitutionality of House Bill No. 1540, entitled 'An act relative to the approval and public exhibition of motion picture films.' Section 2 of said bill provides: 'On and after January 1, 1921, it shall be unlawful for any person to sell, lease, loan or use for public exhibition or commercial purposes any motion picture film unless the said film has been submitted to and approved by the commissioner.

"The language of this section is not limited to the inspection and approval of motion picture films to be used for public exhibition within the Commonwealth, and, in this respect, it goes farther than the motion picture censorship laws which were upheld in Mutual Film Co. v. Industrial Commission of Ohio, 215 Fed. 138, affirmed 236 U. S. 230, and Mutual Film Corp. v. Kansas, 236 U. S. 248. It is my opinion that this section is so broad that it would apply to a sale, lease or loan in this Commonwealth of a motion picture film made in this state and on its way into another state, and would also apply to a film in the original package in which it might be shipped into this state from another state or from a foreign country.

Finds Section Four Weak.

"If so, it is to that extent in conflict with that clause of section 8 of Article 1 of the Constitution of the United States which confer on Congress power 'to regulate commerce with foreign nations, and among the several states, and with the Indian tribes.' Brown v. Maryland, 12 Wheat. 419; Letsy v. Hardin, 135 U. S. 100; Schollenberger v. Pennsylvania, 171 U. S. 1. I am, therefore, of opinion that said section 2 is an attempt directly to regulate interstate commerce, and is, accordingly, unconstitutional.

"I would also call your attention to section 4, which provides for an appeal to the superior court sitting in equity. While I feel that there is a strong probability that the constitutional requirement that one shall have a right to trial by jury where the value in controversy exceeds $20 is complied with, in that the remedy in equity is not necessarily exclusive, nevertheless, in my judgment, it would have been advisable to add to the section some provision stating that it should not be construed to deprive any person of the right to pursue any other lawful remedy. If this section is constitutional it would be so because of an interpretation of its meaning made by a court rather than by the clear wording of the section itself. In its present form the question of its constitutionality might be raised."

Claims Favorable Informal Opinion.

Seldom, if ever, has a governor's repudiation of a question of such wide importance been approved with such a unanimity of feeling in either branch of the Massachusetts legislature as the sustaining vote in the House of Representatives. As is evident from the figures, Republican and Democratic members alike supported the governor's attitude to make the vote 202 to 14.

The House was speeding up on the next to the last day of the session when the veto message and the attorney general's opinion arrived. Representative Young, of Weston, asked that the opinion be read. Clerk Kimball then read it at the direction of Speaker Warner.

Representative Keniston, of Boston, arose to explain the position of his mercantile affairs committee. He said the bill had been submitted informally to the attorney general's department. The committee, he said, was told that there was nothing unconstitutional in the bill. "But I recognize that counts for nothing now," he added.

Calls Attorney General a "Tool."

Representative Mellen then began his attack on the attorney general. Mellen said there are plenty of men in the Senate and House who are as competent to determine the constitutionality as the attorney general.

"Much pressure," he added, "has been brought to bear upon this matter and it is to be presumed that the attorney general has been found an efficient tool to support a desired opinion."

By pounding the gavel, Speaker Warner checked any further utterances. Representative Mellen said he did not refer to the governor but to the attorney general who "would render any opinion which was desired of him." Speaker Warner directed Mr. Mellen to take his seat.

The Boston member arose again at once and said that he desired to debate the veto. Speaker Warner said he must not reflect on any state official. Mr. Mellen said he had no intention of reflecting upon the governor and if any one thought his words bore that construction he apologized. Then he went on to uphold the action of the legislature in passing the bill.

Minister Asks Support of Governor.

Representative Winn, of Worcester, moved the previous question. The Rev. Roland D. Sawyer, representative from Ware, said he hoped the House would sustain the governor as the principle of pre-publicity censorship was abhorrent to any American, particularly at a time when

Boston Post Tells Trade to "Clean Up the Films"

THE industry's victory over proponents of the bill was generally commented on in the Boston newspapers. The Evening Record and Evening American rejoiced at the governor's veto, while the Transcript was non-commital.

Under the editorial caption, "Clean Up the Films," the Post urged "movie picture people to reform their films of their own motion, and not wait until another legislature passes another censor bill which will stand the test of constitutionality."

"That a considerable proportion of the films need revision in the interest of public morality, and especially for the protection of young people of both sexes, is apparent to any careful observer," charged the editorial writer.

so much impressive legislation had been imposed on the people.

Representative Monk, of Watertown, resented the attack on the attorney general by Representative Mellen. A member, he said, might impeach the knowledge of the attorney general, but no one can impeach his character. His written opinions, Mr. Monk went on, show that the attorney general's opinion was based on the laws of the state and of the United States.

"It would violate the principle of real democracy to allow any one man or group of men to decide what the 4,000,000 people of the state may or may not see," put in Representative Sawyer, of Ware. Representative Thomas, of Gloucester, thought it humiliating to all the legislature to have this development at this final stage of the game.

Full Confidence in Both Officials.

"With all the lawyers here it is rather amazing that the unconstitutionality of this bill now so evident to us all when it is pointed out by the governor, did not strike us sooner," said Mr. Thomas. "I have full confidence in the governor whom I love personally and whom I regard as the best we have ever had and will, of course, vote to sustain his veto of the bill. I also have confidence in the opinion of the attorney general."

Representative McDonnell, of Boston, Democratic floor leader, announcing that he would vote to sustain the Governor's veto, said the time spent in consideration of the bill had not been wasted if some of the motion picture interests "sense the situation accurately" and start to "put their house in order."

On the roll call on the passage of the bill over the Governor's veto there were 14 yeas and 202 nays. The yeas were Representative Gilman of Boston, Hamburger of Boston, Keniston of Boston, Kingman of Walpole, Lane of Boston, Larson of Everett, Mellen of Boston, Niland of East Boston, Penshorn of Boston, Rice of Newton, Tirrell of Weymouth, Brown of Brockton, Beardsley of Boston and Lombard of Everett.

Newspaper Comment.

The censorship bill that passed both branches of the Legislature and was vetoed by the Governor was the outgrowth of two censorship bills filed early in the session. The final draft provided for censorship by the State Department of Public Safety, for a censor board within the department and for a preview of all films intended for commercial use.

Boston newspapers, especially the Boston Evening Record and Evening American, which waged a tireless, vigorous fight against the censorship bill, were elated over the victory. Said the American editorially: "The Governor's veto entitles him to the appreciation and gratitude of everybody who believes in free speech and a free press, and who believes that all men should have their day in court and a fair trial. Good for Governor Coolidge!"

The Evening Record editorial said: "Governor Coolidge has again demonstrated his grasp of government and law by his veto of the motion picture censorship bill. His veto rests upon points of law. The bill was bad legislation, futile, ill considered and unconstitutional. Discussion of the bill before the Legislature often wandered far from the point. There was much said in criticism of motion pictures and in their defense. Yet the issue was far larger than this, for establishment of a censorship would be a departure from our system of democratic government and an invitation to evil."

The Transcript remarked: "His veto of the bill to provide censorship for moving pictures ended a long controversy, but did not discuss the general proposition of the wisdom of censorship being based on the opinion of the Attorney General that the bill as passed was unconstitutional."

Under the editorial caption "Clean Up the Films" the Boston Post, with the largest morning newspaper circulation in the country, said: "Now that the Governor has vetoed the movie censor bill and the veto has been sanctioned by the House, it is up to the movie picture people to reform their films of their own motion, and not wait until another legislature passes another censor bill which will stand the test of constitutionality.

"That a considerable proportion of the films need revision in the interest of public morality, and especially for the protection of young people of both sexes, is apparent to any careful observer. The influence of the screen for good or ill is so patent that no community can afford to permit the continued protection of demoralizing films. The well-being of the coming generation is the paramount consideration, and any vehicle of publicity, be it the moving picture, the legitimate stage or the newspaper, that fails to keep itself clean and decent will sooner or later be forced to do so by statute. And this is as should be."

New Famous Players and Spirit of "The Boys" Praised by "Vic" Smith

COMING to his new position just prior to the opening of the new studio of the Famous Players-Lasky Corporation at Long Island City, Arthur V. Smith, recently appointed general manager of eastern studios, will devote his time and attention first to the plans for the equipment of the Long Island studio and laboratory. After carefully going over the work that has been done and is to be done, Mr. Smith said that he could make no criticism nor could he find a single fault in the plan or construction of the building.

"The layout is splendid in every way and shows quality in every angle considered," said Mr. Smith. "The lights and machinery will be placed in readiness by the time the electrical equipment is complete and there is no doubt that we will be working with six or seven companies between July 15 and August 1. There is sufficient space there for twenty companies, if necessary. Altogether I consider the studio the last word in perfection for the production of motion pictures.

Busy on Three in New York.

"At the present time we are producing three pictures at the Fifty-sixth and Forty-fourth street studios. George Fitzmaurice is at work on 'Idols of Clay' with Mae Murray and David Powell. Harley Knoles is working on Dorothy Dalton's next picture, 'A Winter City Favorite,' and Edward Dillon has begun 'The Frisky Mrs. Johnson' with Miss Burke. Charles Maigne will commence shortly with Thomas Meighan in 'The Frontier of the Stars." John S. Robertson has been loaned to Realart and is at this time completing 'A Dark Lantern' at the Essenay studios in Chicago with Miss Brady."

Considering the personnel of the studio Mr. Smith said: "I certainly have been handed an efficient and well organized staff. Mr. Naulty deserves the utmost credit in his selection of men in which to place the responsibility of his various departments. My policy will be unlike the usual one of a newcomer putting in his own staff, but, better than that, I shall adjust myself to the conditions existing, for they could not be better, and in that way I feel that I will obtain the confidence of all.

"The Boys" Co-operate.

"I particularly like the way the boys talk about their work. They come to me with the spirit and attitude of co-operation and instead of 'I did this' and 'I did that' they use 'we' and that means a lot. Considering each department, the art and decoration, purchasing, still, casting, wardrobe, electrical, accounting and carpenter shop, all are in charge of the best men obtainable."

Arthur V. Smith, better known as "Vic" Smith, is a brother of Albert E. Smith, president of Vitagraph.

Jenny Is Good, and Just 'Cause You're Dressed Up You Needn't Scold Her.
She can't afford to wear expensive gowns when the story calls for a gingham apron. Mary Miles Minter is seen here in a scene from "Jenny, Be Good," a Realart release.

Keep Politics Off Screen, Urges Brady; Plan Great Battle Against Censorship

Retiring Head of National Association Pleads in Annual Meeting Against Giving Over Films to Politicians and "Free" Advertising—Committee Will Carry Fight Against Censorship to Legislatures in 1921

KEEP politics off the screen," declared William A. Brady, retiring president of the National Association of the Motion Picture Industry, at the annual meeting of that body on June 8 at the headquarters of the Old Colony Club in the Hotel Cleveland, Cleveland.

"There are many persons who realize the power of the screen, who will be trying to use it for political purposes," he continued, "but it should be made emphatic that the screen of this country is not in politics. Neither should a man be asked to pay his money to go to the theatre and then be forced to sit through the presentation of a lot of advertising pictures."

Mr. Brady has announced he will not be a candidate for re-election.

Films for Young People.

Matters of importance not alone to the motion picture industry, but also to the motion picture patrons were discussed at the meeting, which was attended by many of the most prominent film men of the country. One resolution pledged the association to the program of the production, distribution and exhibition of selected pictures for young people.

An amendment to every state constitution so as to guarantee the motion picture screen the same freedom now guaranteed the press and spoken word by those same constitutions was a recommendation made by the censorship committee in its annual report.

"While no state in 1920 has written upon its statute books a censorship law," the censorship committee reported, "and while no censorship law has been enacted since our national association has been organized, censorship continues to be the overshadowing menace to our industry.

Well Intentioned But Deluded.

"Well intentioned men and women, firm in their belief they are doing a public service, but as destructive as their prototypes of the earlier days who burned the Bible and destroyed the first printing press, are advocating censorship, virtually asking that civilization take a backward step, and that the motion picture, a medium for thought expression, be censored prior to exhibition to enforce their varied opinions of moral standards.

"The intolerance of these men and women and the danger of their prapaganda is illustrated in the attack recently made by a religious denomination in convention assembled. The same delegates who advocated a censorship of the motion picture attacked the Associated Press, that great international, unbiased medium for the collection and dissemination of news, urging a censorship of the press as well as of the motion picture. Such bigotry would undo the great work of John Milton and would prevent that free expression of thought, if any people are to retain their freedom.

To Take Offensive Action.

"Heretofore the censorship committee has made its fight for the freedom of the screen on the defensive, by opposing the censorship bills introduced in the several legislatures. The time has come to make a change. The first is for a great principle, and the fight for a principle should be an offensive and not a defensive one. We recommend there be submitted to each of the legislatures in session in 1921 a proposed amendment to the constitutions of the several states to guarantee the screen the same freedom now guaranteed the press and the spoken word in every constitution.

"In making this fight for the great principle of freedom of expression of ideas, we can demand and receive the support of men and women who will not otherwise interest themselves in opposing particular consorship legislation.

Do Not Seek License.

"In demanding freedom for the screen we do not ask for license. If an indecent or immoral picture is produced or exhibited we ask, and should demand, that the producer and exhibitor be punished, and the punishment be so severe that it will act as a deterrent to others who would degrade the screen.

"The principle of classifying the motion picture film with books, magazines and the printed word, which we seek to have recognized in the several states by constitutional amendment, has already been recognized by the federal government. The bill introduced by Congressman Joseph Walsh of Massachusetts, at the request of the censorship committee of this association, which passed both houses of Congress without a dissenting vote and has been signed by President Wilson, amends the penal code by adding indecent and immoral motion picture films to the indecent and immoral books, magazines and photographs, the transportation of which in the main or in interstate commerce is prohibited."

The report of Executive Secretary Frederick H. Elliott showed that three times during last year the vigilance and activity of the national association had prevented the closing of the motion picture theatres of the country. He also recommended an affiliation of the national association with similar film organizations of European countries, and a committee was appointed by President Brady to see if such an affiliation could be brought about.

Reports were received from the Sunday opening, the transportation and the film theft committees on their activities. It was stated by the Sunday opening committee that more theatres are open now on Sunday than ever before. The film theft committee reported that many dealers in stolen films have been driven out of business.

Committees Appointed.

President Brady appointed as a committee to confer with a similar committee of the exhibitors, if the occasion should arise, the following: Adolph Zukor, Samuel Goldwyn, W. R. Rothacker, Fred J. Beecroft, Martin J. Quigley, Charles C. Pettijohn and Harry M. Berman.

Directors of the national association for the ensuing year were elected as follows:

Producers' Division—Adolph Zukor, Famous Players-Lasky Corporation; J. Stuart Blackton, J. Stuart Blackton Feature Pictures, Inc.; William A. Brady, William A. Brady Picture Plays, Inc.; Paul Brunet, Pathe Exchange, Inc.; William Fox, Fox Film Corporation; Samuel Goldwyn, Goldwyn Pictures Corporation; D. W. Griffith, D. W. Griffith Enterprises; Carl Laemmle, Universal Film Manufacturing Company; Richard A. Rowland, Metro Pictures Corporation; Joseph M. Schenck, Norma Talmadge Pictures Corporation; Myron Selznick, Select Pictures Corporation; Albert E. Smith, Vitagraph Company of America.

Elect Officers in September.

Distributors' Division—Percy L. Waters, Triangle Distributing Corporation; W. E. Atkinson, Metro Pictures Corporation; B. N. Busch, Republic Distributing Corporation; R. H. Cochrane, Universal Film Manufacturing Corporation; Gabriel L. Hess, Goldwyn Pictures Corporation; Lewis Innerarity, Pathe Exchange, Inc.; Walter W. Irwin; Charles C. Pettijohn, Select Pictures Corporation; William Wright, Vitagraph, Inc.; W. R. Sheehan, Fox Film Corporation; J. D. Williams, First National Exhibitors' Circuit.

Supply and Equipment List.

Supply and Equipment Division—J. E. Brulator, Eastman Films; Harry H. Allen, Wyanoak Publishing Company; Willard B. Cook, Pathescope Company of America; Joseph F. Coufal, Standard Slide Company; Walter J. Moore, H. C. Miner Lithographing Company; B. F. Porter; E. M. Porter, Precision Machine Company; Will C. Smith, Nicholas Power Company; L. P. Weber, Acme Lithographing Company.

General Division—John C. Flinn, George Blaisdell, Fred J. Beecroft, Paul H. Cromelin, Paul Gulick, Lesley Mason, James R. Quirk, Fred Rothenberg, Thomas G. Wiley.

The directors will hold a meeting in New York in September for the election of officers and in the interim the old officers will hold over.

Want States to Guarantee Films Freedom of Press

THE campaign to convince the people of the nation that censorship of the screen is as radical and mistaken an idea as was the destruction of the printing press in days gone by, will be officially inaugurated when the different state legislatures convene in 1921.

It will be an offensive, not a defensive, campaign that will be waged. To each legislature will be submitted a suggested amendment to the state constitutions, guaranteeing the screen the same freedom now guaranteed the press and the spoken word in many constitutions. The intent is to have films classified along with books, magazines and the printed word.

An amendment to the penal code recently passed unanimously by both houses of Congress prohibits the transportation in the mails or in interstate commerce of indecent or immoral films, removing the necessity for any censorship of motion pictures.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

THEODORE JALENK, president, and Paul Albert, secretary, of the Jalenk Theatre Company, of Schenectady, N. Y., who run the Albany Theatre in that city, a house of 1,100 seats, with a fourteen-piece orchestra, will enlarge its seating capacity to 1,500 to increase the profits of their investment. Mr. Albert claims that he has not been able to realize on his added outlay of $3,600 owing to the high cost of pictures, but with the splendid patronage of the people of Schenectady and the enlargement of the theatre the company anticipates one of the best season of the year this coming summer.

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Maurice Brenon recently arrived in New York from the Coast to supervise the advertising and publicity work of the Catherine Curtis Pictures Corporation. Miss Lillian McCarthy has joined the Curtis forces as secretary to Miss Curtis to succeed Miss Catherine Traynor, who has sailed for Japan.

* * *

Leon J. Bamberger, formerly connected with the United Picture Theatres Corporation, has joined forces with Mr. Levy, under the firm of Bamberger and Levy at 1493 Broadway, New York, as specialists in motion pictures and general agents to the trade.

* * *

Harry Ward, managing director of the Haywood Productions, of London, England, one of the most active film renters of the United Kingdom, arrived in New York on Saturday, June 5, on the S.S. Lapland, for an indefinite stay in America. He was accompanied on his journey by Henry Cundy, of the Cinema Sales Corporation of Great Britain, and both are stopping at the Hotel Astor, where they will maintain their headquarters while here. This is Mr. Ward's second visit to America within a period of six months. His present trip is primarily in the interest of his recently perfected distributing organization, the Cinema Sales Corporation. Mr. Ward announces that he is anxious to renew old acquaintances and is prepared to negotiate for the distribution of big American productions in the United Kingdom.

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Vincent Coleman plays the leading male role in the next Constance Talmadge, "Good References." Mr. Coleman is playing opposite Josephine Victor in "Martinique," at the Eltinge Theatre, New York.

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Sam Farber, of Vitagraph, Realart and Victor Kremer products, is now covering his old territory in Connecticut for the Republic, New Haven, exchange, and he knows it like a book.

* * *

Walter Diller, of the Penn Export Company, has moved from 15 Park Row to Leavitt Building, 126 West Forty-sixth street.

* * *

Elmer McGovern, for many years engaged in the manufacturing and editing of films, has purchased a picture, which he will issue on his own responsibility, after he has edited and retitled it. He has been responsible for many successes.

* * *

Warren W. Lewis, editor of Selznick's "Brain Exchange," is at the Cleveland convention editing a daily for the Selznick Enterprises.

Francis Ford has just completed cutting "The Heart of Lincoln" at the Joe Miles studio, Leavitt Building, New York.

* * *

L. J. Selznick is attending the Cleveland convention, while his sons, Myron and Dave, left Saturday, June 5, for the Coast.

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John Kraft, of the Universal advertising department, has resigned to venture forth on his own responsibility in the making of titles, in which he has proven himself a competent and efficient exponent.

* * *

Murray G. Garrson, president of Finearts Picture Corporation, has moved the Finearts offices from Leavitt Building to the Brokaw Building, Forty-second street and Broadway, New York.

* * *

Julius Stern, president of the L-K. O Productions, arrived in New York Saturday, June 5, where he will remain for a few weeks before going to Europe with his brother-in-law, Carl Laemmle.

Japanese Film Men Come to America for Studio Supplies

EDWARD K. TANAKA, supervising director and counsellor of the Shochiku Kinema Corporation of Tokio, Japan, and H. K. Kotani, director of the photographic department of the same corporation, who for six years was with the Paramount Artcraft Pictures Company and also with Thomas Ince and Griffith as a technical director, are in New York stopping at the Hotel Astor. Mr. Kotani has had ten years' experience in this country and will be invaluable to the work projected by the Shochiku Kinema Corporation in its new studios soon to be established in Tokio.

Mr. Tanaka is in this country to purchase equipment for the new plant. He is also controller of most of the larger theatres throughout Japan. His company is about to start on an extensive scale to make pictures by Japanese players, of whom he has four thousand in his employ.

In an interview with Mr. Tanaka, he said: "The motion picture business in Japan is beginning to take on proportions that surpass all expectations. At the present time the pictures mostly shown are of American origin, but the Japanese want their own pictures, too. Nothing but the legitimate drama has, up to the present, been popular in Japan, but the demand for moving pictures had compelled us to take the matter seriously and open studios.

"The Shochicu company is one of the largest in Japan, but has not previously gone outside the drama. We are not only planning for local consumption but will present our productions to the western world as well."

With Messrs. Kotani and Tanaka is C. Tamaki, treasurer of the company. They will sail for Japan, by way of San Francisco, on July 2.

Charles Sarver, producer of "The Gibson Upright" for the Outlook Photoplays, Inc., has just completed the editing of the production and it will soon be ready for release. The principals in the picture are Catherine Calvert and Herbert Rawlinson.

* * *

Robert W. Chambers, the novelist, and Messmore Kendall, president of the Moredall Realty Company, which owns the Capitol Theatre, New York, have formed an organization to produce, present and exploit motion pictures based on Chambers' novels. This new concern will acquire an Eastern studio in which to make their productions.

* * *

The Film Service Bureau, connected with the Joe Miles studios, is cutting the Fannie Ward feature, "She Played and Paid," produced in Paris.

* * *

Albert Tuchian, formerly purchasing agent for Universal, has resigned to accept a similar position with the First National.

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Leopold Sutto, of 9 Place de la Bourse, Paris, France, arrived in New York on Monday, June 8, and will be located at the Hotel Astor for several days. Mr. Sutto is special representative of the Cinematographes Pictures Company.

* * *

A. Milligon, manager of the Broadway Theatre, Saratoga, N. Y., is campaigning an extra exploitation on "The Wonder Man," which is booked at the Broadway for an early showing. The Palace at Saratoga, one of the prettiest in the state, is putting in a new front, decorating and enhancing its attractiveness in general. All the Saratoga theatres are preparing for a big tourists season in July and August. James A. Leary, W. A. Fullerton and William E. Benton, of the Congress Theatre, say July and August are their banner months.

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Harry Chandlee and William B. Laub are editing and titling two pictures of the "Tex" O'Reilly stories, namely, "Free Grass" and "Crossed Trails."

* * *

Sydney Cohen, of the Lew Cody Productions; Hop Hadley, of Hallmark; Rupert Julian, Leopold Sutto, of France; Tefft Johnson, Elmer McGovern, Guy Wonders, of the New Wilson, Baltimore; W. G. Smith, of the Fidelity Pictures; Joseph A. Oudin, consulting art director of Selznick Enterprises; Dr. J. L. Valentin, of the Hartford Theatre, Baltimore and E. G. Blanke, theatrical architect of Baltimore, were frequenters of Hotel Astor lobby, during Cleveland convention week. The village was not entirely deserted.

* * *

Marie Collidge Rask, editor of the Universal "Exhibitors' Feature Press Book," resigned her position with Universal. Mrs. Rask is contemplating going to Norway with her son, Frederick A. Rask, of the United States Shipping Board, who is now abroad. Mrs. Rask is the widow of Lieutenant Olaf H. Rask, of the United States Marine Corps, who died in Philippine Islands in 1902. She was for four years on the magazine section of the New York World, Motion Picture Magazine and the Photoplay Magazine. She has been with the Universal for eighteen months.

Allens Invade London; to Build Two Big Picture Houses Involving Millions

CULMINATING plans which were originally formulated shortly after the return of J. J. Allen, of the firm of Jule and Jay J. Allen, with headquarters in Toronto, from London, last Fall, comes an announcement that this concern has consummated a deal which includes the purchase of one of the most costly parcels of business property in London and the erection, on this site, of two big motion picture theatres. The transaction, according to the Allens, involves a total expenditure exceeding $4,000,000, half of which amount is property cost, and calls for the razing of two of the most historic buildings in the British Metropolis, the far-famed Empire Theatre and Queen's Hotel in Leicester Square.

Starting in a small way in Brantford, Ont., fourteen years ago, Bernard Allen, together with his sons, Jule and Jay, formed the nucleus of what is now a powerful theatrical organization. At that time—the days of the "store room" picture show—the Allens opened what was known as the Theatorium, a cinema house of no small pretentions for those pioneering days.

Through sheer perseverance and natural ability, the brothers progressed until today they own or control over fifty theatres in Canada, representing an investment exceeding $20,000,000, and have under construction big picture theatres in the leading cities of the United States, including a theatre in Cleveland and another in Detroit, both of which houses are well under way.

Plans Now Advancing.

C. Howard Crane, in charge of the architectural department of the Allen Theatre Enterprises, is leaving for London immediately, where he will consult with the builders and submit sketches for approval, after which plans will be started at once. It was originally intended to construct one large theatre on the London site, but on account of the tendency of the picture business toward super attractions and long runs it was deemed advisable to meet this condition and erect two houses on the property just purchased.

The smaller of the two theatres will be similar to the Allen Winnipeg Theatre. Present plans call for a house to seat 4,000 persons, and the second one to have a capacity of about 2,000. The smaller theatre will be given over to super film productions, which will enjoy long runs from one to six months, while the larger house will feature high class program, which will be changed weekly. Fifty piece orchestras and elaborate stage settings will be employed in the two theatres.

The fronts of both theatres will be constructed of glazed cotta and will be most ornate. There will be a double ornamental marquee extending to the curb running the entire length of the houses. The floors and walls of the lobbies will be of white and green marble, and a large foyer will also assure ample protection for crowds awaiting to purchase tickets against inclement weather.

Innovations to be Introduced.

An unusual feature of the present plans for the two houses are the plans calling for an immense tea and soda grille. The tea room will be located in the basement, with entrances from the theatre foyers, and will be readily accessible either from within the houses or from the street. The soda grille will be situated on the main floor near the theatre entrances and will accommodate 1,500 patrons. Flanking the entrances to both theatres will be individual shops, while the front of the building will be given over to offices.

When one enters either theatre, they will be confronted with a scene of luxury and quiet splendor. Scattered throughout the lobbies, foyers and promenades will be luxuriously upholstered divans and settees and the walls will be adorned with the paintings of masters.

Concealed lighting systems will be employed in both houses, and electrical engineers are now at work planning a new illumination project, which will make it possible for a patron to read the program in the theatre while the pictrue is being projected. This will do away with the inconvenience of groping for seats and the attending difficulties of a poorly lighted theatre.

When the system is installed the auditoriums of the new London houses will be completely filled with a softly subdued light that is restful to the eye. Although subdued the illumination will be of sufficient nature to insure reading without eye strain.

Other innovations in the contemplated theatres include the most modern ventilating and heating system, plate glass inclosed projection rooms equipped with a battery of six machines each and retiring or rest apartments. Then there will be lengthy promenades where patrons may stroll between rows of palms and hothouse plants during intermissions. Dozens of other features new to theatre-goers have been incorporated in the plans. The new theatres will feature British made pictures.

Kleine Revives Flagg Comedies

George Kleine some time ago persuaded to well known illustrator, James Montgomery Flagg, to make a series of motion pictures under the title "Girls You Know." The series was popular with exhibitors and the public and as there is a call for their reissue or revival, Photo Products Export Company, 220 West Forty-second street, New York, has undertaken the selling agency. There are twelve of these one reel comedies based on Flagg's familiar drawings and idealizing his types.

Grauman Has "Lovers' Week" for Wanda Hawley's Premier

WANDA HAWLEY'S debut as a Realart star in "Miss Hobbs" at Grauman's Theatre in Los Angeles has been hailed as one of the big events of the season by the critics of the local newspapers.

Sid Grauman made a special event of the American premier of the new star by designating the week of showing as "Lovers' Week" and conducting an unusually heavy billboard and newspaper advertising campaign. In his advertising he described Miss Hawley as "conceded to be the most beautiful girl of the screen" and the play as "the story of a great, big, wonderful love."

The showing at Grauman's was a prerelease booking and the reviews by the Los Angeles critics consequently give an accurate line on the manner in which Realart has kept faith with exhibitors in making a worthy production for the new star. Every critic in the city greeted the picture with praise and appreciation.

Transfers Eastern Activities

The Mayflower Photoplay Corporation has transferred its eastern producing activities from the Paragon Studio, Fort Lee, to the Biograph Studio, 177th street, New York, where space has been leased for the making of R. A. Walsh's second independent production to be presented by Mayflower through First National. Mr. Walsh will occupy the main stage at the Biograph plant and has already taken possession of his new quarters.

"The Burden Rests on You to Prove That Woman Is Really a Riddle."
Edward Jose, director, talking things over with Geraldine Farrar, star; Adele Blood and Montagu Love, who are working on a new play called "The Riddle: Woman," being produced by Associated Exhibitors, for release through Pathe.

H. M. Thomas Leaves Omaha Position to Direct Famous Players Canadian Chain

H. M. THOMAS, who in the last six years has won for himself a reputation as an exhibitor while managing the Strand and the Rialto theatres in Omaha, has accepted the position of director of theatres for the Famous Players-Lasky Canadian Corporation, Ltd., and will be the directing manager of about forty theatres located in the leading cities of Canada. Mr. Thomas has resigned as manager of the Rialto in Omaha, effective August 1. He will go to California for a month, then to Canada to take up his new duties.

A. H. Blank, owner of the Rialto Theatre, asked Mr. Thomas to name his own successor. Charles Branham, former manager of the Majestic Theatre in Detroit, the Strand of Minneapolis and a former newspaper man, has accepted the managership of the Rialto.

Mr. Thomas will make his headquarters in Toronto. One of his first activities will be to open eight new houses, which will be opened early in the fall season.

Fourteen Years an Exhibitor.

For fourteen years Mr. Thomas has been an exhibitor. He came to Omaha from Kansas City six years ago to manage the Strand. As the American legitimate theatre this house had proved a sad failure, because it was off location. When it was opened as a picture house under the direction of Mr. Thomas there was no other house in Omaha like it. It was large, beautifully decorated and boasted an orchestra.

The city sat up and took notice. The Strand was different from the other houses, which were still in the 5-cents-straight class, with electric pianos, poor projection, cramped quarters and the other disadvantages of a few years ago. The Strand was a success from the start.

Mr. Thomas waged a "Do You Believe in Me?" campaign through the billboards and newspapers to convince the people that when he said a picture was good it was going to be good. He established a reputation at the Strand and when the Rialto was opened two years ago he became the manager there. Since the Rialto was opened it has steadily averaged a business of $10,000 a week.

Active in Civic Affairs.

Mr. Thomas has taken an active interest in civic affairs. He was the first exhibitor in Omaha to speak before the Women's Club and similar bodies. He headed the Nebraska Exhibitors' Association when it was organized. He has strongly advocated fighting censorship by showing clean pictures. His ability to write advertisements with punch in them is little short of marvelous, and his abundant use of newspaper space in Omaha has startled many exhibitors from other cities.

Within five minutes after newspapers appeared on the streets of Omaha the other day saying Mr. Thomas was going to leave he was called upon by an Irish policeman and a Methodist preacher, both of them declaring they were sorry to see him leaving. His ability to meet all kinds of people on their own grounds has won for Mr. Thomas hundreds of friends of every walk in life in Omaha, and the expressions of regret at his leaving have been numerous.

East Meets West and West Is Best When Metro Men Dash Madly Around Bases

WEST was best, to paraphrase Kipling, when Metro exchange men mingled in what began as a ballgame but degenerated into a track meet at the outing held last Thursday in connection with the annual convention of Metro district and branch managers. The melee was staged at Glenwood-on-the-Sound, on the picnic grounds of Saratsonyi's Hotel, and the western team won by a score of 20 to 6 after four and a half innings of frenzied play.

T. J. Connors, manager of Metro's New York exchange, captained the eastern forces, while B. F. Rosenberg of Los Angeles led the victorious westerners. The presence in the western line-up of Bert Lytell, Metro star who was a specially invited guest at the outing, may have accounted for the easy win of the men from the "wild and wooly." Bert made two hits, one of them a triple, scored a brace of runs and, playing right field, speared a long fly with the skill of a Tyrus Cobb or an Eddie Roush.

For three innings it resembled a ballgame. The East took the lead and at the end of the third the score was 6 to 4 in favor of Connor's tribe. But in the fourth and the first half of the fifth the westerners scored 16 runs and Umpire Neufeld stopped the game of general "charley horse." Everybody's tongue—or tongues—was hanging out, and as nothing liquid rested on third base there was no incentive to run any more.

East.		West.
Sanders	c	Scully
Lynch	p	McAvoy
Davis	ss	Aaron, Haldeman
Connors	1b	Meador
Townsend	2b	Nathanson
Golden	3b	Cohen
Briant	rf	Lytell
Kessnich	cf	Bachmeyer
Cohen	lf	Bethell

Score by innings:

East	0	2	4	0	x—	6
West	1	1	2	11	5—	20

Nebraska Exhibitors Like Pathe's Open-Booking System

HARRY D. GRAHAM, Pathe's branch manager from Omaha, asserted that Pathe's system of open booking has met with the highest approval in his territory.

"Big and small exhibitors," says Manager Graham, "appreciate the policy of Pathe in not compelling them to bind themselves to ironclad contracts. Exhibitors also seem to have confidence in our features and short subjects.

"Theatregoers in and around Omaha seem to want a production depicting outdoor life. To this I lay the success which 'Rio Grande' and 'Other Men's Shoes' has enjoyed. The Blanche Sweet Specials have been doing remarkable business, and this star is getting more popular with every production.

"Harold Lloyd is a sensation, with Rolin comedies featuring 'Snub' Pollard running him a close second. Serials are getting more popular with the new series Pathe has been releasing, including 'The Third Eye,' 'Trailed by Three' and 'Daredevil Jack.' George Seitz scored a tremendous success in 'Bound and Gagged.' Exhibitors in our territory swear by newspaper and tradepaper advertising," he stated.

Plunkett Succeeds Eaton

Moe Mark, president of the Mitchel H. Mark Realty Corporation, owners and operators of the Strand theatres in New York, Brooklyn and other cities, announces that the post of managing director of the Strand Theatre, New York, which is to be vacated on June 14 by Jack Eaton, will be filled by Joseph L. Plunkett, who has just returned from London, where he was European representative for an American film corporation. Mr. Plunkett before his departure for Europe was managing director of the Strand Theatre, having replaced Harold Edel, who died in November, 1918.

Three Scenes from as Many Pictures to Be Released Under the Selznick Banner.

Left to right: "The Point of View," with Elaine Hammerstein; "The Palace of Darkened Windows," by National Picture Theatres, Inc., and "The Flapper," starring Olive Thomas. We just don't like the snake in Scene 2, and from appearance Olive has contracted a snakey feeling at the right.

World's Projection Expert Addresses Showmen on "Optics of Projection"

By F. H. RICHARDSON

THERE are times when one wishes most devoutly one hadn't. In our case this is one of them. Being invited by the Allentown exhibitors to address the Kiwanis, a business organization of that city, on "The Moving Picture" we, feeling real strong and capable, concluded to murder several birds with one stone and wrote the Scranton, Wilkesbarre, Easton and several other locals that we would, if they wished it, visit their various bailiwicks and give them an illustrated lecture on the "Optics of Projection."

And then just when acceptances began to come in we fell off the running board of an automobile, whereupon the doctor presented us with a nice pair of crutches and "predicted" everything from the mumps to sure death if we put our right foot on the ground for at least ten days.

Oh fudge! But rather than renig on our promises we draped ourselves on the crutches, and a Lehigh Valley train grabbed our courage by the neck with both hands and fared forth into Pennsylvania.

Is Met by Union Members.

The Scranton local had not considered our offer as worth even a refusal—no reply at all—so Wilkes-Barre came first. And say we will remember that little city for quite some time. We were to arrive at 1:23 a. m., crippled and pretty well encumbered with a suitcase and a bag containing a stereopticon and some slides.

We got there at 1:30 and there on the platform at that hour of the night were Edward Seaman, secretary L. U. 325 O. A., and Robert Fine and Edward Parsons, two of the members. They had a room reserved and an automobile to take us to it. They will never know how narrow was their escape from being kissed a la French fashion.

And now I have some nice things to say about Wilkes-Barre, but I suppose you will all think its bull because they treated us so well. Can't help that though! The truth is the truth and Wilkes-Barre is, to our way of thinking, one of the prettiest little cities in the country—and we've seen a few, too. Moreover, she is hustling, modern and thoroughly up-to-date.

Discovers Some Wrong Things.

On account of our bunged-up condition we only visited a few of her theatres, which, while they have faults, are in the main well managed and modern. The Savoy, Strand, Alhambra, Bijou Dream, Sterling Hazle and Majestic are owned and operated by the M. E. Commeford Amusement Company, which owns a total of fifty-seven theatres and has its executive offices in Scranton. They have little competition in Wilkes-Barre, but that fact has apparently not operated in any way to make them careless. Their theatres are as well appointed and as snappy in their operation as any I have seen in other cities of the same size.

I did notice, however, that when there is a wrong thing (and a few things were very wrong) it prevailed in pretty well all the houses. For instance in all of them we found little 4 by 6 inch, or thereabouts, observation ports, which are about as wrong and senseless as anything can be. We found in two of them, or was it three, practically all illumination of auditorium to be by means of the objectionable side lights; also there were objectionable exit lights on the front wall.

Now don't run away with the idea that we are "roasting" for we are NOT, but just pointing out objectionable things which tend to injure the results in otherwise really fine theatres.

The Savoy is a dandy house, well managed by Fred W. Herman. Jack Jones is his able assistant. The Savoy picture is well lighted and of proper size.

Side lights and exit lights need attention badly. Edward Parson is chief projectionist and Joe Moser is his assistant. The projection room is practically opposite the screen. The observation ports were very small—bad—and the walls of the projection room were too light in color.

The entire Savoy balcony is given over to loges filled with comfortable wicker arm chairs. The house seats about 1,100, and has a fine front and lobby.

The Bijou Dream is a curiosity. It is a 250-seat storeroom theatre. It puts on a good picture and is making money. We met T. J. Riley, its manager, who is a live wire. Its projection room is, of course, opposite the screen, but the observation ports are absurdly small and it is flooded with light from incandescents which the projectionist keeps burning.

Stanley Company of America,
Philadelphia, Pa.,
June 1, 1920.

Motion Picture World,
516 Fifth Avenue,
New York City.

Gentlemen: Mr. F. H. Richardson of your Projection Department gave us a lecture this morning which was attended by all our managers and as many operators as could be spared, and to say that Brother Richardson told us something worth while would be putting it mildly.

If you can arrange to send Mr. Richardson over here some time in the fall, on a Sunday, we will give him a worth-while reception, and possibly five or six hundred operators and managers would be much benefited by Mr. Richardson's lecture.

Yours very truly,
THE STANLEY COMPANY
OF AMERICA,
Frank W. Buhler.

Has Beautiful Arched Ceiling.

The Orpheum is a very fine house, owned by Jacob Theis and managed by A. C. Gramps, with both of whom we had a long talk. The house seats 870, all on one floor. Its auditorium is covered by an arched ceiling—very handsome, but its lighting is bad. We suggested remedies, and these suggestions were well received and will be tried out. We were unequal to the task of examining the projection room.

Wilkes-Barre is a Power's stronghold, there being only two projectors of other manufacture in that city.

While in Wilkes-Barre we called up our old friend S. M. Walkenshaw, general manager of the Lyman H. Howe laboratories, which specialize in high grade printing and toning.

Walkenshaw An Old Timer.

Friend Walkenshaw promptly sent his gasoline battleship to the hotel, conveyed us in state to his sanctum sanctorum in the midst of the aforesaid laboratories and darned near shook our hand off.

Walkenshaw is one of the old, old timers. He began as projectionist for Hyman Howe many years ago. He has made almost fifty trips to Europe on behalf of the Lyman H. Howe interests.

Said he: "Gee, Rich, I wish you could stay awhile. You've just got to come down and visit us. What a time we'll have talking over old times!"

The Lyman Howe laboratories specialize in fine printing. Said Walkenshaw: "We can take a negative from which they are turning out poor prints by ordinary processes and get a good sharp print."

And we believe him, for Walkenshaw is a man who is not given to making statements he can't back up. The laboratories started a year ago with eight employes. They are employing forty now, but find, as others of us have found, that the number who appreciate high class work sufficiently well to pay an added price for it is limited.

Is Given Midnight Dinner.

In the evening we were very agreeably surprised. Due to the acts of a union secretary, who has fortunately been replaced, but who seems, during his term of office to have done just about as he individually pleased, instead of as the union pleased, we had been given the impression that the Wilkes-Barre men were non-progressive. This evidently is not true, for non-progressives would not do things up shipshape as they did that day.

At midnight we were conducted to the restaurant of the Hotel Redington, one of the best in the city, and there found waiting, around a nicely arranged banquet table, practically every theatre manager and projectionist in the city. In fact, we were told that the aforesaid union ex-secretary and his brother were the only absentees.

The boys had even arranged for the mayor to be present, but that worthy official was detained through the arrival of some out-of-town official, and officials naturally come first with officials.

Fred W. Herman, manager of the Savoy Theatre, was toastmaster. He welcomed the company and spoke briefly of the good derived from such get-together meetings; "the first" said he, "the managers and projectionists of Wilkes-Barre ever had."

Gets Handsome Souvenir.

He then sprung a genuine surprise by presenting to the guest of the evening, our more or less 'umble self, on behalf of the members of local union 325, a really unique souvenir of Wilkes-Barre (center of an enormously productive coal field) in the form of a carved and highly polished ink well **made of coal.**

It is not a toy, but a real ink well, and certainly is as appropriate a token of their regard as the Wilkes-Barre men could possibly have selected. It will have a place among our treasures.

At one o'clock the decks were cleared for action and until three ten we, assisted by Brother Robert Fine at the stereopticon, talked projection optics to as attentive an audience as one could wish to have.

Many remarks complimentary to the value of the lecture were overheard afterward, and a warm invitation to return to the city at a later date was extended by both the managers and officials of the unions.

(To be continued in next issue.)

Samuel Rothapfel
Who is directing the programs at New York's Capitol Theatre.

"Return of Roxey" Staged at Capitol as Incident of New Ownership-Policy

THE New York Capitol re-opened Friday evening, June 4, after having been closed three days while Samuel L. Rothapfel was setting the stage for his return to the local field as a movie presentationist. The lights went up on a new order of things generally; Goldwyn having come into active voice in the management of the house through purchase of enough stock in the corporation to make themselves heard.

With the advent of "Roxey" a new box-office and performance policy was inaugurated. What is termed a "Summer Schedule" now calls for continuous performances starting early and running late with an afternoon scale of 30 and 40 cents nd evening prices 40, 55, 75 cents and $1, war tax absorbed by the management.

Change of Show and Prices.

Edward Bowes remains managing director but Rothapfel will have charge of the presentations with his name featured in the electric signs in front of the house and in the newspaper advertising. Ben Atwell continues as publicity director and John Wenger is still in charge of the settings and stage lightings.

Save for changes in the stage and orchestra arrangements the interior aspect of the tremendously spacious interior is unchanged. The time of closure was devoted to preparing the stage to lift the orchestra out of the pit and provide more seats down in front.

Here's the New Program:

The running order of the opening show called for this detail: Victor Herbert's "American Fantasie" as an overture, in which singing, tableaux and motion pictures were effectively introduced. "Whispering Flowers," a dance by the Albertieri dancers, followed, and then came a Prizma color picture "Hagopian, the Rug Maker." Lawrence Hope's "Indian Love Lyrics" as set to music by Amy Woodforde-Finden were given next with recitation, singing and tableaux, accompanied by the orchestra.

"Scratch My Back" Applauded.

"Scratch My Back," a Goldwyn feature, with T. Roy Barnes and Helene Chadwick the center of interest, followed the shorter numbers. Elsewhere will be found a critical opinion of the production. If an audience applauding sub-titles and laughing at practically everything gazed upon means anything in the life of a film, "Scratch My Back" should become the Methuselah of Goldwyn presentations. This is simply a report of how the audience seemed to feel about it.

Stage Settings and Light Effects.

Wenger's stage setting left nothing to be desired. The old-time genius of Rothapfel and Wenger in combination evolved a presentation that brought satisfaction to everybody within ear-shot of the reporter.

Another "answer" to the proposition: "Why Rothapfel?" was found in an audience that filled the house as far as the eye could reach from front seats. When the 'ast show "went in" there was a lobby-full "standing out." It's only fair, in concensus of general opinion, to give credit for these propitious conditions to "Roxey" and his style of show.

Technical Qualities of American Films Delight French Fans, Says Leon Madieu

AMERICAN films are predominant in the picture market of France. The French public seems to take pleasure in attributing to them technical qualities of the highest kind—all to the honor of American directors and American picture artists, whose work often approaches close to perfection.

This is the keynote of a statement made by Leon Madieu, chairman of the board of directors of Pathe Cinema, Paris, who lately arrived on a visit to this country and immediately plunged into an exhaustive inspection of American methods of picture production.

Mr. Madieu, who is also treasurer of Pathe Exchange, Inc., of the United States, of which Paul Brunet is vice-president and general manager, is personally conducting his researches into both the art and commercial sides of the film industry here. After a week of this sort of activity, Mr. Madieu replied to a few of the many questions put to him. He said:

Stronger Scenarios Required.

"Aside from the excellent qualities observed in American direction and acting so highly esteemed in France, the mentality of the French masses in general would require stronger and better constructed scenarios. It is my belief, moreover, that in the very near future the American public itself will make the same demands.

"In France, great efforts have been made in the detailed production of artistic emotional photoplay. One of the latest works that Pathe Exchange, Inc., has chosen, is the fascinating drama by Abel Grance entitled 'J'Accuse.' By this intensely realistic film, Americans will be brought to a realization to what impressive progress in pictures has been made by the French.

"I have been asked also how the Italian product is received in France. A considerable number of reels have crossed the frontier, but very few of them have met with success. Italian acting seems too exuberant, in the gestures especially, and there are many discrepancies in scenario.

Explains Film Embargo.

"There is one question especially which seems greatly to interest American motion picture producers—the decree prohibiting the importation of raw film into France. The sole reason for this law is the critical financial situation in our country. We have been obliged to restrict our purchases from other countries in all branches of commerce and industry, and the attention of the government naturally was brought to the importation of raw film.

"The French government, knowing the capacity of the Pathe Cinema plant, and that Pathe Cinema could supply the French market, did not hesitate to take this step. Pathe Cinema will most assuredly draw out a profit from this restriction, but it has done nothing and could do nothing to provoke it. Aside from this, it is sure of its position as an international factor in the industry and looks forward to the time when competiton, which is the life of trade, will be resumed.

"My ideas concerning the American market are not yet quite definite enough to allow me the pleasure of setting them forth."

Myron Selznick Goes West to Arrange Transfer to East

MYRON SELZNICK, president of Selznick Pictures Corporation, accompanied by his brother David, left recently on a flying trip to California in order to despatch the western production activities of the Lewis J. Selznick Enterprises to the East.

It will be recalled that Mr. Selznick announced recently that the Selznick production units would hereafter work exclusively in the East, and had signed a long term lease for the Paragon and Solax studios; also that the number of productions would be increased.

"I am going west on a two weeks' trip," Mr. Selznick stated just before his departure, "to insure the expeditious transfer of our companies now working in our west coast studios. This transfer will be made without any hitch in our working schedule. It will be during the intervals between pictures, and immediately upon the arrival of the companies at Fort Lee they will find everything in readiness for the starting of their next pictures."

It is intimated that in addition to supervising this transfer, Mr. Selznick will consider the acquisition by his company of certain important stars and directors now working on the western coast.

Goldwyn Exchange Manager Is Host to Western Exhibitors

MAURICE WOLFE, resident manager of the Goldwyn Distributing Corporation in Los Angeles, was host to some twenty theatre owners last week. The big feature on the program was a visit to the Goldwyn studios in Culver City, where vice-President Abraham Lehr presided at a luncheon in their honor.

A Showman's "Who's Who.

Among those present were L. A. Grant and F. A. Smith, Windsor Theatre, Los Angeles; J. Leslie Swope, Hollywood Theatre, Los Angeles; W. G. Bailey, Lyceum Theatre, San Francisco; M. Blumenfield, Empire Theatre, Napor; C. C. Griffin, New Piedmont, Oakland; A. Markowitz, Strand Theatre, San Francisco; D. S. Markowitz, Crescent Theatres, Inc., San Francisco; J. M. Young, Apollo Theatre, Hollywood; D. B. Vanderlip, Huntington Theatre; Sol Lesser, Claremont Theatre, Oakland; T. Karski, Royal Theatre, San Francisco; S. Frankel, Hayward Theatre; M. Klein, Majestic Theatre, San Francisco; A. L. Salmon, Polk street, San Francisco, and Glenn Harper, Apollo Theatre, Los Angeles. A general good time resulted.

Realart Celebrates First Anniversary; Statement of Record Relates Progress

THIS week Realart Pictures Corporation celebrated the first anniversary of the founding of the concern. Congratulatory wires and messages were received from exhibitors in all parts of the country on the year's success.

Actual business was started on June 11 last year when offices were opened at 112 West Forty-second street, New York. Within a few months' time exchanges had been opened in twenty-one important centers and in December, 1919, the first picture was available.

Thirteen pictures have been reelased by the company to date and four more are practically finished and will be put on the market during July and August. They will be included in this year's business and round out the concern's activities for its first year.

Important among the achievements of the new concern during the year are the signing of two new stars in addition to the original trio, the acquisition of the old Morosco studios in Hollywood as a producing plant; and the establishment of a Broadway record which shows every production to have played a week at one of the big Rialto houses and with a return engagement on the Loew circuit.

First Year's Accomplishments.

"From a very small beginning last June," said John S. Woody, general manager of Realart, in a brief resume of the year's activities, "Realart has grown in a year's time with incredible swiftness to a dominant position as a proucing organization. Success has been ours in a measure far beyond our highest hopes at the start and for this we must thank our exhibitor partners who have made it possible.

"We opened with a small suite of offices at 112 West Forty Second street. Arthur S. Kane, our first president; Ben F. Simpson, then field manager; John P. Fritts, director of publicity and advertising, and myself, were the original quartette who gathered at that place to make of Realart a thing of substance out of our hopes and ambitions.

"We stayed in those quarters only a short time when our quickly expanding activities demanded larger space and we moved to 729 Seventh avenue. We remained there until November when our present home, the entire fourth floor of the new and modern Winfield Building at 469 Fifth avenue, had been completely remodeled to suit our needs.

"Early in the summer, Mr. Simpson and myself went into the field to establish our branch offices. Mr. Simpson took the Eastern and Southern districts, while I hiked across lots to the West. Within a few short weeks we had engaged managers, opened quarters and had things humming in twenty-one recognized exchange centers. I don't believe a more efficient sales force was ever got together—and at a speed which established a record.

Released First Picture in December.

"After several heart breaking production incidents we finally released our first picture in December. We had planned to release Mary Miles Minter's first picture, 'Anne of Green Gables,' in September but discovered that weather conditions had spoiled the photographic work. Rather than put out an inferior product we ordered most of the picture retaken.

"In December Mr. Kane resigned to head his own concern and Morris Kohn, who had been Realart's treasurer, became president. Later in the year J. C. Ragland resigned as general sales manager and Jay A. Gove was promoted from the post of associate director of publicity to that of assistant general manager. Those were the only changes in personnel of importance during the year.

"In March, Mr. Kohn negotiated the purchase of the old Morosco studios in Hollywood and they were renamed the Realart studios, the former efficient studio staff headed by Frank Garubtt remaining under the new management. The studios are large and equipped with the most modern facilities. The large dark and open stages are each capable of accommodation of three productions at one time.

Now Have Five Stars.

"We started the year's business with three stars, but soon discovered that the market for quality pictures with the Realart trademark on them called for more than this trio could turn out. Within the last three months we have added two new names to our list, Wanda Hawley and Bebe Daniels.

J. S. Woody.
General manager of Realart Pictures Corporation.

"The selling campaign on the first of these, Wanda Hawley in 'Miss Hobbs,' stands out as one of the biggest events of the year. More than 3,590 bookings for this picture were obtained in a short drive some time before the picture was ready for release. No only this but playing dates were obtained and the picture will complete its runs in practically every key city in the country within three weeks of its release date.

"A short time ago we held our first convention and get-together at the Hotel Astor. It was one of the most inspiring and successful gatherings of its kind I have ever attended. The members of this field force met one another for the first time and exchanged ideas. Together we formulated our policy for the coming year.

"Exhibitor Co-operation Biggest Thing."

"But the biggest thing in our record for the year, to my mind, is the demonstration we have given of co-operation between producer and exhibitor. That is the principle upon which Realart was established. We have avoided making glowing announcements of our intentions, and have been content to spend our time and efforts in carrying them into practice.

"Co-operation is the keynote of success in any undertaking. This is more than true in the motion picture industry. Realart takes the position that a man who shows Realart pictures has as great an interest in the company as though he were a stockholder. On this basis we are looking forward to our second year with high hopes of success in our extended field of activity."

Hoffman Announces Pioneer's Stand on Exhibitor Question

M. H. HOFFMAN, general manager and vice-president of the Pioneer, who heads his firm's delegation to the Cleveland Convention, says: "I wish to reiterate that my firm has always believed that the picture industry must be kept free and offer equal opportunities for all, if it is to continue to be the big factor which it is now in the life of our country.

"We do not believe that the film industry can ever be monopolized by big monied interests. Motion pictures are dependent entirely upon brains, training and originality and it is impossible for any man or group of men to secure the corner on these requrements.

"If the exhibitor will only realize the importance of co-operation, the danger of being forced out of business will never become an accomplished fact.

"The Pioneer believes in the 'open door' policy of equal opportunity for all. Not alone must the independent exhibitor be protected, but the independent producer must be given encouragement and the assurance of a square deal at all times."

Scenario Writers Form Body

Katherine Hilliker announces the formation of an organization of expert scenario writers to be known as the "Hillikerites," which will include besides herself Raymond S. Harris and H. H. Caldwell. All three are well known in the industry, and for the past year and a half have been associated with Outing-Chester Pictures organization which they recently left to form the new association.

Mr. Caldwell left Hollywood on Sunday, June 6, for New York, where he will close pending deals for the organization. He is making his headquarters at the D. H. Hilliker Studios, 125 West Fortieth street. The organization will be represented in Hollywood by Edna Schley with offices in the Markham Building.

Maigne's Assistants Arrive

Faxon M. Dean and Bert Dorris, cameraman and assistant director, respectively, have arrived from the Coast to work with Director Charles Maigne at the New York studios of the Famous Players-Lasky Corporation on "The Frontier of the Stars," with Thomas Meigham. Mr. Dean and Mr. Dorris were associated with Mr. Maigne on the production of "The Copperhead," and immediately after its completion went to the Coast with him to make "The Fighting Chance" with a special cast and "A Cumberland Romance," with Mary Miles Minter, for which latter production they were loaned to Realart.

Drawing Art Titles for Metro

[illegible] artist whose beautiful [illegible] has made him one of the most popular [illegible] is working out an entirely new style of art titles for the forthcoming Metro production of "The Saphead," co-starring William H. Crane and Buster Keaton, now being produced at Metro's west coast studios in Hollywood under the personal supervision of Winchell Smith.

Work on "The Saphead," which is an adaptation of "The New Henrietta," revised from Bronson Howard's "The Henrietta" by Winchell Smith and Victor Mapes, is progressing rapidly.

Wallace Worsley Coming East to Direct Goldwyn Production

WALLACE WORSLEY, [illegible] who has been working at the Culver City studios, is coming east to make his next production at the Goldwyn studios in New York. It will be an elaborate picturization of Maximilian Foster's "The Trap," renamed "To the Highest Bidder." Mr. Worsley's great success with the Goldwyn productions, Jack Pickford in "The Little Shepherd of Kingdom Come," Basil King's "The Street Called Straight," and finally Gouverneur Morris' "The Penalty," led to his being assigned to the Maximilian Foster work.

Metro Installs Eugene Presbrey

Eugene Presbrey, author and playwright, has occupied his offices in the administration building of the Metro studios in Hollywood. Mr. Presbrey will in the future devote his time and talents to preparing plays and stories for the screen for Metro productions.

Mr. Presbrey is one of the best known dramatists of today. Among his most popular plays, which have been big successes on the speaking stage are "Raffles," which was founded on E. W. Hornung's stories of the master cracksman; "The Right of Way," which was taken from Sir Gilbert Parker's famous novel and recently done for the screen by Bert Lytell; "The Barrier," from Rex Beach's novel of the same name; "The Virginia Courtship" and many others.

Gaumont Color Pictures on View

Gaumont natural color pictures will be shown in the Grand Ball Room of the Hotel Astor on Friday and Saturday evenings of this week, June 11 and 12, showing the Victory Parade in Paris, July 14, 1919.

Inter-Ocean Representative to Spread Gospel of American Films Among Latins

CARLOS SALAZAR of the Inter-Ocean Film Corporation sales staff, has been selected by Gus Schlesinger, manager of the department of foreign film sales, as the emissary who will spread the gospel of American films and motion picture accessory products for Inter-Ocean throughout Central America and the West Indies, according to an announcement made during the week from the New York offices of the company.

The decision to dispatch a representative into these undeveloped regions is the culmination of intensive investigation and research work, and is in line with Inter-Ocean's recently announced policy of opening up wider avenues of distribution for the American manufacturer who intrusts his product with the Inter-Ocean organization.

Left on Monday.

Mr. Salazar left New York on Monday, June 7, for Costa Rica, where he plans to spend one month visiting his parents. Mr. Salazar's itinerary will take him into the principal film centers of Central America, where he proposes to study local conditions as applied to the marketing of American films and motion picture accessories in these territories. After he has completed his work here he will then proceed to the West Indies to perform a similar task. The entire tour is expected to consume three months, but if necessary the trip will be prolonged indefinitely until the work in question is completed.

In a statement issued to the press Mr. Schlesinger said: "Mr. Salazar is eminently fitted to the task before him. He is a native of Costa Rica and has traveled extensively throughout North and South America. He brings to his new duties the wisdom of many years' experience and association with Inter-Ocean, with which company he has been affiliated in various capacities.

Taking Along Prints.

"Mr. Salazar takes with him a number of prints of American films and a large variety of accessory products of American manufacture which he will show for the first time in Central America and the West Indies. By having capitalized on a 'live' mailing list of prospects in these territories Mr. Salazar has already paved the way for many exhibitions with local film renters and buyers.

"It might be of interest to know that every American film which we are sending down to Central America and the West Indies has been re-edited and retitled in the Spanish tongue."

New Buildings Going Up at Metro Studios in the West

THERE are signs innumerable of great building activity at present in and around Metro's west coast studios in Hollywood. Studio construction operations undertaken a few months ago are being rushed to completion. Work on the new fireproof paint and assembling shops has progressed so rapidly that the building is expected to be finished within a fortnight. It is entirely of brick and steel construction.

Work is also well under way on the three-story receiving, shipping and property building. This will be a frame structure and will include a separate property room for every company. Plans are now being prepared for the new scenario quarters and also for another enclosed stage which is to be built wholly of glass and steel—the largest stage on the Metro lot. Already the plant boasts of three large dark stages.

Frances Edmonde Now Heads Her Own Producing Company

FRANCES EDMONDE, whose interpretations of classic characters earned her the title of "The Classic Girl" while she posed for noted artists and sculptors, has become a film producer, at the head of her own company, and has already nearly completed her first production.

Elsier La Maie, author and director of the play, is responsible for the discovery of Miss Edmonde and the launching of the new company, and "Peggy Wise," the story, was written around the personality of the star. Miss Edmonde is well known on the vaudeville stage of both continents, and on her recent trip to France and England she made big hits with a repertory of songs of her own composition.

The first Frances Edmonde production is being filmed at the Garson studios, and the all-star supporting cast includes George Larkin as leading man, Harry Van Meter, Katherine Lewis, Earl Shafer, Dick Johnson and Jeanne Roe. The camera work is being done by Reggie Lyons.

Three Scenes Taken from "A Splendid Hazard," Which Is Being Released by First National.

Little would one think that Henry B. Walthall, the calm lover in picture 1, becomes Napoleon in picture 3. Norman Kerry and Ann Forrest don't seem to mind the flourishing of swords very much in the play, which is called "A Splendid Hazard."

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Hail Roxey, the "Finnigan" of Filmdom!

His gyrations change the story of the section boss to "in agin, out agin"—and it's a great thing for the movies that he's "in again" on Manhattan's Main Street.

Why Shouldn't an Archer Draw a Very Long Bow?

We inquired of Johnnie Archer the possibilities of getting a full page spread of scene stills in the W. k. (well known, not W. K.) World. In an unguarded moment we facetiously asked:

"How many men must we kill to get the space?"

Thereupon said Mr. Archer momentarily forgot his editorial decorum and indulged in a pun to the effect that we'd "have to kill **130 iron men** to get the page."

A pretty good "shot" even for an Archer, wasn't it?

Allan Dwan just hired an "extra" named Cash.

Now the question is will Cash register?

—A. W. Sobler.

o—o

Low Cost of "Goffing."

Jack E. D. Meador, who has still a third middle-moniker entitled "Golf," never worries when he breaks a brassie in his swipes at the sod.

"They're bound to be cheaper," sez he. "Think of all the brass rails that are available."

o—o

When Randy Lewis screens the romance of Hercules Hokum and Lotta Bunk we nominate as the male star that muscular hero of the giant dumbells, Arthur Leslie.

o—o

Colon Films for Colon Fans.

"Wanted: a Blemish" (Gloria Swanson).

"The Riddle: Woman" (Geraldine Farrar).

o—o

The electric sign at the Liberty Theatre, East Liberty, Pa., recently flashed forth the following suggestion during a week's run: "Don't Ever Marry" "Down on the Farm."

—Elmer H. Mayer.

o—o

We ask it:

What has become of those old-fashioned Armistice Days?

Carefully Compounded Photoplay and Exploitation Possibilities.

Because of the great success attained by Whangdoodle Bands with "In Old Kentucky" and Hawaiian Dancers with "The Idol Dancer," Chicot suggests that:

Bearded ladies induce the First National to film a play with a bewhiskered heroine.

Tyroleon Yodlers may organize to have a Swiss photoplay produced.

Fat women, living skeletons, tattooed queens and other stars of the "Ten-in-One" carnival attractions should organize their own billion dollar company for picture playing.

The Kickapoo Indians might negotiate a hook-up with some industrial film concern and thus get their medicine shows booked into photoplay theatres.

o—o

This Week's Gem.

"There has been much polishing of golden harps and haloes lately by certain groups of producers."—Carl Laemmle.

o—o

Independent of Wall Street, There's Money in the Movies.

Take it from the titles, fillums are full of money. Looket:

"$30,000" (Hodkinson).

"His Last $" (Paramount).

"$ for $" (Pathe).

"$s and the Woman" (Vitagraph).

"$s and the Law" (Vitagraph).

"$s and Sense" (Goldwyn).

o—o

Motor Dope by 'Phone.

Victor Shapiro rang Murray Hill 1610 to suggest:

The Twin Sex:
"Restless" and "Inferior."

o—o

In electric lights on the Capitol Theatre appears the phrase: "Rothapfel Type Bill."

This is a new type-face for the printer's specimen book.

Rothapfel type will carry no lower case.

It will be all CAPITOL letters.

o—o

The "Ayes" Have It!

"Eye for Eye" (Metro).

"Eyes of Youth" (Equity).

"Eyes of the World" (Arrow).

"Eyes of Truth" (Goldwyn).

o—o

Contentment.—A colored man who drives a coal cart never knows when his face is dirty.

o—o

"Below the Surface" should make appropriate summer bookings for those New York City theatres which play dramatic attractions in season and are linked in popular expression as "the Subway Circuit."

o—o

Grover Cleveland died all too soon.

How proud he would be to have Filmdom hold its convention in a town named after him!

Alice in Blunderland.

Realart's pufflicity staff made Moving Picture World say, in its last issue, that Alice Brady would play exclusively in films for one year.

Kilbourne Gordon, pufflicist for William A., father of Alice, makes Moving Picture World say in this issue that Alice will do no such thing.

At all times the lady may exercise her perfect right to change her mind.

And at all times Moving Picture World, like the political martyrs of Chicago and San Francisco, is in the hands of its friends.

Finicky About Details.

Alan Dwan said to Niles Welch as his first scene with Mary Thurman was about to start:

"We'll begin with the love scene in which you kiss her passionately."

"I beg your pardon," said Mr. Welch to the Mayflower director. "But before we start I'd like to be introduced to Miss Thurman."

o—o

"The Curse of Eve."

Applejack.

Clip and Paste

For Photoplay Editors and Theatre Programs

Edward J. Le Saint will direct Shirley Mason in her coming Fox feature, "Merely Mary Ann."

Pauline Starke is leading lady for Tom Mix in his current Fox production, "The Untamed."

The cast selected to support Priscilla Dean in her new Universal feature, "Outside the Law," includes Lon Chaney, Wheeler Oakman and E. F. Warren.

Charles Gordon will play the masculine lead in "Bonnie May," the second of the Callaghan-Bessie Love pictures.

Buster Collier, Walter Whitman, Stanton Heck, Kate Price, Martha Maddox and Joseph Dowling are all in the cast of "Nobody," Olive Thomas' new Selznick production.

Cleo Madison will play the leading role in "Big Game," a coming Metro picture.

Eddy Polo, for the past month in New York making scenes for his new circus serial, has returned to Universal City to complete the production.

Larry Semon, Vitagraph comedy star, has completed "The Stage Hand," a satire on a vaudeville show.

Dorothy Phillips will be supported in her first Phillips-Holubar production by James Kirkwood, Valerie de Chevalier, Emily Chichester, Frances Parks and Margaret Mann.

Maurice Tourneur has begun production on "The Tiger Lady," starring Hope Hampton.

Wallace MacDonald will be May Allison's leading man in her new Metro picture, "Are All Men Alike?"

The sixth Herbert Kaufman Weekly, "The Dictionary of Success," issued through Select Pictures, drives home the fact that "delay is the servant of disaster and death. There can be no efficiency without promptness."

Eileen Percy is to be the star of the Fox picture, "Myra Meets His Family," to be directed by Howard M. Mitchell.

Carmel Myers is supported in her new Universal picture, "In Folly's Trail," by Thomas Holding, William Bainbridge and Viola Lind.

Tom Moore's new Goldwyn picture, "Stop Thief," has been started with Hazel Daly, Irene Rich, Raymond Hatton, Kate Lester, Molly Malone, and Otto Hoffman in the cast.

Helen Eddy plays one of the leading parts in the American Film Co. production that is being made from the Robert Browning poem entitled "A Light Woman."

Franklyn Farnum has signed a contract with Selig to make five-reel westerns under the direction of Otto Lederer.

Dallas Fitzgerald will direct Viola Dana in her new Metro picture, "Blackmail."

Will Rogers is preparing to begin production on "Old Hutch," for Goldwyn. Mary Alden will take the part of Mrs. Hutch.

Ralph Lewis, Wallace Beery and Laura La Plante will play the principal roles in "813" to be filmed at the Christie Hollywood studios for Robertson-Cole.

Mahlon Hamilton will play opposite Blanche Sweet in "That Girl Montana," her new Jesse D Hampton picture.

Gloria Hope, Henry Miller, Jr., Emmett King, Arthur Hoyt, Charles Arling, Neil Craig, Virginia Caldwell and Tom Ricketts support Owen Moore in his latest Selznick picture, "The Desperate Hero."

William Desmond has been loaned to the Carter De Haven company to take part in "Twin Beds," which will be made for the First National Exhibitors.

A Full Page of First National Celebrities—Stars, Directors and Writers.

They are: 1—Whitman Bennett, managing Lionel Barrymore; 2—Allan Dwan, director; 3—Marshall Neilan, director; 4—Mack Sennett, producing feature comedies; 5—Mildred Harris Chaplin; 6—Norma Talmadge; 7—Anita Stewart; 8—Constance Talmadge; 9—Katherine MacDonald; 10—Wesley Barry; 11—Charles Ray; 12—Lionel Barrymore; 13—R. A. Walsh, director; 14—Charles Chaplin; 15—James Oliver Curwood, whose stories will be filmed by First National; 16—Sidney Franklin, director.

Fifteen Units to Make Sixty Features for First National Release in a Year

FIFTEEN independent production units having contracts for the exhibition of their total minimum of sixty special feature attractions for the 1920-1921 season is the 6,000 independent theatres which, this fall, will be enfranchised members of Associated First National Pictures, Inc., this week announce the list of titles of their respective releases.

This information is augmented by a detailed schedule of release dates which exhibitor officials of Associated First National Pictures have established for the sixty attractions. This schedule lists each production, the star, producer or director-producer, with its release date from August 30, 1920, the start of the new season, to May 2, 1921, on which date the summer season for that year will begin.

Apart from being the most pretentious array of attractions for a single season in the history of the co-operative efforts of First National members, it is termed an unprecedented grouping of independent production interests, entirely separate and distinct from the theatre branch of the industry.

In its announcement First National emphasizes the fact that its production sources are available only through contracts with independent stars, producers and directors, and not through ownership, stock interest or control of loan collateral in any of the studio operating units affiliated with it.

Charles Ray in Cohan Success.

The following release-date schedule with the attraction that may be expected from First National stars is tentative. In some instances the course of production of several of the forthcoming attractions may require a period of from three to six weeks longer than officials estimate at present.

Beginning August 30 the First National schedule opens with "Forty-five Minutes From Broadway," on which Charles Ray is working at present. The story is one vehicle which largely contributed to the stage success of George M. Cohan. Production has already started on "Good References," the forthcoming Constance Talmadge production that will be directed by R. William Neill. The success of Constance Talmadge's previous First National release indicates that "Good References" will be one of her biggest productions. The release date will be August 30. September 6 will mark the release of "The Scoffer," an Allan Dwan production. In story value, direction and cast it is said to be most appealing.

Louis B. Mayer's production of "Harriet and the Piper," in which Anita Stewart will be starred, is announced for release on September 13. This story by Kathleen Norris ran serially in the Pictorial Review and is now being published in book form. Bertram Bracken will direct. Miss Stewart will be supported by Ward Crane, Irving Cummings, Byron Munson, Charles Richman, Myrtle Stedman, Margaret Landis, Barbara LaMarr Deeley and Loyola O'Connor.

Norma in "Smilin' Through."

Norma Talmadge in Jane Cowl's successful stage play, "Smilin' Through," will be released on September 20. Choice of this vehicle in which to star Miss Talmadge has brought considerable enthusiastic comment from New York State exhibitors, who themselves suggested to Joseph M. Schenck that Norma Talmadge be starred in a picturization of this play.

Whitman Bennett announces that the initial Lionel Barrymore feature to be distributed by Associated First National Pictures, entitled "The Master Mind," will be ready for release by September 20. Sydney Franklin, who scored a triumph in his direction of "The Hoodlum," starring Mary Pickford in her second production from her own studios for First National, is now working on his intial independent production for the circuit. This will be entitled "Athalie" and is adapted from the story by Robert W. Chambers.

"The Woman," a special feature production which will be exploited in very much the same fashion that characterized First National's handling of "Auction of Souls will be released on October 4. This production, based on the problems that have been confronting man since the beginning of the world, is said to be a great box-office attraction.

Arthur S. Kane announces that "Peaceful Valley," Charles Ray's second production for release through First National, will be ready on October 11. This production will faithfully follow the well-known story by Edward E. Kidder. "Peaceful Valley" will be remembered as the stage play in which Sol Smith Russell scored a great success. It has been played 5,207 times on the legitimate stage and still is being used by stock companies.

The initial special production of R. A. Walsh, and personally directed by Mr. Walsh, will be ready for release on October 18. In view of the fact that his working title will be changed several weeks in advance of the official release of the attraction, Mr. Walsh has asked that no title be mentioned. His picture deals with a problem of the ages relative to the fine workings of the conscience of good and bad.

Carrying the prediction of James Oliver Curwood that it will surpass in entertainment, thrills and box-office receipts the record scored by "Back to God's Country," First National will issue "Nomads of the North," from the pen of Mr. Curwood and directed by David Hartford, on October 25. Under the belief that it would require at least eight months to produce this special feature, Mr. Curwood and producing staff commenced work three months ago.

Mildred Harris Chaplin's Play.

"Old Dad," from the novel of the same name by Eleanor Hallowell Abbott, and which ran serially in the Woman's Home Companion and is now in book form, will be the attraction starring Mildred Harris Chaplin. This picture will be released on October 25. Lloyd Ingraham will direct the presentation.

November 1 will mark the release of Katherine MacDonald in "Curtain," adapted from Miss Rita Whitman's story, which was originally published in the Saturday Evening Post. The author is cooperating in the preparation of the script and will remain in consultation with the MacDonald studio staff until the production is completed.

Mr. and Mrs. Carter De Haven will make their debut as a First National starring combination on November 8 with the re-

Four Leading Executive Officers of the Associated First National Pictures, Incorporated.

Reading from left to right they are: J. B. Clark, vice-president and member of Board of Directors; Robert Lieber, president and member of Board of Directors; J. D. Williams, general manager, and H. O. Schwalbe, secretary-treasurer, member of Executive Committee and Board of Directors.

lease of "Twin Beds," screen rights for which were purchased a month ago from the Selwyns. The De Havens are at present on the West Coast preparing the production.

"The Heart of a Fool," an Allan Dwan production scheduled for release on November 15, will represent the supreme accomplishment in Mr. Dwan's career as a director, it is said. This picture has been completed.

"The Honorable Peter Sterling" will probably be the title of the attraction in which Lionel Barrymore will make his second appearance as a First National star. This picture will be released on November 22 and, according to Whitman Bennett will be a radical departure from the various other screen and stage roles in which Mr. Barrymore has appeared.

Wesley Barry as "Penrod."

"The Girl of Gold" will be the Norma Talmadge release for November 29. Selection of the cast for this picture is now under way and the scenario and working script have almost been completed.

Probably one of the most gratifying bits of exhibitor interest yet mentioned is the fact that "Penrod," Marshall Neilan's screen version of the famous character created by Booth Tarkington on stage and in fiction, is slated as a November 29 release. Wesley Barry, the screen juvenile, will be featured as Penrod.

On December 6 "The Woman in His House," adapted from an original story and directed by John M. Stahl, starring Mildred Harris Chaplin, will be released. R. A. Walsh's second personally directed production will be released on December 13.

"The Human Chess-Board" will be the title of Constance Talmadge's starring vehicle, to be published on December 13. This story will be supervised and adapted for the screen by John Emerson and Anita Loos, who declare it to be the most humorous of all their screen adaptations for Constance Talmadge.

Christmas Attraction Not Announced.

Tentative arrangements at the Charles Ray studios call for the completion by December 20 of an original story by Bob Wanger, staff writer for the Saturday Evening Post. The Ray staff is enthusiastic over this attraction. Richard Willis, general manager of the Charles Ray studios; Albert A. Kidder, assistant manager, and Jerome Storm, who has directed Ray in his last picture, declare the advance synopsis to be "a riot." The scenario will be written by Isabelle Johnson and Chester A. Lyons will take care of the photography.

The release for December 27—usually termed the Christmas week picture—has been reserved for a special attraction which will not be announced until later.

A feature production written and supervised by James Oliver Curwood will follow soon after the beginning of the year of 1921. Mr. Curwood has written the story but is forced to await pending matters of international and political signficance before making a definite announcement.

Allan Dwan's production of "Faith in Humanity" will be released on January 17.

"Sowing the Wind," starring Anita Stewart and adapted from the successful stage play by Sidney Grundy, will be released on January 24. The picture will be directed by John M. Stahl. This will be followed a week later with the release of "Jim, the Penman," a Lionel Barrymore starring vehicle, the picturization personally supervised by Whitman Bennett.

Neilan Release in February.

A surprise release starring Norma Talmadge in a production that will probably require her presence in Europe for a period of weeks is slated for February 7.

Marshall Neilan announces a release for February 7 or thereabouts. Other than to say the picture would be of the nature of "The River's End" and feature a cast of prominent American screen stars, Mr. Neilan has decided to withhold announcement prior to the time his working script is ready.

The release of Katherine MacDonald's production of "The Notorious Miss Lisle" is set for February 14. Miss MacDonald has announced that she is likely to come east for certain scenes for this production. Final assignment of cast roles has not yet been made.

February 21 will mark the release of a super-special which First National is not inclined to announce at this time, while February 28 is the release date for "Ramsey Milholland," from the latest book by Booth Tarkington and in which Charles Ray will be starred. This book has already enjoyed a sale of several hundred thousand copies and is apt to be produced on the stage previous to its picturization by Charles Ray.

"Wedding Bells," adapted from the stage play produced by the Selwyns, in which Constance Talmadge will be starred, will be released on February 28.

A Mildred Harris Chaplin release on March 7, an R. A. Walsh production to be released on March 14, and a Katherine MacDonald feature for release on March 28, lead up to the release of "The Devil's Garden," in which Lionel Barrymore will be starred and which will be released on April 11.

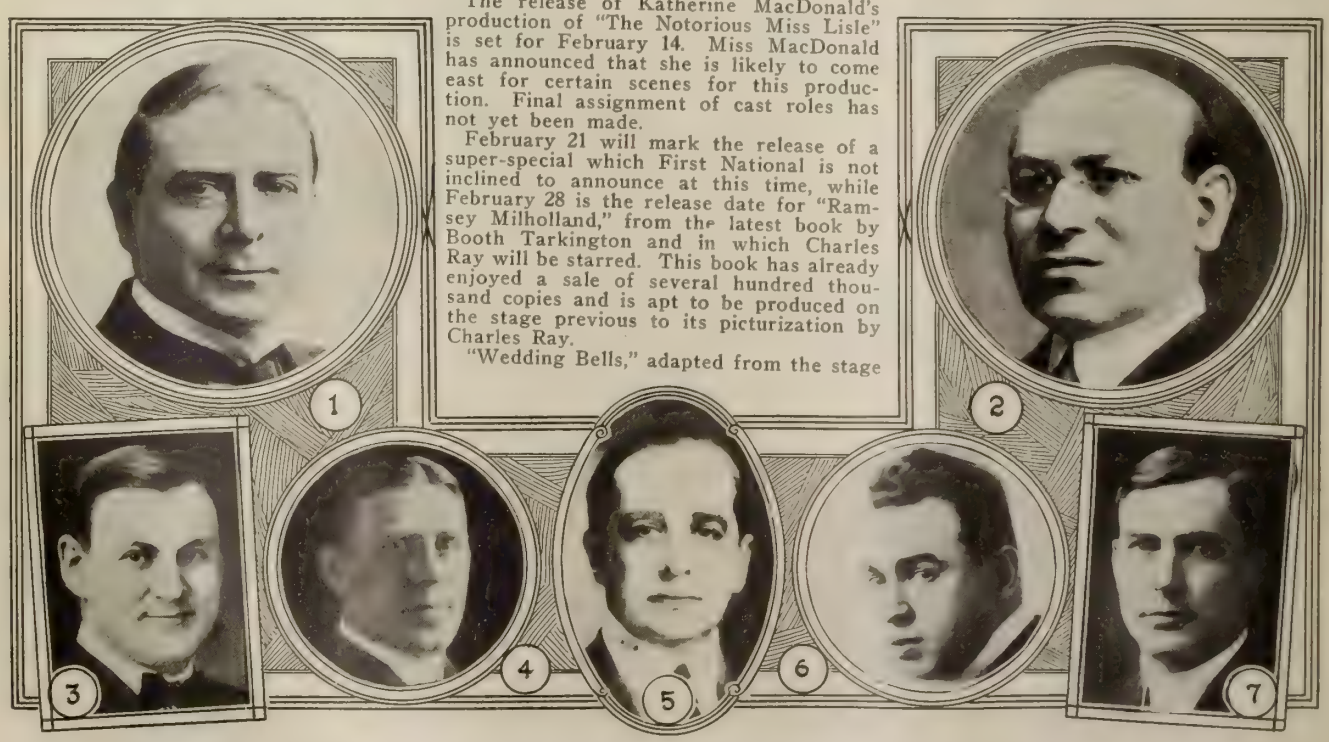
A Norma Talmadge and a Charles Ray release on April 18, a Marshall Neilan picture on April 25, and Constance Talmadge starring in "Mamma's Affair," to be released on May 2, carry the Associated First National schedule almost a year in advance.

Realart Promises Statement of Policy for Coming Year

AN announcement of its 1920-1921 plan and policy will be issued shortly from the offices of Realart Pictures Corporation. The statement will be of a most comprehensive nature, including not only the production activities of the company for the next year, but a complete booking plan which will embrace new and novel features for both large and small exhibitors.

The new policy announcement is the result of the strenuous conference held recently for a week between the Realart field men and home office officials. It will be the first detailed statement which the company has made, inasmuch as its activities during the last season were limited to six months of actual business.

"There will be some welcome news for exhibitors all over the country," declared General Manager Woody, "in the announcement we are to make within a short time. Not only our old clients, but hundreds of other exhibitors who, I am confident, will join the Realart family this year, will be interested in the proposition we will have to offer."



Group of the Members of the Executive Committee and the Board of Directors of First National

They are: 1—Moe Mark, Executive Committee and Board of Dir ectors; 2—N. H. Gordon, Executive Committee and Board of Directors; 3—A. H. Blank; 4—J. H. Kunsky; 5—Col. Fred Levy; 6—J. J. Allen; 7—E. B. Johnson, all members of the Board of Directors.

Dream of Five Years Comes True June 20 When Educational Opens Exchange System

A COMPLETE announcement of policy for the year, starting with the week of June 20, covering all of its various activities, is authorized by Educational Films Corporation. The past six months has seen many more radical developments with Educational than with any other motion picture company, and its officials promise that the next few months will be marked by equally notable achievements.

Educational began operations a little more than five years ago with the idea of confining its attention to short subjects. From this purpose it has never departed and the whole of its expansion continues in the one and two reel field. Although the industry as a whole regarded the company as a bold experiment, Educational points out that of all the companies producing and distributing pictures at the time it began business only six remain in the field today.

With the week of June 20 Educational starts business through its own exchanges in the principal distributing centres of the country, with its product more than tripled and the claim that its product represents the cream of the short subject field. The next few weeks will see Educational exchanges operating in twenty-four cities—New York, Buffalo, Boston, Philadelphia, Washington, Pittsburgh, Cincinnati, Cleveland, Louisville, Atlanta, New Orleans, Dallas, Indianapolis, Chicago, Minneapolis, Detroit, Des Moines, Omaha, Kansas City, Denver, Salt Lake City, Los Angeles, San Francisco and Seattle.

First Venture With Comedies.

In each of these exchanges local interests are represented financially, but Educational maintains the majority stock of every branch, believing that this represents an ideal plan in insuring the ultimate in co-operation in sales and exploitation effort and at the same time maintains competitive exhibitor purchase opportunity.

Opening of this exchange system marks Educational's first venture into the comedy field. It begins activities with five two-reelers available each month, with the indication of several others being added soon. Christie Comedies will supply a two-reeler every two weeks, while there will be a monthly two-reel release of the Chester, Mermaid and Torchy series; also the Judge Brown Stories, with a monthly or possibly semi-monthly release, and it is expected that another two-reel series of unusual heart interest will be announced in a short time.

But with these extensive additions Educational has not cut down on the scenic, travel, animal, scientific and educational pictures that have been so intimately associated with its growth. In fact, there has been marked expansion in this field. Chester-Outing Scenics have been taken over and added to the Bruce Scenics. Chester Screenics will be a bi-weekly release, while a number of series of travel and scenics have been acquired.

During the past few months the company has made many additions to its organization in New York and its field forces, and it is promised that exhibitors will be given unusual service both through the various exchanges and direct from the main office.

Review of Five Years' Growth.

"Educational Films Corporation," says its statement, "has preferred to grow slowly along sound business lines. When this company was formed, five years ago, its founders had many plans in view, but they did not attempt to put them in operation until they believed that the time was ripe. They realized that it was a radical departure for a company to devote its whole attention to short subjects, especially at a time when there was a general rush toward 'features,' but they were confident that the time would come when an organization handling nothing but one and two reel scenics, travel, educational, scientific, cartoon and comedy pictures would be as important and as powerful as any others. We believe that this day is here.

"For five years we devoted the greater portion of our time to developing the quality of our product and to proving the necessity of these short subjects to the theatre. The Bruce Scenics, the Ditmars Living Book of Nature, George D. Wright's Mexico Today, the Photoplay Magazine Screen Supplement and various series of similar character have been shown in thousands of theatres and there has been created such a demand as to cause us to greatly increase the volume of product.

Much Material Available.

"During this period we were compelled to distribute our product through the best medium available, though from the start we have felt that the only perfect distribution for our interests and those of the exhibitor would be our own exchange system. We have believed that it was impossible for an organization devoting the greater share of its attention to 'features' to give the proper attention to short subjects.

"So, when we felt that the time had come for us to establish our own exchange system, we let the fact be known among producers of short subjects whom we knew to desire better results. The result would have astounded any one who had not made the study of the short subject field that we have given it for five years. We were literally overwhelmed with quantity of material. We have given all of this material attention, though we have rejected the greater portion of it. But this vast opportunity of selection, we believe, has given us the very cream of the field. We believe that we have achieved an unusual comedy combination with the Christie, Chester, Torchy and Mermaid series. We expect to add other comedies, for in this field, as with all other short subjects, we will be neither tempted by a desire for quantity nor will we deny distribution to product that reaches our quality standard on these points we are resolved.

Cover the World Scenically.

"In the Judge Brown Stories we have comedy dramas of proven appeal and we expect the new productions to be of even greater value. Another comedy-drama series made from stories that have been read by literally millions will be announced shortly.

"Robert C. Bruce is now in Europe making a new series of his Scenics Beautiful. We have taken over the Chester-Outings and the Scenics from the same producer. We have purchased several stories from independent cameramen, a source that have been productive of much excellent material after we have made the liberal cuts. We control all of the pictures made by the American Red Cross for theatrical release. We have cameramen with the two expeditions of the Interchurch World Movement and these pictures will soon be available for early release. We are about to release the first picture made by an expedition of the National Geographic Society. We will distribute all of the pictures of the New York State Conservation Commission. In fact, we have co-operative agreements with several other such organizations, and the recognition of the company by such bodies is to our mind one of the best evidences that Educational can claim unusual accomplishments."

Pretty Grouping Taken from "Burning Daylight," Made by Metro.

Wonder if Mitchell Lewis is talking about daylight saving? The little boy is questioning what is to be done with it after it is saved. "Burning Daylight" is a powerful story of the North.

Hobart Henley
Who is now directing William Faversham in Selznick pictures.

Henley Urges Closer Alliance of Directors and Co-Workers

BEING a director with a long and varied experience, Hobart Henley, who is confining his efforts to a series of special productions for Selznick Enterprises, which include productions starring William Faversham, recently expounded on the human side of a director with its attendant results.

"At the outset," said Mr. Henley, "let me say that too often the tendency is to follow the method of least resistance, to plunge blindly into the task without consideration and without calculation.

"But it is certainly to the director's advantage to take a more deliberate and systematic manner in the filming of his production. As a beginning let him take into consideration the author and the continuity writer. But he must never lose track of the exhibitor whose box office must be kept continually in mind.

"The director who neglects his invaluable aids and begins to direct out of a vacant mind may string together the requisite number of scenes, but will surely not construct an effective and impressive production. The discussion of a story, before production, has proved its value time and again. The sum total of information thus obtained is likely to exceed the amount any dividual director may have."

Herbert Brenon Will Produce One Americanization Picture

THE willingness of Herbert Brenon, producer, to co-operate in all possible ways with the plans of the Americanism Committee of the National Association of the Motion Picture Industry are set forth in a letter recently received by Franklin K. Lane, former Secretary of the Interior and chairman of the committee.

Mr. Brenon had previously cabled; "Will be delighted to make one production here in Europe for which Miss Marie Doro has consented to play star role."

The letter came from Rome and is an enthusiastic endorsement of the plans of the committee. The title of Mr. Brenon's picture may be "An American Abroad." He urges that if this country is to maintain its position as the mightiest nation in the world it will be "by making friends and not enemies; through modesty, charity and those other virtues which build up human or national existence."

Twelve Weeks Will Be Devoted to Each Comedyart Release, Says Ward Lascalle

TWELVE weeks will be devoted to each Comedyart release, according to Ward Lascelle, director general of the Special Pictures Corporation. By that schedule the director, continuity writers, players, film editor and sub-title writer will have ample time in which to familiarize themselves with the story and get the best possible results.

Heartily indorsing the plan for quality production, President Louis W. Thompson and H. J. Roberts, general sales manager, are arranging release schedules so that this innovation in comedy-making can be carried out to the fullest extent.

Four Companies at Work.

Four companies are now making the 1,400-foot comedies used in Comedyart releases. Extensive remodeling of the Balboa studio at Long Beach, Col., has been effected in order to facilitate the making of the Special Pictures short-reel fun features.

Milburn Moranti heads one producing unit; Charles Diltz, a former Rolin director, a second unit; George Cooper, formerly with Taylor Holmes Productions and Vitagraph comedies, the third, while the fourth producing unit is being personally directed by Director General Lascalle.

Among the better known comedians being featured by Special Pictures are Joe Bonner, former Vitagraph player and well-known English stage comedian; Max Asher, former associate of Kolb and Dill and other comedy stars; Sandy Roth, formerly with the Ziegfeld Follies and Gus Edwards' Reviews on the Orpheum time, and Tex Hewson, the "cowboy mirth-maker." Hazel Powell, Alma Lucille and Peggy Weightman are among the beauties who act as feminine foils.

Competent Assisting Staff.

Mr. Lascalle has reorganized his producing staff, to include George Larson, chief cinematographer; Joe Moranti, technical director; Charles Gorton, transportation and location superintendent; Lucille McGowan, modiste, and G. Gillette, studio auditor.

"Friends and Enemies" is the title of the latest Comedyart release.

Sales Manager Roberts and President Thompson are planning an early trip to New York to arrange for new foreign expeditions to furnish new scenic portions of the Comedyart releases.

Keep Footgear Out of Exits, E. B. Kinsila Tells Japanese

WHEN the movie patron enters a theatre he or she should not leave their footgear in the lobby or at the base of the stairways but should deposit it carefully in a recess at one side to keep the exit clear in case of fire. This was one bit of advice given the Japanese recently by Edward B. Kinsila, a well known New York City theatre architect and author of "Modern Theatre Construction," published by the Chalmers Publishing Company. Mr. Kinsila spoke at a luncheon given in his honor in Tokio. He was astonished to learn that the Japanese government has not officially recognized the profession of architecture. It was his second visit to Japan. He was in that country in 1890 while making a trip around the world. Motion pictures were unknown then. At this luncheon Mr. Kinsila devoted most of his time to discussing the comparatively new art.

In a letter to Moving Picture World Mr. Kinsila gives interesting facts regarding the movies in Japan. The manner of showing motion pictures in that country is quite different from that of the western world. In Japan the audience gathers its knowledge of the play from the declamation of the tale by the professional reader engaged for the task. Managers and public alike are at the mercy of the reader for the proper interpretation of the play. This fact limits the size of the auditorium to one within the sound of the human voice. Therefore, say the Japanese, theatres of the great size of the Capitol Theatre, New York City, cannot be erected.

Mr. Kinsila's friends will rejoice to learn that his health is greatly improved and that he is having a most enjoyable time. He says at present a panic is threatening the empire, but that it has been temporarily averted by the Bank of Japan making loans to several municipalities.

Farewell Party to Film Girls

Misses Ida Edie Schulhoff and Florence Westheim, members of the Inter-Ocean Film Corporation, were tendered a farewell party by their many business associates and friends on Friday, June 4. Both young women have been affiliated with the Inter-Ocean's varied activities almost since its inception and have booked passage on the good ship Matrimony and scheduled for lifelong journey on the sea of happiness.

Miss Schulhoff resigned her post as secretary to the president of the Inter-Ocean to wed Dr. J. J. Schulhofer, well known in metropolitan medical circles, and Miss Westheim leaves the secretaryship to Eugene H. Kaufman, accessory manager of the company, to form a life's partnership with D. D. Eichner. At the farewell party Miss Schulhoff was presented with a beautiful lamp shade, and Miss Westheim was the recipient of a magnificent cut-glass pitcher set in a sterling silver frame.

Apfel Becomes Producer

The Oscar Apfel Productions, organized by and named after the former leading director of the old World Film Corporation, is soon to come into being as an independent producing organization. Mr. Apfel is now busily engaged in going over distributing arrangements with various prominent firms, and he promises a definite statement of his releasing agreements within a few weeks.

Hand, Fingers and Life of Cartoonist Insured That Backer May Not Loose

JOSEPH L. FRIEDMAN, to protect his investment in the Gump Cartoons has insured the right hand of Sidney Smith, cartoonist of the Chicago Tribune and creator of "Andy" and "Min." The amount the policy calls for is $75,000.

Insurance men of Chicago say that the policy entered into is one of the most peculiar ever issued. In case of complete disability to Mr. Smith's right hand, the full amount of the policy will be paid. Each finger is separately insured in varying amounts.

In addition to the hand insurance a large life policy has been taken out to cover any possibility of accident to Mr. Smith which would mean the slowing up of the production of the Gump Cartoon.

Producers Polish Their Golden Harps and Haloes, Opinion of Carl Laemmle

WHEN will the independent exhibitor wake up to the fact that the flowery phrases and promissory pap being fed him by certain producers is bunk—and nothing but bunk?" This question was asked by Carl Laemmle, president of Universal, on the eve of his departure for Cleveland and a few days before the big show at Cleveland began.

"There has been much polishing—of golden harps and haloes—lately by certain groups of producers," he said. "Hymns of happiness and producer-exhibitor harmony have been directed at Cleveland from all sides. Where does all this buncombe get the exhibitor? How long is he going to turn a delighted ear to gilded promises and close his eyes to the chance of demanding sane and substantial business agreements?

"The time is ripe for independent exhibitors to make the producers lay their cards on the table. If the exhibitor takes this opportunity of demanding a showdown, of demanding facts and figures instead of vague promises, I predict the most wholesome and progressive readjustment the film industry has ever known.

Puts Universal on Record.

"Various producers have been coming out with voluminous and wordy statements in the last few weeks of what they have done and of what they are doing for the independent exhibitor. It is not what they have done that counts so much, although a great deal of their activities in the past have been no more tangible or concrete accomplishments in behalf of the exhibitor than mere words.

"What really amounts to anything from the exhibitor's point of view is: What will they do in the future to help the independent exhibitor? Why don't they come out flatfooted and say what they will do to help the exhibitor?

"Universal is not ashamed to say what it has done for the exhibitor in the past. Neither am I afraid of putting myself on record as to what Universal means to do for the exhibitor in the future. I have said it before and I will repeat it. Universal, among other things, stands ready to give financial support to the independent exhibitor in his fight to tear from his throat the fingers of monopoly that seek to throttle him.

Statements Make Him Laugh.

"It makes me laugh to read some of the statements in the trade papers—statements by so-called 'pioneers' in the film business who affect to point with modest pride to how they espoused the cause of the exhibitor from the start. As a matter of fact, every exhibitor knows that Universal was organized solely to fight against monopoly in the film business and to free the independents from the stranglehold of the Patents Company octopus.

"Where were all these 'friends' of the exhibitor who are now beaming with philanthropic generalities, when the exhibitor had to pay the trust-like combination $2 a week just for the privilege of running picture machines, for instance?

"As I remember, Universal was the only outspoken champion of the independent at that time, just as it always has been. The rights of the independent in the film business had inception by the formation of the Universal organization—the banding together of certain independent producers who took the initial step to help the exhibitor free himself.

"The independent exhibitor today faces a struggle just as threatening as that which menaced him ten years ago. If the film business is not to become eventually a regulated, subsidized industry, bending its knee at the beck and call of 'big interests,' the independent exhibitor must organize for a long and desperate fight.

"And the exhibitor needs assistance. He needs friends. He needs allies. The time has come for him to turn a deaf ear to honeyed words. What he must have is concrete help. He must know exactly where he stands with respect to producing and distributing organizations, and nothing short of exact and definite offers of moral and material support will do him any good.

"That is why Universal is taking its present stand—on both feet—beside the exhibitor. It is no time for equivocation. When I place myself in the ranks of the independents, I mean for it to be understood clearly

Carl Laemmle.

that Universal will go to any extent to lend confidence and material aid to the exhibitor.

Would Sacrifice His Theatres.

"Who else will come out whole-heartedly and unqualifiedly for the exhibitor? What other producer will make an offer of financial assistance? Now is the time for the exhibitor to remove the blinders from his eyes and call for his true friends to stand by.

"Universal stands ready to make sacrifices in order to prove its good faith to its allies, the independent exhibitors. I am willing, if it is thought necessary, to give up the control of the few houses that Universal now holds in certain key cities. I do not believe in running with the hare and riding with the hounds, and I am holding these houses because the self-same theatre-owning producers who are now at the throats of the independent exhibitors tried to bar my pictures from the key cities.

"That is not all for which the exhibitor can count on Universal. Among other things, he can count on me for a just and fair booking policy. He will not have blocks of mediocre pictures forced upon him. He can pick what he chooses and choose what he buys. It is with that idea in mind that I have inaugurated a new series of forty-eight pictures for the coming year—eight pictures by each of six different stars. The exhibitor will have the option of buying pictures made by the stars his patrons like the best.

What Universal Offers.

"Universal can supply the exhibitor with a high-class star picture every week, with comedies, westerns, serials, news weeklies and special pictures of super-merit. 'The Right to Happiness,' 'Blind Husbands,' 'Marked Men,' 'Overland Red' and many others will be remembered when present screen events are history.

"As an earnest of what we will offer to the exhibitors in the near future, Universal is about to release four super-productions: 'The Devil's Pass Key,' Erich von Stroheim's latest masterpiece; 'Under Crimson Skies,' 'The Breath of the Gods,' which will be a revelation in setting and artistic atmosphere, and 'Ambition,' an elaborate Dorothy Phillips-Allen Holubar picture."

Famous Singer Gives Advice

John McCormack, famous Irish tenor and grand opera singer, turned technical director for a day last week, at Goldwyn's Culver City studios, when he conferred with Director Frank Lloyd on the presentation of grand opera scenes for "The Great Lover," Leo Ditrichstein's famous play that is being picturized with an all-star cast.

Clerical Error Holds Up Film Transportation Bill

RETURNED by President Wilson with a veto because in making an amendment the new matter had been inserted in the wrong place, it was necessary for Congress again to take up and pass the bill including objectionable motion picture films among articles not to be transported in interstate or foreign commerce.

The change was made by both houses without debate or delay and the measure was returned to the White House before Congress adjourned, Presidential approval being given to the measure in the message returning it for correction.

The law now provides a fine of not more than $5,000 or imprisonment for not more than five years, or both, for the transportation or offering for transportation of objectionable films, "into the United States, or any place subject to the jurisdiction thereof, from any foreign country, or from one state, territory, or district of the United States or place noncontiguous to but subject to the jurisdiction thereof, to any other state, territory or district of the United States, or place noncontiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States, through a foreign country, to any place in or subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States to a foreign country."

Tucker-Mayflower Litigation Settled; Director Titling "Ladies Must Live"

BENJAMIN A. PRAGER, president of the Mayflower Photoplay Corporation, last week received George Loane Tucker's signed contract, definitely and satisfactorily closing the Tucker-Mayflower litigation which has been pending for almost a year. Mr. Tucker expressed himself as gratified that an amicable settlement has been reached, a sentiment echoed by the entire industry.

Immediately upon signing the new contract, Mr. Tucker resumed the cutting and titling of "Ladies Must Live," his second independent production to be presented by Mayflower. Actual filming of the Tucker production was completed some time ago at the Brunton studios. According to the terms of the contract, the producer of the artistic film success, "The Miracle Man," will make four more supecials to be presented by Mayflower.

Mayflower Official Comments.

In commenting upon the settlement, Mr. Praeger stated that Mayflower will place at the director's disposal the resources of its organization and lend him all possible support and co-operation. "It is Mayflower's aim to help Mr. Tucker in every way possible to achieve in his forthcoming productions the same high standard of artistry that made 'The Miracle Man' a great film. We believe that he can more than duplicate this achievement and we will leave no stone unturned in our efforts to foster his success.

"In characterizing Mr. Tucker as one of the screen's master directors we are merely reflecting the opinion of the industry, the press and the public. We welcome Mr. Tucker's return to the studio, for he has and will continue to contribute much to the artistic development of the photoplay."

Betty Compson Heads Cast.

The cast of "Ladies Must Live" includes many of the screen's foremost players. The principal feminine role is played by Betty Compson, who attained stardom overnight by virtue of her performance in "The Miracle Man." As the painted grizette of New York's underworld who found her soul in the crucible of faith, Miss Compson drew the attention of the film world by the skill and artistry of her performance. In "Ladies Must Live" the talented artist is entrusted with a role said to be equally rich in opportunities for dramatic expression.

Broadwell Productions Plans Its First Two-Reel Feature

THE Broadwell Productions, Inc., have finished casting for the first production of the Nick Carter Series and will produce as the first two-reel feature, "The $100,000 Kiss."

Tom Carrigan, the popular actor, will portray the part of Nick Carter, with Colin Chase as Chick, the famous detective's assistant, and Mae Gaston in the role of Patsy. These three characters are known to two generations of readers. A capable supporting cast consists of Cecil Owen, Irene Blackwell, Edwin Sturgis and others.

The Broadway Productions, Inc., is a Boston corporation organized with a capitalization of $300,000 for the purpose of producing the Nick Carter Series, New England historical and modern features, and also country life short subjects.

Looking for "Hidden Dangers."
A scene from the new Vitagraph serial, with Jean Paige and Joe Ryan as the featured players.

Carpentier's "Wonder Man" Plays to Big Business at Its Hotel Astor Showings

A TREMENDOUS impetus has been given to motion pictures of the better kind by the record-breaking showings for one week, in the Grand Ball Room of the Hotel Astor, of "The Wonder Man," the Robertson-Cole superspecial in which Georges Carpentier, French war hero and boxing champion, is the star. The showings, under the auspices of the American Legion of New York County, extended through a period of one week, from one Saturday evening to the next, with matinees on Wednesday and Saturday.

The attendance averaged 1,875 at each performance, according to the official figures. The maximum seating capacity of the Grand Ball Room is 1,800. Crowds were turned from the Grand Ball Room nightly, and all of the seats were filled at the matinees.

On Thursday evening, June 3, the Hoi Scholastikoi, an educational society which was formed in 1732, bought out the Grand Ball Room for its one hundred and eighty-eighth annual meeting, and almost 2,000 university and public school instructors gave the production their unqualified indorsement.

Says Children Should See Picture.

During the dinner Assemblyman Martin G. McCue, one of the speakers of the evening, praised the picture and said it should be shown to every school child in the country as an example of what a young man can accomplish by living a clean life and hitting straight from the shoulder when necessary. Frank D. Wilsey, who presided at the dinner, said the picture was refreshingly wholesome and exciting.

When the American Legion of New York County decided to have the Grand Ball Room showings under its auspices, showmen predicted that followers of motion pictures could not be induced to attend paid exhibitions in a big hotel.

But their judgment proved wrong. In the first place, when the Grand Ball Room showings were decided on a big campaign of advertising and publicity was mapped out by the New York County Legion and Robertson-Cole. Twenty-four sheet stands were put up all over the city, and there was a profusion of ones, threes and sixes. One-sheets were placed on the billboards of subway and elevated stations. Oil paintings of Carpentier and scenes from the production were displayed in the windows of the large stores in the city, and thousands of window cards were sent out. Door hangers were distributed to the various posts of the Legion in New York and Legion members took care of these, as well as the window cards.

Big Newspaper Advertising.

Another big preliminary move was to send engraved announcements to 3,000 of the most prominent people in the city. Decorated booths were installed in the Waldorf-Astoria, the McAlpin, the Astor and other big hotels, and women interested in the Legion sold tickets there. Besides the ticket-selling angle these booths had big values as lobby displays in the big hotels.

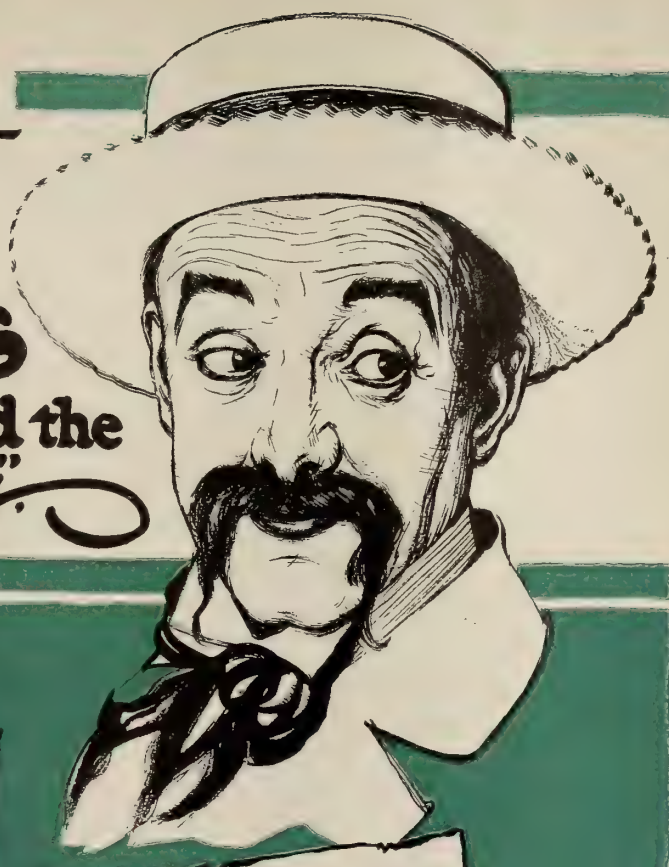
Next came a big newspaper advertising campaign. Big ads were displayed in the amusement columns of all the New York dailies, beginning one week before the opening and running every day thereafter.

Head Executive and Director Who Will Produce for Mayflower
At the left is George Loane Tucker, who will produce a series of specials for the Mayflower Photoplay Corporation, and Benjamin A. Prager, who is president of the organization.

"Highly amusing,"
"Lively,"
"Splendidly Staged,"—

ROLIN ONE REEL COMEDIES

with "Snub" Pollard and the funny little darky, "Sammy"



"Cut Your Cards," (Snub Pollard Comedy Released by Pathe. One Reel.) An amusing card game is the piece de resistance of this comedy. Snub and a pal are dodging the landlady when they fall headlong into a "quiet game" being held by various gentlemen of color, Hibernians and Jews. The new arrivals are warned that the game is on the level and to prove it each player produces a weapon. Revolvers, raisors, lead pipes and axes are some of the implements carried as means of protection by the gentlemen. Snub carefully manages to sneak the hand which a burly chap is betting his entire fortune upon, and, of course, the scene ends in one of those wild riots without which no slap-stick comedy is complete. The picture contains fun of a hilarious sort and no lack of action. Snub Pollard with his soulful and innocent expression puts a lot of fun into the card game, and where feminine pulchritude is needed he is ably assisted by a pretty brunette who revels in the name of Marie Mosquini.

"Speed to Spare," (Snub Pollard Comedy in One Reel. Released Through Pathe.) Snub Pollard is seen as an elevator boy in this extremely amusing short subject. Most of the comedy arises from the sprightly manner in which Snub dashes into his elevator when trouble approaches, and dodges all sorts of people by landing at the floors just vacated by his pursuers. Eventually he captures a gang of desperados by allowing them to chase him and then steering them into a jail. Snub is assisted in the merriment by the little colored chap who provides so many laughs in these features. The picture is highly amusing, is lively every foot of the way and is sure of putting an audience in the best of humor.

TRADE REVIEW

"Trotting Through Turkey"—Pathe

Few single reel comedies have been produced on as elaborate a scale as this one. The settings and draperies throughout hold the eye, the photography is unusually good and the entire affair a very satisfactory offering. It opens with a scene in the Palace of a Turkish sultan, where a giant wrestler manhandles his hapless opponents. Snub Pollard, starred in the piece, and his little colored companion appear upon the scene to shoot stuff for a news weekly, teach the members of the harem how to shimmie and incur the Sultan's displeasure. Snub is pitted against the giant grappler and with the aid of the peppery fluid is returned the victor. That scheme in itself is not especially humorous, due to the many forms in which it has been employed, but the reel has much that is of value, is splendidly staged and ranks with Pollard's better ones.

"Drink Hearty"—Pathe

Prohibition has been used as a source of humor in more than one comedy, but the barn gin-mill in this one has been filmed so as to result in giggles and much of the material used is clever. Snub Pollard is the star and works earnestly. The mustached comedian looks funny enough and does not shirk work. In this he has been given satisfactory stuff and the result is an acceptable reel—another of his good ones.

WID'S

Produced by Hal Roach · *Directed by* Fred Newmyer

Pathé Distributors

Pathé
Distributors
MAX LINDER IN
"THE LITTLE CAFE"
A Feature Comedy Adapted
From The Broadway Stage
Success By Tristan Bernard

Chorus of impatient men patrons; "Boy, a little service please!

Unspoken comment of the women; "Isn't he cute!"

Proprietor of the Cafe; "I hope he chokes before he ruins me!"

The Girl aloud; "Get busy, you loafer!"

(Her unspoken thought); "He's adorable!"

Presenting the only Linder in a story of chortles and roars; his role that of a millionaire waiter who cannot quit his job, but who endeavors to work by day and play by night, with the inevitable complications.

Pathé
Distributors

A PATHÉ SERIAL

THE THIRD EYE

WITH WARNER OLAND AND EILEEN PERCY

Written by H. H. VAN LOAN

Produced by ASTRA

Watch Mr. Oland from episode to episode as he spins his plots, and concocts his villainies; see how sinister, forbidding and dangerous he appears. So able is his acting that no one can wonder at his reputation of being the best "villain" of the screen.

And Miss Percy; beautiful, athletic and daring, she is the persecuted heroine as your audiences want her. She is a charming foil to Mr. Oland.

Together they star in a serial of countless surprises and thrills, written by an expert and produced by serial experts. "The Third Eye" belongs on your screen!

Victor Beals

International
Film Service Inc.
presents

FATHER'S CLOSE SHAVE

from Geo. McManus' famous series

BRINGING UP FATHER

with JOHNNY RAY

The second of Mr. McManus laugh provokers to be brought to the screen and even better than the first.

From the Atlantic to the Pacific and from the northern border to the Gulf men, women and children who have roared at the newspaper comics have flocked to see "Jiggs" and "Maggie" in real life. Exhibitors report these comedies to be marvelous business bringers. They are playing the best houses everywhere. See them, you'll see the reason.

Pathé
Distributors

TWO
PARTS

Produced by
Christie Film Co. Inc.

Georges Carpentier in "The Wonder Man" A Cleanup if He Is Properly Exploited

By EPES W. SARGENT

CALCULATED at line rates for reading notices, it is probable that ten million dollars would not cover the newspaper space given Georges Carpentier in the papers of the United States during the past five or six years. Some managements are going to book him in the Robertson-Cole production of "The Wonder Man" and discover to their surprise that unless they add a few of their own dollars to the sum total he will not be the clean-up they anticipate.

Other, and wiser, managers will realize that they must spend a little money to make this national advertising their own, and these will gain large returns upon their investment.

It is the purpose of this story to give emphasis to the necessity for this investment.

Make Him Your Own.

No actor, pugilist or actor-pugilist has ever gained a greater volume of space in a given time than has Carpentier, particularly in the past year. He is as well known as Pershing, or Foch, or Clemenceau, and far better known than the present President of France.

Under such circumstances it would appear that all that was necessary would be to advertise the fact that you have him as an attraction at your house. This is very true, but you must advertise him. You must link all of this wide publicity to your particular house for specified days. You cannot do it with a couple of one sheets and a slide. You must capitalize this wide publicity and connect it to your house. You must fill each individual in your town with the desire to see this most talked-of person.

Start Early; Work Late.

It is not sufficient that people know that Carpentier will play your house. Your position is not unlike that of the engineer who sits in the cab of the locomotive ready to take out the flyer. He has the steam pressure; he has a locomotive which is the refinement of mechanical art, and yet unless he throws over the lever in the quadrant he gets action only from the pop valve. Advertising is your lever. Exploitation is your quadrant. A full head of steam is provided, but you must manipulate it.

The press book supplied by the company is complete. It lists an amplitude of cuts and offers you about all of the press material your local papers will consume. This material is in such form that you can cut instead of copying. Your labor has been reduced to a minimum, but you must do some of the work if you want to collect.

Follow the Plan Book.

Turn first of all to page eleven of the plan book. There you will find a chronological guide to exploitation. Here a practical press worker tells you just what to do and the order in which things should be done. All you have to do is to follow the plan book, suiting the outlay to your purse.

For example, two sets of teasers are given. Five of these are merely the suggestions for type advertisements, which can be made in any size and style from a single inch to a double three or four. If you cannot afford cuts and large spaces, use these.

If you can spend more money, use the cut teaser set. Perhaps you can afford the cuts but cannot afford the newspaper space. In this event put them on throwaways and distribute them over the same routes for five successive days, ending a day or two before the showing. If you use them in the newspaper, start earlier, to make room for a couple of strong flashes before the showing. If you cannot do one, you can surely do the other.

Book for a Run.

If you take the film for a day, you cannot afford to spend the money you can allow for a three-day or a week run. Try and get runs for the longer time, since by spending more money you can gain greater revenue. If you lack the nerve to gamble, book for a couple of days with an option of a return date in a few weeks, but it is better to clean up the first time and perhaps you can then get a return anyhow.

Hook-Ups Are Suggested.

The suggestion for a hook-up page is good, though in many sections the shortage of white paper will prevent your obtaining a double or even a single newspaper page. If this is so, get out your own hook-up page as a throwaway. Get the merchants to come in with you on a combination sheet. Then each merchant will display the sheet in his window and will be in line for other window work in the way of stills and cut-out displays.

Try the Measurements.

Page 17 gives you the measurements of the star. During the run of the first Kellerman picture her measurements were printed in black as a tape measure. It is sufficient to get just the measurements, starting with the mark at 13 inches for the forearm and running up to forty inches for the chest or 5 feet 11 inches for the height.

Work the competition and try and secure the man who most nearly approximates the measurements as an attraction for the run. Let him appear in dress suit and then fighting trunks during the showing of the picture and make the appearance a local event.

There are many twists to be given this idea, and all of them will arouse local interest.

And the Societies.

You can surely work on the society hook-ups, with the Legion, the French club or class and the ministers. This is always good for newspaper work as local news, particularly if you get the names of the crowd. A story with names is always worth more to an editor than a story which merely says that the American Legion or the French Students' Club will visit the house. The latter is an item of news, but the former is a circulation getter as well. You have something to sell the editor. Sell him names, if you can.

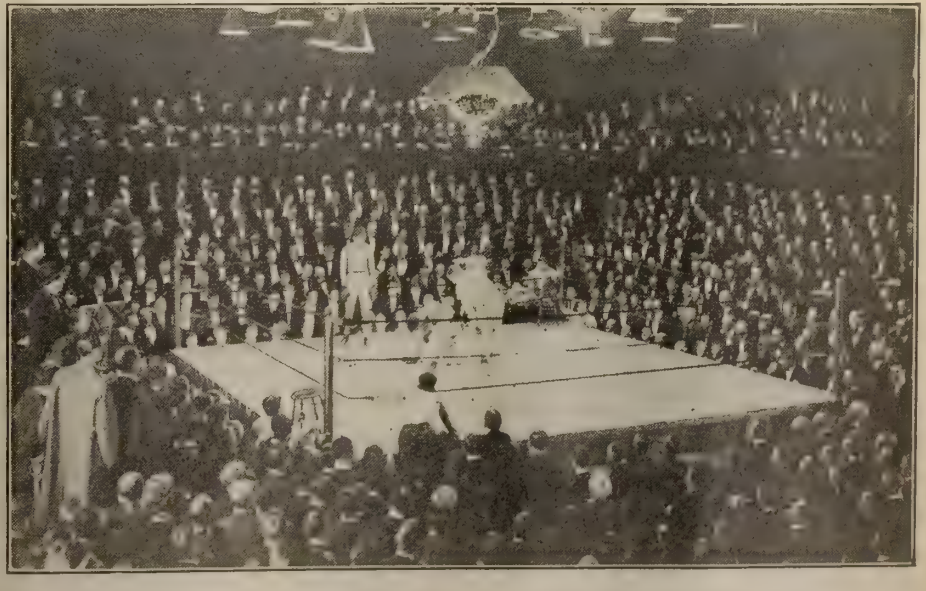
Try Limericks Too.

The Limerick contest is a good stunt. If you have a daily paper, try for that. If there is only a weekly, work your screen. Start the stunt in the newspaper a couple of weeks before the showing, and then announce that the screen will show the winners.

But work the contest right. Don't offer one stingy prize. Have a grand prize for the best limerick and a daily prize of smaller value for each day your house is open or the paper is issued. Keep the interest up every day instead of having one big day at the end of the contest. Let the audience do the judging.

The Prologue.

The plan book also suggests a prologue. The suggestion is made that a creeper title be used. As the company does not supply this title, and the footage will be considerable, it would be more practical to work the tableau as suggested, but to have some one with a clear voice read or recite the



Does Carpentier Win? Don't Ask Silly Questions!

Of course he does—wins the bout and the girl and the plaudits of the crowd and the good, hard American dollars, which are worth more than five francs each; and he'll win for you if you play him across the board, which is the most important win of all.

text. In many instances the employment of some local star will prove an advertising point of greater value than the film will yield.

Don't make the mistake of staging a boxing bout as a prelude. This will murder all chance of working on the society atmosphere. If you feel you must use the local boxers, work them at some prior performance. Take the last show the Saturday before the opening and use that for an athletic carnival, or work it away from the house, at some athletic club or hall, but don't try to mix fights and a society picture and expect to get full value for the society angle. Remember that nine-tenths of Carpentier's popularity is based upon the fact that he is a clean-cut- likeable young chap who can scrap and who is willing to scrap when occasion offers or necessity requires, but, like James J. Corbett, his social abilities win.

Get This and Remember.

Just write this on the tablets of your memory. About half of the men and all of the women are interested in Carpentier because he is not like the typical pugilist. That is why you can sell him to advantage. That is why he is offered in an alleged society drama instead of a ring story.

Don't spill the beans by mixing him up with the local mixed ale pugs unless you hate him enough to be willing to sacrifice your profits to give him a black eye.

Cutout Stuff.

If you are at all clever with the brush, get two of the one sheets showing the fat boy and the darkey scrapping. Paint out the arms on one and mount the arms from the other to get motion. Work this for a window display with a small motor. It will be worth the trouble you take.

Several of the poses of the star will yield good action cutouts, but do not animate them. Leave the fighting to the kiddies for the reasons given above.

Get these cutouts all over town. If you have a hook-up page with the local advertisers, try and get a cutout into each window. If you have no hook-up, try and get the hook-up anyhow. You can do a lot with that three sheet showing Carpentier holding Miss Binney in his arms. In her right hand she can be made to hold a candy box, a toilet preparation or a can of corn. It can be worked for any store. If you have any doubts, order a single three sheet in advance of your paper order and sell to the stores by sample, making up a cutout and showing each merchant how it can work with his particular line.

And Presswork.

And to end with the beginning, do your press work early, often and with enthusiasm. There are two smashing good cuts in three column width. One is for the main sheet and the other for the sporting section. If you cannot sell one or both of these to the local paper by offering the cut free, you are a bit slow. The chances are that your editor has already paid out real money for syndicate or boiler plate on the Frenchman, and he will appreciate something he does not have to pay for.

Carpentier is—or should be—easy to plant. You can plant him easier than you can Mary Pickford or Chaplin or any of the regular photoplay stars. He is live news. He is going to keep on being live news. Tell your editor you'll give him the cut if he will run it at once, and he can have it to use when Carpentier meets his ring engagements. Don't hire the cut and offer to loan it. Be a sport and give it to the editor. If he uses it, the space is worth more than what you have to pay for the cut, isn't it? Look at it in that light.

You may even use this stuff to get the hard-boiled editor in the habit of taking stuff for other plays as they come along.

Pictures Revealing American Boyhood Are Planned by Judge for Educational

MOTION pictures made from the stories by Judge Willis Brown, one of the best known authorities of today on the American boy, are hereafter to be released by Educational Films Corporation. The pictures will be in two reels and there will be at least one and probably two releases a month, the first being available at an early date. Twelve of the pictures are ready for laboratory work and production on others will be started in a short time.

Judge Will Be Director.

Judge Brown, who personally produces the pictures, has devoted the greater portion of his life to work among the boys, and embraces the rare qualities of knowing his subjects thoroughly, of being able to write and having the motion picture technique that enables him to produce quality films. As a matter fact, before he began producing these two-reel pictures of boy subjects he was well known in the motion picture field with his work on "The Girl Who Won Out," with Violet MacMillan; "The Saint's Adventure," featuring Henry B. Walthall, and "The Spirit of '17," in which Jack Pickford appeared.

Built "Boy City."

But Judge Brown has won greater attention by originating many important and unique methods of dealing with the juvenile problem. "Boy City" is his idea, the first one being established at Charlevoix, Mich. Every one who reads the magazines and newspapers knows the large amount of publicity that this attracted. He originated the first Parental Court in Gary, Ind., where he encouraged the youth to become better American citizens rather than merely administered punishment. In Salt Lake City he established a similar court. Much of his time has been devoted to writing and to lecturing on these subjects.

First of the "Judge Brown Stories," as they will be known, were made during the latter days of General Film Company's activities. While they did not get the wide circulation desired at that time, they attracted much attention.

Series of a Dozen.

Under the contract just signed Educational will control all of the Judge Brown pictures, and the ones that have been exhibited in some cities will be available to those who have not yet shown them. At the same time there will be a sufficient number of new productions to supply theatres with pictures that have not been exhibited before.

The new series includes "The Discoverer," "The Case of Bennie," "Kid Politics," "The Demand of Dugan," "Gumdrops and Overalls," "Jim's Sister," "Dog vs. Dog," "Frank's Endorser," "The Boy-Built City," "Shift-the-Gear Frank," "Danny Asks Why" and "The Love of Bob."

Professional Thieves Now Become Actors to Steal Studio Jewelry

HIGH-CLASS thieves have advanced now to where they add professional acting to their accomplishments and have been successful in their work among several motion picture studios around New York. Costly garments and expensive jewelry are no longer legendary among the film players and offer as tempting inducements to major crooks as do the homes of the wealthy.

Investigations show "extra men" who get their engagements through agencies are the innocent allies of the canny thieves. Through various systems of information they learn of young men who are to work at a certain studio to which they wish to gain entrance. They approach the young men, give some plausible excuse for wanting the work and pay them more than the regular wages for the privilege.

Two of these men presented themselves for work at the D. W. Griffith studio, to appear with several hundred others in one of the big scenes in "Way Down East." The first night they stole a motion picture camera with extra lenses, valued at $2,800. On the second night an expensive sable coat was stolen. The alarm was sounded before any of the extra people had left and their baggage was searched. The cape was not there.

All the extra people then were taken to the set and the full battery of lights turned on. Mr. Griffith addressed the gathering as though he were explaining his plans for their work the next day. The temperature rapidly rose under the lights. One man began to perspire profusely. He was asked to excuse himself and the fur was found under his coat. But while the high-priced fur was recovered, three neck furs valued at $2,100 were taken.

The losses from several studios have become so great that a nationally known detective firm has been retained for protection.

Realart's Sixth Star Picked by Jury of Varied Interests

REPORTS current in trade circles for some time that Realart had signed a sixth star were confirmed this week. General Manager J. S. Woody was in Cleveland attending the convention, but President Morris Kohn admitted that the sixth star had been selected. He would not say, however, that the contract had been actually signed.

Mr. Kohn stated that the new star had been selected for the company by a jury of twelve well-known literary, artistic and professional people in New York City, including a prominent exhibitor and representing almost every walk in life. The jury, it is understood, was empanelled recently and gave the company its decision this week.

Officials of the company had been considering a number of candidates for some time. By the process of elimination the total was reduced until any of those remaining would, in the eyes of the company's officials, have proved a desirable addition to the Realart galaxy of beauty and talent.

The choice, it was decided, should be put up to a jury of representative people on the theory that their verdict would be based principally on the candidate's appeal as a star personality. All the candidates considered by the jury had previously been examined and approved as to their present and probable box-office value.

The jury, according to Mr. Kohn, will be announced next week.

RUBBERNECKING IN FILMLAND

Bumble Bees and Babies Buzz and Bawl When Circuit Players Swing the Ax

By GIEBLER

IT has been a quiet week in Filmland, and from all indications it is going to be quieter for some folks. We are suffering from a shortage of gas. The press agents haven't walked out, or anything like that—I don't mean that kind of gas, I mean the kind of gas you can step on.

Car owners of our Fair City are about to be put on gasoline rations. If they don't save, conserve, economize, pinch, scrape and otherwise stop using such heavy feet when they drive their cars, the essential oil will be refused to all except for essential journeys, and unless somebody can figure out that a trip to Tia Juana is essential to the upkeep of something else besides the polka dotted pebbles and the ponies at that popular resort, there are going to be many sad hearts among us.

The Studio Publicists have elected a new president to replace Capt. Huntington, who resigned. Ham Beall is the new executive. I suppose a lot of folks would call him Harry Hammond Beall because of this important rise, but he's still the same old Ham to me.

Music to the Ears.

Speaking of press agents—the movement to elevate this ancient and honorable calling by giving it a tony name seems to be still going on. Somebody called Clark Irvine a "publiciteur" the other day.

Outside of the above there is little to disturb the even tenor of our way unless it is the hot weather. Being a native son now, I should explain that the hot weather in our Fair City is not like the hot weather in other towns.

It gets hot out here all right, but it's a nice dry heat, you know—like our rains. Read any dope on temperature about any town touting for the summer tourist traffic and you'll get what I'm trying to put over.

Eddie Sutherland, Tony Moreno, Bill Duncan, Jack Gilbert and Wallace MacDonald have set up a tent village on the roof of the L. A. Athletic Club, where they will sleep during the summer, thus preventing the temperature from getting their goats, and proving that an actor can get to the top sooner or later if he tries hard enough—and there are any tall buildings in town.

Rail Traffic Heavy.

The colony has been enriched by the arrival of Hugh Hoffman, who came out from New York to write the continuity of Eddie Polo's new serial, "Circus Life." Hugh blew in Sunday night on the Sunshine Limited, in company with Eddy Polo and Mrs. Eddy, Louis J. Gasnier, Rosemary Theby and Sessue Hayakawa.

M. C. Levee, vice-president and general manager of the Brunton studios, has come back with a lot of kind words about the East. Eric Van Stroheim has returned and will start the fire under a new production to be called "Foolish Wives," which he will stage at Catalina, where a reproduction of Monte Carlo will be built with the island scenery and mountains as a background.

Basil King, one of the most eminent of the many eminent authors at Goldwyn, took a short vacation and the east-bound cars this week. Just before seizing the rattler Mr. King paused long enough to speak in enthusiastic tones anent the sunny southland and to state the welcome news that he would return to us ere long.

As a matter of fact, Mr. King has gone East to help Mrs. King beat up the rugs and pack up the kitchen cabinet and the parlor furniture preparatory to their removal of our Fair City.

Once here the Kings will select a Street Called Straight somewhere in the City of Comrades called Filmland, and with a High Heart and the hopes of becoming permanent residents, set up their lares and penates under their own vine and Wild Olive tree.

The news has sifted in that Hurry Home Van Loan has dug up the return half of his ticket and is hurrying hitherwards with a hatful of contracts for plays and an especially urgent order in the story line to be executed for Hope Hampton.

Rehearsals for the all-star and all-talk performance of "Arizona," to be given for the benefit of the American Legion, are going ahead under full steam with Theodore Roberts as stage director.

Wallace MacDonald and Doris May have given romance a setback by denying the rumor of their marriage.

Miss Edmonde Seeks New Conquests.

Word comes out of Arizona to the effect that the Doug Fairbanks-Mary Pickford honeymoon excursion to the Hopi Indian reservation was a complete social success. Doug and Mary made a hit with the Hopis and were presented with enough blankets and clay pottery to last them a life time, and were made members of the tribe with an elaborate ceremony.

We have always regarded Doug and Mary as "good Indians" and this proves it. You can't fool the Hopis; they know honest-to-God folks when they see 'em.

I had the pleasure of meeting Frances Edmonde, a new star that will soon be twinkling in the milky way of the movies. Miss Edmonde is a young person of pleasing manner, more than considerable good looks and a moving picture company all of her own.

She has recently returned from Europe, where she made quite a hit in a vaudeville act featuring songs of her own composition. After winning plaudits in Paris and knockin' 'em dead in the music 'alls of London until it got to be old stuff, Miss Edmonde, like Alexander, looked around for new worlds to conquer, picked on the pictures for her next venture, organized a company and went to it.

Movie Cowboys Strike.

The first Frances Edmonde production, which is being filmed at the Garson Studio, will be called "Peggy Wise." The story was written by Elsier La Maie, who is also directing the film, and George Larkin is playing the leading part opposite Miss Edmonde.

A number of our movie cowboys have struck for a raise of two and a half bucks per diem—they were already getting seven-fifty. I suppose it's pretty hard work straddling a cayuse and shooting up movie sets all day long—it's probably worth ten berries. I hope the punchers and the producers get together; western films without cowboys would be sad things, and, on the other hand, if the producers should decide to do without the riders, it would be pretty tough on the boys.

The movie lots are about the only place where they can wear sheepskin pants, pack guns and act bad. The movie cowboy would be considerably out of place on the modern ranch, where the lads that punch the cows wear nifty mail-order suits and make the fall round-up in Fords.

Lesser-Gore Theatre Under Way.

I didn't pick up much production stuff this week. Wherever I went I found them either just getting ready to shoot a picture or just recovering from shooting one. I did manage to edge in on an interesting ceremony, however.

Sol Lesser and the Gore Brothers are going to build a big theatre in Hollywood. The site of the new theatre is at present occupied by an orange grove. The cutting down of the first tree to make ready for the foundation of the new building was made the occasion of impressive doings.

Since the Lesser-Gore combination controls the First National franchise in this territory, and First National films will be shown in the new theatre, it was very fitting and appropriate that First National stars assist in the ceremonies.

An announcement that the oranges on the trees would be picked and passed out to the public and that a number of stars would be present attracted a great crowd. Another announcement, that lunch would be served at the Hollywood Hotel after the ceremonies, attracted me.

It was all most impressive. Jack Callicott, manager of the Kinema Theatre, made a speech and pointed out the first tree that was to be felled.

While the Tree Shook.

Mildred Harris Chaplin struck the first blow, a resounding whack that shook the tree and disturbed a bumble bee looking for a late bloom. Anita Stewart then assumed the axe and administered a series of sharp, lady-like licks. There was considerable drama to Miss Stewart's work, but it had little effect on the tree.

George Beban came forward, adjusted his glasses, spit on his hands—Spang! The tree shook to its topmost branches! The crowd cheered—a small baby burst into tears. George dropped the axe and took the bambino in his arms to comfort it. I examined the tree—there were three distinct dents on the bole that bore mute testimony of the fierceness of the attack made upon it by the sturdy stars.

They started distributing the oranges, and while this was going on George Beban got Carter De Haven to help him, and the tree was actually cut down without allowing King Vidor, Jimmy Young or Katherine MacDonald, who were all there and longing for a chance, an opportunity of striking a single blow.

Poole Leaves the California

Robert H. Poole, managing director of the California Theatre, Los Angeles, since S. L. Rothapfel left for New York, has resigned to take the management of Harold Bell Wright's works. Mr. Poole's distinctive presentations at the California have won him a splendid reputation in the motion picture world.

ALBERT E. SMITH
PRESENTS

CORINNE GRIFFITH

IN

"Bab's Candidate"

Barbara Marvin took an active interest in politics for just one reason—she loved a man who wanted to be elected to something.

Did she help the man she loved to get elected? *She did not.*

Bab selected the most absurd candidate imaginable, and elected him in clever fashion. She conducted the campaign to defeat her fiance because she believed politics was not his proper career, and subsequent events proved she was right.

"Bab's Candidate"

By Forrest Crissey *Directed by Edward Griffith*

holds many amusing scenes, all centered in an unusual and zestful love story.

Advertising and Exploitation

By Epes Winthrop Sargent

Both New Stunts and Old Brought Coin for Toledo Showing of "The Deep Purple"

WHILE there is nothing new under the sun and things are not much better when the moon shines, working old ideas that are comparatively new to your locality will help to clean up. Recently the Temple Theatre, Toledo, aided and abetted by Ace Berry, of the Mayflower, put over "The Deep Purple" in fine shape and the only kick came from the box-office girl, who had to work overtime.

Hooking up with the Blade, a daily story was run; a detective story in the course of which some hint was given as to the location of a deep purple envelope containing cash or ticket prizes. The hint was obscure, yet sufficiently plain to permit a clever person to work it out.

They Eat It Up.

Most persons like detective stories and most of them think themselves clever. It was a fine chance to do a little sleuthing, and they went to it almost to a man—and woman. Several envelopes were planted each day, and each day there was a rush for the Blade and then a rush for the spots supposed to be indicated by the stories. Some false leads were given as well as straight tips, so as not to make it too easy.

Where it is desired to amplify this scheme, it would be possible to work in the local merchants for the prizes and induce them to advertise, too.

And it was a splendid circulation stunt for the Blade. It may be recalled that this was developed as a circulation scheme by the English weekly papers before 1914, and the craze reached such a height that considerable property damage was done before the authorities stopped the planting on private property.

The Blade newsboys were invited to a special morning showing of the film, and some 600 sellers and carriers were provided with tags which served as their tickets of admission. These were given out early and the boys were all over town advertising the show.

Later they were formed into a parade and marched through the streets to the theatre, but the most effective advertising was done while the boys were on their jobs.

And with a circus in town the Temple got a four-horse perambulator and tagged in after the parade, later parking on the circus lot and further advertising the attraction.

All of these stunts are old, though the tag stunt shows some new ideas, but combined they drove business in. Of course newspaper work and lithographs were used to supplement the stunt stuff, for stunt stuff alone seldom works to the limit, but the stunts made the advertising read.

Intensive Memphis Campaign Put Over DeMille Feature

THIRTY-FIVE thousand pieces of literature and a ten-day front page contest were a couple of things used by G. E. Brown to put over "Why Change Your Wife?" at the Strand, Memphis. He didn't just break the record. He played to more money by a third than any picture house in Memphis ever took before. Brown knows, because he is general press man for the S. A. Lynch Memphis string, controlling practically all the larger houses. It is estimated that one out of every four white persons in Memphis saw the picture.

He not only broke the record, but he cleaned the Lynch houses in Atlanta, Birmingham, New Orleans, Dallas and other southern points on their "Male and Female" and "Miracle Man" records.

He used pretty nearly everything, including car and auto cards, window cards, doorknobs, banners and heralds. He hooked the Chamber of Commerce to a local to run on the same program and they carried this local subject on their letter heads, 1,500 window cards, 2,000 street cards and 150 car cards.

And there was a letter contest on the ideal husband or wife with $25 for the top prize which brought in 1,100 letters. The stuff ran as full as four columns on the front page in a single day, and it ran ten days. Outside of that and a few little ideas on the side, Mr. Brown just loafed on the job.

Comps on Birthday List Help to Make Business

COLONEL FRED LEVY is owner of a Louisville theatre, holds the First National franchise for that section, and also owns a clothing store, the latter specializing in juvenile wear.

The clothing clerks have instructions to get data as to the birth date of all young patrons, and a day or two before the young man's next birthday he receives a letter enclosing a pass for two and offering congratulations on the anniversary.

It seldom happens that the pass is used without the purchase of additional tickets, and frequently the receipt of the pass suggests a theatre party as the form of celebration, representing the sale of many tickets.

Colonel Levy owns his own store and finds it easy to obtain the data, but it should not be difficult to hook in with outside stores by sending tickets ostensibly as the gift of the store or the store and theatre jointly.

It is one of those little stunts which can be built into an institution.

It May Be Carrying Coals to Newcastle, But They Eat Up Northwest Stories in the Great Northwest.

How the Strand Theatre, Tacoma, dressed up its lobby for the showing of "Back to God's Country" and "The River's End," both First National attractions. For the latter the doorman is dressed as a mounted policeman to help add to the realism of the display. The heads on the stumps are cutouts from lithographs.

Which of These Two Divers Do You Prefer?

Closed Schools for Film

WHEN the Shackleton South Pole picture, "The Bottom of the World," played Omaha, the management of the Moon Theatre persuaded the High School to close for the day that the pupils might see this really educational picture. This stunt was worked by Oscar Doob for "The Copperhead" and "Huckleberry Finn," but this is about the first time the schools have been closed for an educational, though Robertson-Cole, who have the release, have shown it in a number of the high schools of the New York system.

Hooked Navy Recruiters to "Below the Surface" for Week

BECAUSE the United States Navy knows the value of advertising, it seems to have become the one best bet with motion picture theatres, and some unusual stunts have been pulled in connection with the Army and Navy Recruiting services, but particularly with the Navy.

Used Deep Sea Diver.

But a better-than-usual hook-up was effected in Los Angeles recently by the Grauman staff when the Bosworth production of "Below the Surface" was getting its first screenings at the Imperial. For a solid week one of the Navy side cars patrolled the streets with a deep sea diver, as comfortable as his dress would permit him to be, in the car, and with a banner for the house.

Recruiters Saw the Point.

The Navy recruiting men are quick to see the value of the tie-up. They know that anything different from the straight appeal is going to help them as well as the other fellow and instead of making it difficult to combine they are looking for opportunities.

And here is a great lesson to theatre managers. Like the Navy, they should realize that their general line of advertising is more or less familiar. Anything new will command ten times the attention. Don't be afraid to give the other fellow his share of any hook-up. It will help the house as well.

He's on His Way to Keep a Date with Annette Kellerman.
How the Imperial Theatre, San Francisco, got the Navy to help sell recruiting and Hobart Bosworth in "Below the Surface." It worked for a whole week for both parties.

It All Depends on the Sort of Wife You Have.
We could name a lot of exhibitors who would be willing to swap their other halves—at least temporarily—for this young woman who broke up a Salvation Army rally in Oakland.

False Teeth Bit Into Large Chunks of Telling Publicity

PUTTING over a picture with a lost and found ad—just one—is something else again. It was worked by Manager Brubeck, of the T. & D. Theatre, Stockton. After the first showing of Chaplin in "A Day's Pleasure" the theatre announced that a pair of false teeth had been found and awaited an owner.

This was a plant for a news story which ran to the effect that the teeth were found on the floor by the cleaners and presumably had been laughed out of some careless person's mouth. It made a readable story, and it got over, even though people wondered who could be so careless as to drop a set of teeth without knowing it. Later the teeth were exhibited in the lobby alongside the newspaper account.

Who Wouldn't Change His Wife for This Sea-Vamp?

LOOKING for something different for "Why Change Your Wife?" P. E. Read, of Ye Liberty Playhouse, Oakland, Cal., got the snappiest bathing suit he could find and stuffed it with an attractive girl. He intended her for the prologue, but she looked so good he put her in a sedan all dressed up with banners and sent her out to the aviation field, where the Salvation Army was holding a field day. No one got a stiff neck looking at the flying 'buses while the bather was around and about 25,000 people got a straight tip on the show. Later in the week she was used around town and cleaned up some more.

"Got There" with Ease.

She also served to help along the window displays with the Swanson creation featured, but her strong point was as a street attraction and she got there with both feet—clear to the knees and beyond.

If You Can't Get Coin, Go After Some Eggs

Cootie Fliver Caught the Christie Comedy Chasers

BORROWING the original "cootie flivver" used in the Christie comedy, "Petticoats and Pants," gave the Hollywood Theatre, Los Angeles, a good lobby feature. There was a bunch of kids around the ancient boat from the time school let out until supper time—and after.

The Christie Cootie Car.

This flivver was loaned by the Christie company, but there is nothing to prevent any aboriginal Ford being dragged out of obscurity to blaze in the lobby lights for this showing. Make a fuss over it and offer a couple of tickets to any one who will drive up in a car still older. It's a safe offer, and if you specify that the cars must arrive at least ten minutes before the evening show you can make a good ballyhoo at the cost of a few admissions.

Threw Eggs at Dempsey

Putting over the first episode of the Jack Dempsey serial, the Jackson Theatre, Heber Springs, Ark., made the admission price one egg for kids and two eggs for adults. Outside of the fact that some of the kids borrowed the eggs from setting hens the experiment was a huge success and it put the serial over to a larger first night than any previous production.

Ship by Truck Week Served to Boom "Down on the Farm"

DECLARING in on the national "Ship by Truck" week, the Strand Theatre, Birmingham, was represented in the parade by a float planned by Manager L. R. Towns and built by Harry Holt, of the theatre's sign department. We don't know whether Towns or Holt got the box of cigars which should have gone to the man using the cigar strip on the side of the cottage, but they each deserved a box. As shown in the cut, the display had for its basis a shack barn, but the tree in the back yard merges with the trees in the background, and this bit of realism is lost. The passengers were a live farm boy, a cutout Ben Turpin and Marie Prevost, a cow, calf, goat, duck, dog and some chickens, and no display attracted more attention along the line of the parade. It was a clean-cut stunt and worthy of more than passing notice.

Being Up-to-date Won Large Crowds Against the Handicap of Race Week

DIVIDED between a blessing and a handicap, J. B. Elliott used his head and forgot that there was such a thing as failure. Where some men would have curled up, he only worked the harder and perhaps made more than he might have done with no obstacles to face.

Mr. Elliott decided that "Male and Female" should clean up for race week at Lexington, Ky. Racing is an institution in the bluegrass country and he figured that the huge crowds in attendance would want somewhere to go in the evening and that they could look at "Male and Female" with less eye and mental strain than upon most pictures.

But the Lexington Opera House was not a regular picture theatre with an established clientele. It was a drama house, and it was not on a traveled thoroughfare where a ballyhoo would work.

Called in Assistance.

Manager Scott called in J. E. Firnkoess, of the Cincinnati office of Famous Players-Lasky, and the three of them went to work. The star stunt was to be a ten page supplement. They got it all up, the ads were contracted for and the cuts and special stories put into the form and then—blooey!

The paper shortage hit the office. A carload was lost, strayed or stolen and the paper could not get out its own supplements, let alone the theatrical special. It would not even give the full page promised for the main section. It had to go down to 300 lines.

Elliott, Scott and Firnkoess got together and chanted "Are We Disheartened? NO!" and peeled their coats off.

There Were Other Ways.

If the paper could not help there were other ways. They got hold of some yellow stock and printed up fake telegrams. Every hotel guest got one of these. More lithographs were telegraphed for, and dodgers and heralds were employed to supplement the telegrams.

They got this distributed matter all over the city.

Then someone noticed the rushing trade in tips. All over the town men were selling "Bunco Bill's Best Three Selections," "Hairless Harry's Handy Handicaps" and about a million more tips from the touts.

To see was to get a hunch, and presently the city was flooded with cheap manila envelopes printed up in red:

BEST BET OF THE DAY.

The envelopes were sealed and inside was a slip, cut to fit, reading that "You can't lose" with an advertisement for the play.

Perhaps some of them were sold—along with the purchasers—but mostly, and originally, they were handed out, and were snapped up eagerly.

As a result of all this hustling, "Male and Female" really was the best bet of the week. The matinee business was not so good, but the nights! Man! Those nights!

There were a lot of people who did not get to see the picture, but that was largely because the Opera House could not hold the entire town and its visitors. More might have seen it had the police and fire departments been willing, but all who could be crowded in were there, and what promised to be a failure turned out to be a cleanup, because a bunch of hustlers refused to be discouraged.

SEND IN YOUR STUNT. IT WILL HELP OTHERS.

"Ship by Truck" Applies Even to Advertising.

Birmingham held a "Ship by Truck" parade and the Strand Theatre was represented by a float which advertised "Down on the Farm" with a real country boy, cutouts of Turpin and Marie Prevost, and a heap of live stock and stuff.

If You Use Americans; Use the New Stickers

Now Navy Helps Put Over "The Virgin of Stamboul"

ONLY an optimist would suggest that the acceptance by the United States of the Armenian Mandate would give recruits a chance to see "The Virgin of Stamboul" in her native lair, but that's the way the Strand, Cleveland, managed to get in with the Navy.

Captain Stanley H. Lewis, recruiting officer for the Cleveland district, saw the chance for good copy and arranged to have his forces distribute several thousand cards, the text of which is so good that we give it to help others:

"If you think you possess the requisites of courage, physique, resourcefulness, coolness in the hour of danger, as exemplified by 'Captain Pemberton' in this production, you are of the calibre required in the United States Navy.

"If the United States assumes the mandatory over Armenia, it means that American battleships will be sent to Turkey to further massacres by the Turks. Don't you want to go? Think it over.

"Do you wish to meet and talk with the strange folk of foreign lands? To hear the call of the muezzin at dusk from the minaret of the mosque? The temple bells of Mandalay—the soft surges washing the tropic beach—the lure of far lands and of spicy isles of the sea—the tang of the salt spray as the spindrift sprinkles the fo'c'sle—and the jolly, roistering liberty parties where Jack, ashore, exchanges gay repartee in 'pidgin' English with the silk-clad, turbaned, bearded merchants, or the laughing-eyed girls of the mysterious Orient—its a Man's life, 'round the world and back again! 'The Virgin of Stamboul' will show you a few of the wondrous sights you will see as a member of the Uncle Sam's Navy."

Free Admission Coupon Got Thirteen Hundred Children

OFFERING a coupon good for a free admission, plus war tax, enabled G. E. Brown, publicity director of the Memphis Enterprises, to put over the serial, "The Lost City," to a literally howling start.

The coupon was printed in the local papers and was good only for the first of the two days of showing the first episode. The courtesy was limited to children under thirteen, but there were a hundred times thirteen to pay their war tax and crowd into the house.

The second day the business kept up and the value of the scheme was proven in the weeks following, for so far the two "Lost City" days show a marked increase over the other days of the week. The same kids insist upon coming back, and they bring the grownups with them.

It surely does pay to start a serial off with a bang.

American Specializes in Gummed Feature Stickers

STICKERS worked so well for the salesmen of the American Film Company that these are now being supplied in quantities to exhibitors who may desire them. Until the idea becomes too common through wide copying, the sticker is a useful exhibitor aid and should be freely used for the Flying A specials.

The sticker for "The Thirtieth Piece of Silver" has already been noted. Companion pieces are a cutout book in gold, lettered in black for "The House of Toys," and a circular cutout for "The Honey Bee" done in yellow on a blue-black ground.

These are ideal for use on program envelopes, to seal the self-addressing folders instead of paper clips or notary seals, to affix to programs, posters, special mailing cards or stuck up around town. In the latter case care should be exercised not to stick them in places where their presence will be objectionable to the owner of the property. They can be affixed to the glass windshields of autos where the consent of the owner is obtained. They can be attached to local time tables stuck on small circulation newspapers as "ears," or used in a variety of other ways.

Stickers are not new, but their use for film exploitation has been singularly limited.

Ball Started Them Rolling to See What It Was About

USING a man in Oriental dress with a crystal ball was a stunt adopted by the Bijou, Jackson, Mich., to get them interested in the Robertson-Cole production, "The Fortune Teller." The man looked like a cross between a Turk and a Mystic Shriner and stalked about the streets gazing into the ball with as wrapt an expression as street obstacles would permit.

He carried no advertising, but when anyone showed interest he slipped out a card reading: "Who am I? Come to the Bijou Theatre and find out."

Other seers were engaged to give a demonstration inside the house, and between them they made good business. Newspaper stories of the stunt helped to gain interest.

Three Thousand Kids and Most Three Thousand Dogs

OFFERING a free matinee of the first episode of the Jack Dempsey serial, "Daredevil Jack," brought out 3,000 kiddies to the American, Butte. Most of the youngsters brought their dogs along and were allowed to take them into the house. But when the organ struck up and the dogs tried to join in the chorus, the organist quit in despair, and the rest of the show was to the accompaniment of the shouts of the kiddies.

These Cutout Pictures Hold Record for Size and Effect

CUTOUT figures have been urged as money getters, but few managements have accepted the advice as seriously as the Gayso Theatre, Kansas City, which has established a record for size it will require a long time to beat. The pair of cutouts cost $125 in money, but they brought so much business to the theatre that the investment was highly profitable.

The size of the sign may be judged by comparison with the women who stand beside the figure of Maggie. And they did not pick out a couple of dwarfs to pose, at that. The Jiggs series has been a clean-up wherever shown. It is merely a matter of bringing them to the attention of the public, and few can overlook these monsters. It should be possible for other exhibitors in this territory to rent these paintings since there will be a series of the Jiggs pictures. In this way pretentious advertising can be planned at a small cost.

Kipling Says the Female of the Species Is Deadly.

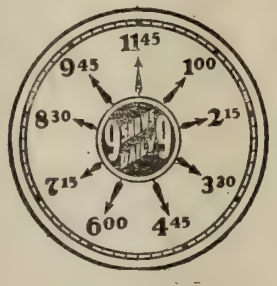
We'll say so. Think of poor Jiggs with a mean tempered helpmeet wielding a wicked four-foot rolling pin! The Gayso, Kansas City, has the record for tall cutouts.

Hook-ups Are Easy if You Work Them Right

Clock Dials Used to Tell Times and Number of Shows

HERE is a little idea which might be adopted by practically every exhibitor in the country. It was originated by G. E. Brown, director of publicity and advertising of the Memphis Enterprises, Inc., of Memphis, Tenn., and Mr. Brown has found through observation at the various theatres for which he handles the publicity that it not only is appreciated by the patrons, but is a decided asset for the theatre.

The circle, which represents in a general way the face of a clock, is made up in three different styles. One indicates the time of starting for performances which run for an hour and fifteen minutes. This permits of nine shows at any of the Memphis theatres.



The Coin Catching Clock.

Another indicates that the theatre is presenting eight shows daily, the arrows pointing to the hours of performance. The third clock dial shows six shows daily, the performances in this instance running for an hour and forty-five minutes.

By not making the clocks pertain distinctly to any one theatre, Mr. Brown is able to use the indicator in any of his advertisements with equal effectiveness. Hundreds of messages of appreciation on the part of patrons and prompt attendance at the various theatres, with the attendant appreciation of the shows, are the direct results of the idea.

It has become the rule in Memphis now, except in overflow crowds, which are not uncommon, for patrons to see the entire show, and every manager knows how much better his pictures go when the patron is there when the title is flashed on the screen.

Try Individual Hook-Up With the Cigar Stores

ON this page are shown three of several painted cards used in the stores of the United Cigar Stores Company in nineteen western cities. There were twenty-six stores in San Francisco alone, and throughout the territory two of these cards were used in each store, one in the show window and the other inside the store. There were a dozen cards in the set, but these give a general idea of the layout. Two of them employ scene stills.

The cigar company finds that it attracts attention to the window and the cigar boomed. The houses playing the Universal-Jewel attraction find the advertising good.

Why not try the chain or individual stores in your section? If the idea is good enough for the largest retail tobacco company in the world, it is good enough for the man who runs the crossroads general store. Try for it. If you offer attractive cards you can make it stick.

Classified Ads Largely Helped Promote the Run of "Miss Hobbs" in Los Angeles

CLASSIFIED Advertising can often help put over a picture when larger spaces will not work as well because they follow a more usual style of display. Sid Grauman played Wanda Hawley in her first Realart release, "Miss Hobbs," and to get over the new star, he worked several extra stunts.

About the best of these was a series of unusual ads in the "classified" section of the paper. To get a proper showing in this solid set matter, an extra payment was made to have the ads white spaced. Most classified sections provide a special rate for this extra display, and yet even at that price it seldom costs as much as straight theatrical advertising.

Scattered the Stuff.

Under the personal heading he ran:

Dear Joe—If you still think I'm wrong, go to Grauman's and see "Miss Hobbs." The photoplay will teach you the meaning of love. I hope it brings you back to me. Mary.

The "Male wanted" brought out a purely humorous appeal in the shape of this:

Young man over nine feet tall and weighing more than 400 pounds to do tatting in spare hours. Phone "Miss Hobbs: at 60594."

In similar vein the female column carried an appeal for a college bred girl over 21 years of age and weighing less than 90 pounds to do blacksmith work.

Where He Splurged.

But it was the lost and found department which got most of the announcements, because the lost and found displays are read by many who never look at the situations wanted. Knowing this, the lost column got the strongest play.

One announcement called for the return of a hippopotamus, answering to the name of Clarisse, lost on a street car, and another called for a small pocket book containing a head of lettuce and a loaf of bread.

These got a laugh and helped to centre attention on the title. Sometimes a more serious vein, hinging on some situation in the play.

Play It Right.

Lem Stewart, of the Southern Enterprises, was the first to make a specialty of classified advertisements, and he has made it pay well. Most of his towns are smaller than Los Angeles, and the classified spaces are more closely read, but it is evident that even in the larger places the classified advertisement can be put over, and worked either as a teaser or as a follow-up campaign.

Unless there are few advertisements, they should be specially displayed, either through the use of white space or full face type, and the personal and lost and found departments are the best bets.

Try the stunt some time and see how it works for you.

Enthusiastic on Keenan Film

The manager of the Lyric Theatre, Uniontown, Pa., was so enthusiastic over Frank Keenan in "Brothers Divided" that he offered to refund the admission price to anyone who could say it was not one of the best pictures they had ever seen. He announced this belief in 24 point bold in a three eighteens, and then went on "If you like Honey Dew and Spring Flowers—Blue Skies and Soft Breezes—The Carol of Birds and the Sunshine of Happiness—and Laughing, Crooning Babies" you will go to see the film. He certainly carried conviction, but that is the only way. When you have a picture you have faith in get behind it and push hard.

Save Up Your Coupons and Get the Set.

Three of the twelve styles of window cards which the Universal, San Francisco, exploitation man got into the stores of the United Cigar Stores Company in nineteen Pacific Coast cities. There were two signs to the store and from two to twenty-six stores to the town.

"Silver Hordes" Bring in the Nice Thin Dimes

Suggests School Teachers for Press Agent Persons

PETER ANTONOPLOS, who manages the Olympic Theatre, Pittsburgh, suggests that in the present day of underpaid educators it might be possible to engage school teachers as press agents "on the side." He himself has tried out a teacher, who gave such excellent results with "A Virtuous Vamp" that he has been tried out successfully on other releases and is working now on "The River's End."

Mr. Antonoplos argues that the teacher is a person of superior education; generally college bred and presumably full of good ideas. They are, in the main, so sadly underpaid that they will be glad to try press work to augment their small salaries.

The idea is interesting and seems to have worked well in Mr. Antonoplos' case, but it would be as well to say that street car drivers or grocer's clerks should make good press agents.

It takes something more than literary skill to make a press writer, and most teachers are apt to be dry and pedantic. Now and then a live wire can be found. The idea is at least worth a trial if you find the right sort of teacher.

Fictitious Family Row to Exploit "Don't Ever Marry"

FAMILY rows are not novelty, but married men enjoy seeing the other fellow get his share, and a few weeks ago the sight of a private car, containing a bride and groom, drawn up at the curb with the bride giving her husband a tongue lashing, never failed to attract Salt Lake citizens who happened to be in the vicinity. About the time some one seriously considered calling a cop, the chauffeur would hoist a sign reading, "Don't Ever Marry," and the car would roll on to a fresh pitch.

This is rather a de luxe handling of the idea, but a scrap between a supposed husband and wife can be staged by any house and will draw like a tractor.

The stunt was evolved by George Mayne, of the Swanson circuit, for the Gem Theatre.

Buried Ten "Silver Hordes," Then Sold Out on Tickets

STEVE FARRAR, of Harrisburg, Ill., is the latest to take up the buried treasure stunt for "The Silver Horde," and Harry S. Lorsch, of the Goldwyn Company, went out one dark night and buried ten tin cans, each containing five tickets for the show and some silver. Then Steve came out with a three eight-and-a-halfs announcing that there were ten silver hoards buried in as many vacant lots, and to keep the diggers right on the job and off private grounds, he ran a big type note calling attention to the fact that these hoards were all buried in empty lots.

He did not use the clue idea, but came out flat-footed and gave each location, as "Locust and Jackson streets," or "Locust street, rear of Gaskin's undertaking parlors." Each of the ten locations were as clearly announced.

Simple Scheme Worked Well.

The same day he got rather better than haif a column in the daily paper and three follow stories of the finding of the cans.

Simple as his scheme sounds, the lots were rather large and the planting had been carefully done, so that though the lots were dug over and over, it was several days before the last can was found, and in the meantime all of the kiddies and a large proportion of the adult population were out on the lots making a ballyhoo for the rest of the town. One little girl dug on each of the ten locations and was about to give up when she made a last try and got one of the cans. Of course that helped the press story and started the rest digging afresh until the last of the ten had been found and recorded.

Donated His Auditorium to a Rotary Club Convention

AFTER he had planned a special campaign with cutouts and brush work for "The River's End," Ben Lowry, manager of the Hippodrome, Webb City, Mo., found himself up in the air through the sudden desertion of his artist. There was no time to secure another painter or start another campaign, and Mr. Levy looked around for something else.

He found that the Rotary Clubs of four states were to hold a dictrict convention, preliminary to the international meeting in June, and he offered his house for their deliberations. It entailed closing the theatre for a day, but it put the Hippodrome on the map for the Rotarians, and he did an extra business that cutouts might not have brought, and meantime has the local Rotary Club at his back next time he wants to start something.

Sure, You Can Use the Army If the Navy Is Not at Hand

ALTHOUGH the Navy is the more progressive branch of the service, the Army will work in on special stunts where the Navy is not conducting a recruiting campaign, and the Army seems to reach many points the Navy does not touch.

Down in Lorain, Ohio, the management of the Opera House collaborated with the recruiting sergeant in a one-sheet which read: "To see 'The Deep Purple,' go to the Lorain Opera House. To travel, learn, earn, go to the U. S. A. Recruiting Station, Post Office Building."

Got Choice Locations.

These sheets were posted in places where the local bill poster dares not stick even in his dreams, and backing that up the station's autos and side cars all carried deep purple banners, appropriately lettered.

The deal was engineered by Ace Berry, field exploitation man for the Mayflower.

Local Models Saved $100, Brought in Large Returns

EVERYWOMAN is playing out in the sticks now, where the money counts, and when Frank A. Cassidy, Famous Players-Lasky exploitation man from Chicago, planned a style show for the Fond du Lac showing, he found that it would cost $200 to bring models from Chicago.

That didn't worry him. He got in touch with a society woman who was at the head of a drive for the Near East and offered to contribute $100 if she would supply six models for each night. She agreed, and the list was made up from the younger social lights, a different set of girls posing each night. They were programmed, and their appearances not only brought their friends but the rest of the town, and they drew far more than imported models.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.

Sure, You Can Do This with a Ford, Too, But Not So Much.

"When business is bad, we chase it with the car," writes the Lone Star Theatre, Jaspel, Texas. It is a simple and very practical perambulator.

Try a Letter Box for Making Patrons Friends

Avoiding War Atmosphere Booming "The Copperhead"

WAR pictures, even though they are stories of the Civil War, are not easy to handle these days. The single word "war" calls up visions of past performances, and when Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, found "The Copperhead" on his list, his first idea was to get away from the war angle without sacrificing the value of the idea. He knew that there was little real war in the story; that it was heart interest with a war background; but the trouble was to make the entire audience see it. Possibly taking a hint from the Grauman display of some weeks ago, he used Lincoln for the attractor. This three

A Silhouette Advertisement for "The Copperhead" from Samuel Sivitz.

tens gives the silhouette of Lincoln, with a better drawing of the players than usual and some particularly good hand lettering. Mr. Sivitz's artist does not always come out strongly on the lettering, but in this he took pains to get the lettering clear, and the result was striking. Backing this up, he had paintings made for the lobby of the Regent which gave the war atmosphere and yet made it clear which war it was, and then backed it up by calling it "Lincoln Week." As a result he put the

The Lobby of the Regent.

story over to the best advantage and with the smallest cost. Where others might have used larger spaces, he used brains. And he linked the play and star in such a fashion that the appeal was strongest, yet he used very few words of copy. This is the best thing he has sent in in some time.

—*P. T. A.*—

Every idea in this department has helped at least one manager. It will help you just as much if you apply it to your own business.

Deceptive Advertising Has a Strong Comeback—Don't

A NEW ENGLAND house manager sends in a story of how he outdid another house showing a better known player in a production of a standard title. He seems to take a pride in the accomplishment, though we believe that he will be less inflated over the stunt six weeks from now. His method was simply to drop all mention of the star from his advertising, leaving it to be inferred that his version was the same as that used by the other theatre. He employed smaller spaces and where possible got straight up against the other display in which the star was prominently mentioned. The inference was that he had the same attraction. He did the business, but we believe that a large percentage of his patrons, who went expecting to see a certain star, were disappointed when they found another version and another star. He got their money, but he may have trouble getting more money from the same people.

—*P. T. A.*—

Two Full Pages Used to Get Double Features Advertised

EVIDENTLY someone has been busy down in Hamilton, Ohio, and we would not put it above some Pathe publicity man, for they had two Pathe-handled features on the bill at the Palace and they took two pages in the local papers. But the oddity is that one page advertised only "Other Men's Shoes" and the second dealt entirely with Harold Lloyd in "Haunted Spooks." We don't know of a better employment of a page than helping to put Lloyd over in his new series, for they clean up, but the use of two pages without cross reference is unusual. The "Other Men's Shoes" carried nine shoe store advertisements, totaling about five-sixths of the page—and yet it was a Palace page all the way through, and still gave each of those nine dealers a better chance at the reader than had he used the run of the paper. The hook-up page—unless it is made too common—is the best mutual advertising scheme imaginable. We don't know anything better. Do you?

—*P. T. A.*—

Statements Too Exaggerated Block Later Announcements

COMMENCING with the statement that "If you live 100 years you may never again have an opportunity to enjoy a play so surpassingly interesting," an upstate house heads off all future plays while this advertisement is remembered. A Pennsylvania house follows suit with "A More Wonderful Picture Will Never Be Made." This is working from a poor angle. It blocks future statements. It is not true, but such extravagant praise will react against future bookings

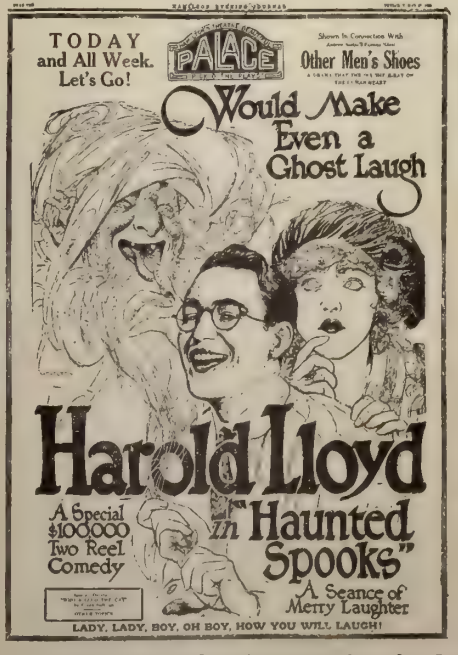
—*P. T. A.*—

Makes Letter Box an Aid in Creating Friendships

MOST of the letter boxes run in theatre programs are devoted to the players, and not a few of them are lifted bodily from the motion picture magazines. The Palace, Hamilton, Ohio, conducts a brief letter department in its house program, but it makes it purely local. Questions are answered when they relate to the players, but an effort seems to be made to encourage house chat and inquiries as to forthcoming attractions.

There is nothing more advantageous to house advertising than a properly conducted letter box, but it must be a house venture and not merely a lift from the magazines, because it is too much trouble to look up the replies. Running such a department properly is a real friendship and will work strongly for the house. We know, for we were the first "Answers Man" on the Motion Picture Magazine and coined that title.

Nothing will develop a greater loyalty to the house than a well conducted letter


TODAY and All Week. Let's Go!
PALACE
Shown In Connection With Other Men's Shoes
Would Make Even a Ghost Laugh
Harold Lloyd
in "Haunted Spooks"
A Special $100,000 Two Reel Comedy
A Seance of Merry Laughter
LADY, LADY, BOY, OH BOY, HOW YOU WILL LAUGH!

Two Full Page Advertisements for the Same House and Same Performance, but for Different Attractions and in Different Papers. It Must Pay to Advertise in Hamilton, Ohio.

Try This Acrostic for Any Harry Carey Film

box, and nothing can be started with less effort. Write the letters and answers yourself for a couple of weeks, and after that all you need is to find the space for the letters which will pour in, and you can gain many valuable hints as to your house management if you swing the department right and get friendly.

—P. T. A.—

Prize Criticisms Help to Boom

Building up the drive on the first Harold Lloyd big comedy at the Strand, Minneapolis, C. W. Stombaugh offered ten and five dollar prizes for the best criticisms of Lloyd's work. The criticism stunt is always good when the production can stand criticism, and nothing is better for getting over new stars, since it centres attention upon their merits.

—P. T. A.—

Mr. Givan Handles His Open Displays as Well as Reverse

ALTHOUGH he is better known for his adroit handling of the reverse cut attractor in single column spaces, C. F. Givan, of the Lyric, Sussex, N. B., is equally adroit in handling large spaces as this five fourteens. He does not always obtain first class cut material, but does the best he can with what is sent and makes up with type what he lacks in cut. This cut is too large

10 different Mary Pickfords
whom you have never seen before
Character Stuff—That's Where Mary Fits
LYRIC THEATRE
THIS FRIDAY and SATURDAY
APRIL 23rd and 24th
and a Saturday Matinee at 3 o'clock
The Mary Pickford Company Presents
MARY PICKFORD
"THE HOODLUM"
The successor to "DADDY LONG LEGS"
Bigger, Better and Nower than "Daddy Long Legs"
Unquestionably Her Greatest Character Role
The romance of a spoiled heiress who dropped through a coal chute to real life and adventure.
The Picture of a Thousand LAUGHS and a few Tears
Big Company of Players. One Street Scene Cost $20,000
2 Shows Each Night First at 7 o'clock
PRICES
Saturday Matinee at 3 o'clock
Do You Remember
"The Leading and Best Small Town Theatre in Eastern Canada"
"Bigger and Better Pictures"

A Four Fifteens from C. F. Givan.

for a four and too smal for a fives, but it gives a good idea of the variety of Miss Pickford's characterizations, and the text amplifies the suggestion with the familiar "Ten different Mary Pickfords." One good line shows at the bottom, reading: "Do you remember how hard it was to get a seat for 'Daddy Long Legs'—So you can't come too early." Almost as good a line at the top is "Character stuff. That's where Mary fits. She has some wonderful kids working with her, too. Wonderful kids."

You will note that there is little all-cap stuff in this space; just two small banks in a face which has no lower case. Apart from that Mr. Givan makes his stuff all easy to read, knowing that this is what sells. Sussex is not a large town, but Mr. Givan works in big town style. He uses the old Montgomery stunt for the British-produced "Life of Nelson," offering a free admission to anyone who feels that he cannot afford the price of a ticket. He took an entire page for the Easter week display, which included the Nelson film and Bessie Barriscale and Pauline Frederick. He also included the pre-Easter attraction in a formal but sound arrangement. Only one show was given Easter Monday, this being followed by a complimentary concert, which is throwing away part of one good day to make friends for a far longer period. This takes nerve, but it pays.

—P. T. A.—

Keep This Design and Use Next Time You Have Carey

CHANGING the copy to suit the attraction, you can use this layout from the Star, Portland, Oregon, for any Harry Carey picture, or for any star with a similarly short name. In the original this is only a three sevens, but it stands out with distinction and is almost as good as a white space display and for the same reason. It is not to be commended for con-

HARRY CAREY
—in—
OVERLAND RED
NOW PLAYING
ACTION from start to finish. A regular Harry Carey picture.
CONTAGIOUS
RIDING breaks
A SENSATIONAL
REAL western picture. Marked on that Harry Carey style did
RELINQUISHment of the greatest hopes a man has—the love of a good woman
EXCITEMENT, romance, gun battles, horsemanship are all included in this picture
YOU will sit spellbound at the amazing feats that Harry Carey accomplishes in this picture
YOU will have the pleasure of seeing Harry Carey as a rollicking, go-lucky tramp
HARRY CAREY in "OVERLAND RED"
Star
Adm. Two Bits
FOUR DAYS ONLY

An Odd Three Sevens from Portland.

stant use, but for a just once it will give quarter page distinction to a much smaller space.

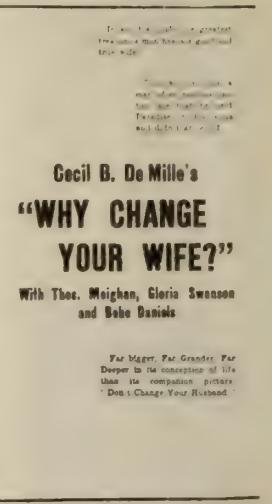
The use of straight Roman for most of the text plays up the initial letters and give them a chance, and probably a majority of readers will stop to puzzle it out and then read on to see how well it has been done. By that time the message is gotten over, and if the text is all it should be, the prospect has been sold. Any unusual layout which is easy to read is good for one time, but this does not apply to freakish styles which cannot be quickly read once the interest is attracted. This is as simple as a news story, and therein lies its greater value.

—P. T. A.—

Paper Shortage Threatens to Undo Stanley Chambers

STANLEY CHAMBERS of the Palace and Regent theatres, Wichita, writes that the paper shortage and the consequent curtailment of the space allotted to advertisers is going to make it necessary for him to resort to brunette advertisements to get the attention his houses demand. Mr. Chambers was one of the best handlers of white space in the picture game, and we shall be sorry to see him go to funeral stuff. For that matter, we are not convinced that it should be necessary.

The first cut shows Mr. Chambers' old style. It is a three seven and a halfs, with about half of the space white, yet we do not believe that anything Mr. Chambers can do with black ink in twenty-two inches will stand out better on the page. One of the best examples of white space work we have ever seen was a Kodak advertisement



A Three Seven and a Halfs from Stanley Chambers.

about three inches long in a single column space. It is not the size of the advertisement, but the attention it gains, which counts.

The second example is a four tens, almost double the space, yet we are pretty certain that Mr. Chambers did not gain double the prominence for this announcement. At the same time this is not pre-

A Four Tens Which Is Less Conspicuous.

cisely what we should call a black advertisement. Mr. Chambers has not backslid as much as he thinks. He uses more ink on his spaces, but he still mortises to get in type display or hand lettering in good imitation of type. He is too good an advertiser to be wholly spoiled by a paper shortage.

We do not think that we shall ever find him sending in solid reverses and committing the other crimes the unintelligent are guilty of. The paper shortage is a serious matter.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Warner Describes Full-Dress Comedies Starring Actor Met Wholly by Chance

ABE WARNER, of Warner Brothers, arrived in Chicago from New York Friday, June 4, and left the same evening for Los Angeles, where he will remain about three weeks looking after Warner Brothers' producing interests.

During a brief interview, Mr. Warner made it known that when in Los Angeles about seven weeks ago he chanced to meet Monty Banks, who was engaged in playing comedy parts for various producers there. He was so deeply impressed by the personality of Mr. Banks, both as a man and a comedian, that he prolonged his stay for six weeks. During that time he produced two two-reel comedies with Mr. Banks as the star. He gave a showing of these comedies recently to representatives of the Federated Film Exchanges of America with the result that he closed a contract with them for eighteen of the Monty Banks comedies for a year.

"These comedies are altogether away from the slapstick variety," said Mr. Warner. "They may be rightly called 'full dress' comedies, treating of domestic tribulations in a clean and humorous way. They are expensive to produce and all care is being taken to make them the most unique of their type."

First Is "His Naughty Night."

The first of these comedies bears the title, "His Naughty Night." In this comedy a cabaret figures prominently. Among those present is a prominent judge, who receives a black eye during a little misunderstanding with another man present. The winner of the fistic argument is impersonated by Monty and when he appears in court the next day before the judge whose eye he had punched, and recognition becomes mutual, the mirthfulness of the scene can be imagined.

The director of this comedy was J. R. Warner, one of the six Warner brothers. The second of the Monty Banks somedy series is "A Rare Bird." Release of these comedies will be made through Federated Film Exchanges at the rate of one every three weeks.

In addition to the foregoing series, the Warner Brothers are now producing twelve Al St. John two-reel comedies. The Monty Banks comedies will form a comedy asset for Federated, while the Al St. John comedies will be sold in the open market—First National having already secured 75 per cent. of the territory.

Mr. Warner stated that his firm has disposed of all United States and Canadian territory for "The Lost City" serial. "The Tiger Brand," the new serial produced by Warner Brothers and directed by Gilbert P. Hamilton, will follow "The Lost City."

Mr. Warner will return to New York before June 26, when he is scheduled to sail for England. He will remain in England for about five weeks, establishing European connections. He will probably also visit France and Germany before making the home trip.

To Build Large Theatre.

The Ascher Brothers announce that a lease of valuable property in the heart of the "Loop" district, at 16 to 30 West Washington street, just west of State street, has been secured for a period of 101 years at an annual rental of $83,787. On this property an office building and a vaudeville and moving picture theatre will be built, evidently similar in plan to the State-Lake Theatre and building on State and Lake streets.

It has been given out that the building and theatre involve an expenditure of $3,175,750. The theatre will seat 3,000 persons.

Thomas Meighan Film Opens Season at Orchestra Hall

ORCHESTRA HALL, under the direction of Wessels and Voegeli, opened its summer movie season on May 31 with a pre-release showing of "The Prince Chap," which stars Thomas Meighan. Each week will bring a new Paramount-Artcraft feature to the screen as in previous seasons and the same impeccable standard of presentations for which the Hall is noted will be maintained.

The feature, whatever it may be, is always the supreme element of entertainment on Orchrestra Hall programs. Everything else is a harmonious but subordinate factor. For the week of "The Prince Chap" there was a special musical arrangement by Walter Blaufuss. An orchestra of eighteen, including a number of musicians from the Chicago Symphony Orchestra, was most ably conducted by Walter Davidson. Their numbers had been most fittingly chosen, in view of the character of the picture, and they were played with finesse.

The order of the complete program, which was given twice every afternoon and twice every evening, was as follows: Orchestral overture, Burton-Holmes travelogue, International News, orchestral prelude to the feature, "The Prince Chap," a soprano solo and the Paramount Magazine.

The prelude was particularly pleasing. A semi-popular orchestral selection, including a violin solo that had much of the wistfulness and romantic strain that dominates the mood of the picture, ushered in "The Prince Chap." It acted as a charm and lulled the audience into a state of ideal receptivity. Lights went low, the "headliner" made its appearance and the musicians followed its enthralling scenes with the same degree of sympathy that they had previously indicated.

For the week of June 6, "Paris Green," with Charles Ray, will be the feature. Every attraction booked is put under the microscopic eye of John F. Gillespie, manager. He has a careful regard for the tastes of patrons of Orchestra Hall, who have been educated to expect the best. Their comments following "The Prince Chap" program were decidedly flattering.

Where Are You, Mr. Burglar?
Martha Mansfield, appearing in "His Brother's Keeper," made by the American Cinema Corporation.

Herbert Kaufman's Wisdom on Randolph Screen Weekly

SELZNICK'S first issue of the wise fables written by the well-known Herbert Kaufman was shown in Chicago for the first time the week of May 30 at the Randolph Theatre. Hereafter one of these will be shown every week, in addition to the regular program of feature, comic and news.

The first of this promising series of one-reelers was entitled "Content." Its lesson is that even the poorest man in the world has something too precious for him to part with.

Short Reel Programs Now in Evidence in California

D. J. CHATKIN, representing Marion H. Kohn Productions of San Francisco and Los Angeles, spent Friday and Saturday of last week in the city, on his way to the West Coast from the recent convention of Federated Film Exchanges of America in New York City. He announced that Federated had closed with his organization for its entire output, namely, twenty-six two-reel comedies and twenty-one one-reel comedies for the year.

Mr. Chatkin stated that short-reel programs are much in vogue at present in San Francisco and Los Angeles in a number of theatres. These programs are usually comprised of a two-reel comedy, a two-reel drama, a weekly, a cartoon comedy, a magazine reel and a half-reel Literary Digest or a Will Rogers Illiterate Digest. He stated that these short-reel programs are now being used two or three times a week instead of features in outlying towns, and once or twice a week in quite a number of theatres in San Francisco and Los Angeles.

Pathe's Temporary Office.

Manager Aschmann, of Pathe's Chicago office in the Consumers' Building, states that alterations are progressing rapidly on the new exchange quarters at 418 S. Wabash avenue, which are expected to be

ready for occupancy about August 1. The surface area of the new exchange office will be 10,000 square feet.

Work on the new general film exchange building at Kinzie and North Clark street will begin July 1, it has been announced.

Ascher Chooses Tom Bourke.

Tom Bourke, a well-known Chicago newspaper man, has been appointed general publicity representative by the Ascher Brothers. Mr. Bourke assumed his new duties on Monday, May 31, and has taken charge of publicity for the opening of Ascher Brothers' new houses in Dayton, Peoria and Cincinnati. These are named, respectively, the New Auditorium, the Peoria and the Cincinnati. The two last named seat, respectively, 2,500 and 3,500 persons.

Saxe Bros. Buy Milwaukee Savoy.

Saxe Brothers of Milwaukee have just purchased the Savoy, a neighborhood theatre in that city which was built by Aaron Trinz in 1915. It is a beautiful modern house, and, in addition to a good orchestra, has a fine organ that cost $12,000.

It is going the rounds that the Saxe Brothers contemplate the purchase of a number of other neighborhood theatres of modern construction.

P. A. Engler Visits Chicago.

P. A. Engler, of the E. & H. Film Company of Atlanta, spent three days in the city last week. He came to buy state right pictures for southern territory and closed with E. C. Eckels, general manager of Independent Films Association, for Neal Hart's output for the current year, which includes eight five-reel features.

Mr. Engler reported very good business in his territory, with a good outlook. He will open the Gay Theatre, Birmingham, Ala., June 28. This is a new house, seating 1,200 persons. It cost $60,000.

Logan Square Sold.

Lubliner & Trinz have purchased the unexpired leasehold (with an option of five more years included) of the Logan Square Theatre from Harold H. Hill and F. O. Nielsen, who recently acquired that leasehold from Harry W. Thompson. The Logan Square is only two blocks from the Paramount Theatre, owned by Lubliner & Trinz, so that they are the only logical managers of that house from the business viewpoint. Vaudeville and pictures are in demand at the Logan Square, so that policy will likely be followed by the new management.

Rothacker to Sail July 8.

Watterson R. Rothacker returned from his New York trip in time to spend a few days in Chicago before leaving for the Cleveland convention. At its close he will visit his industrial branch office in St. Louis.

He will sail from New York on July 8 for London, where he will arrange for the building of his film laboratory there.

Irish Film Revised.

B. Herbert Milligan, treasurer of the Capital Film Company, recently purchased the American and foreign rights to "For the Freedom of Ireland," which was purchased by Capital Film Company, some time ago, from Creation Films Company. Mr. Milligan was recently elected president of the last-named organization and he will make arrangements for the release of the picture in the near future.

"For the Freedom of Ireland," which was given a private showing in Chicago last fall, has been thoroughly revised by Director Roy Sheldon.

Screen Invites Poor People to Revolt, Charges Canadian, Attacking Tax Repeal

A PRONOUNCED attack was made upon moving pictures and moving picture theatres on the floor of the Canadian Parliament at Ottawa by P. F. Casgrain, one of the veteran members of the Canadian House of Commons, during the debate on the national budget on May 28. His statements regarding the moving picture business were made because of the action of Sir Henry Drayton, minister of finance, in providing for the repeal of the 15 cents a reel a day tax which the exhibitors have had to pay for the past few years.

His charges against moving pictures might have passed with little notice but for the fact that Mr. Casgrain brought out the information that there is not a single picture theatre in the whole of his constituency, which is officially known as Charlevoix-Montmorency, in the heart of the French-Canadian section of the Province of Quebec. This angle gave the newspapers of the whole country a bit of interesting news for the day, but it also led to considerable editorial comment in defense of the theatres by a number of newspaper publishers.

"Hiding Places for Undesirables."

Mr. Casgrain attempted to condemn moving pictures and theatres by declaring that the theatres were places where only undesirable people sought to hide themselves. He also declared: "Pictures that are shown are an invitation to the people of the poorer classes to revolt, and they bring disorder into the country. Thank God, there is not a moving picture show in any town or village in my constituency, and I hope that there will not be any for a long time."

The constituency which Mr. Casgrain represents is on the north shore of the St. Lawrence River, east of Quebec City. The population is mainly rural.

"How hard prejudices die!" declared the Montreal Herald editorially in reference to Mr. Casgrain's words. This paper also declared that Montreal film houses easily attracted a patronage of 50,000 people daily and surely all these persons were not hiding themselves from the hands of the law.

Assessment Is Repealed.

The Ottawa Journal, which is the leading newspaper in the Canadian capital, took up the subject editorially by stating that "every once in a while some one rises up and condemns the moving pictures and demands all kinds of censorship of them. . . . There can be only one censorship—public opinion. The public will not continue to accept what is entirely distasteful to it. When the objection to certain kinds of pictures becomes strong enough, the producers and the theatre people will find it unprofitable to exhibit them. In this way the public will do its own censoring."

Despite the lone protest of Mr. Casgrain against the abolishment of the reel tax, Sir Henry Drayton's amendment to repeal the assessment was carried when the matter was put to a vote on June 2, along with other tariff changes—which comprised tax increases in practically every instance.

Pathe Predicts Great Things for Blackton's "Passers-By"

BASED on the reports of Pathe reviewers, branch managers and scores of exhibitors who have seen the production, Pathe Exchanges, Inc., expects the latest J. Stuart Blackton picture, "Passers-By," to surpass in distribution and popularity anything ever produced by Mr. Blackton, and, in fact, any production ever released under the Pathe program. This statement is made after a careful analysis of the advance situation and with full knowledge of the strength of the production.

In making the forecast, the wide distribution of "Oh Boy," "The Thirteenth Chair," "The World Aflame," "Other Men's Shoes" and "Rio Grande" and several recent big successes of Blanche Sweet have been taken into consideration. "Passers-By" is classed by many of those who have seen it as the greatest achievement of Blackton.

A notable cast has been assembled. Herbert Rawlinson is a great drawing card. William J. Ferguson is one of the best known actors on the American stage and has been identified with the best productions of the last forty years. Tom Lewis and Dick Lee are two other well known men of the stage who are in the cast. Ellen Cassity and Leila Valentine complete the list of leading characters.

Bergman Adapts Story for Bebe Daniels' Realart Debut

HELMAR WALTON BERGMAN, who has been a successful scenario writer for many years and adapted fifteen O. Henry stories to the screen some time ago, has been added to Realart's scenario staff. He will work at the company's Hollywood studios.

Mr. Bergman recently completed the first Bebe Daniels starring vehicle for Realart, "You Never Can Tell," from two Saturday Evening Post stories by Grace Lovell Bryan.

Bergman was born in Sundsvall, Sweden. When he was three years old, however, his parents moved to the United States and settled at Manistee, Mich.

After several years of circus life, burlesque and vaudeville, he spent two years at the University of Michigan and then returned to the stage.

In 1910 he took an engagement with the old Kalem company in Florida. There he did a little of everything, from sceneshifting to acting as an assistant director and writing original stories.

He later joined Vitagraph. When with that company he adapted "An Enemy to the King," in which E. H. Sothern played, also prepared scenarios for "Aladdin from Broadway," "Womanhood" and fifteen O. Henry stories. During the war he served the country as an aviator.

Dougherty Goes to West Coast

During all the years he has followed filmcraft Lee Dougherty has never been to the Pacific Coast. He has now decided to go, the move being necessary on account of "Doc's" health. After a week in Baltimore, his home town, Dougherty will go direct to Los Angeles, where he expects to engage in laboratory work. Since the early days of the Biograph Lee Dougherty has been part of the "film game" and his experience fits him for work in practically any branch of production, developing or exploitation.

Author Aids Film Editor.

Mary Roberts Rinehart, one of Goldwyn's Eminent Authors Group, has arrived at the Culver City studios to assist in editing the film version of her story, "Empire Builders," renamed "It's a Great Life." Mrs. Rinehart will write the subtitles for her picture, which promises something far out of the ordinary in the way of screen comedy.

The master work of a master dramatist - - HENRY ARTHUR JONES wherein a woman cheats and pays the penalty in tears . . . . . .

Adapted from Mr. Jones' JUDAH by LOIS ZELLNER

THE CHEATER

starring MAY ALLISON

Directed by HENRY OTTO

Maxwell Karger **METRO** *Director Gen'l.*

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Great Britain.* SIR WILLIAM JURY *Managing Director.*

Done in a masterful manner and by a notable ALL STAR cast this popular London story insures big houses against the hottest nights.

It's a vivid and virile characterization of a self made man who battles the elements and life's human vultures to ultimate success.

C.E. SHURTLEFF Inc. *presents*

JACK LONDON'S BURNING DAYLIGHT

Scenario by A.S. LeVINO Directed by EDWARD SLOMAN

Exclusive METRO *Distributors*

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Robertson Cole to Build Studio on Melrose Avenue

A LARGE, new, modern and finely equipped studio is to be put up by Robertson-Cole Productions, according to a statement made recently by Louis J. Gasnier, a member of the company who has just returned from New York. The new studio is to be erected on Melrose avenue near the Brunton plant, and will accommodate the Robertson-Cole stars, who are at present Dustin Farnum, Pauline Frederick, Sessue Hayakawa, Lew Cody, Mae Marsh, Bessie Barriscale, Edith Storey and Otis Skinner.

The studio is to be used on the co-operative plan and will be ready for occupancy in about three months, the contract having been let for its construction.

Otis Skinner is to arrive in Los Angeles on June 22, according to announcement, and will commence work immediately on a film version of "Kismet," which Louis Gasnier will direct himself. Robertson-Cole holds an option on Mr. Skinner's services for another picture, which will probably be an Oriental subject.

Universal Begins New Serial.

A new serial to be filmed from the story, "The Diamond Master," by the late Jacques Futrelle, is to be begun at Universal City within the next few days. Eileen Sedgwick will play the featured role, and James B. Warner will play the opposite lead. George Pyper is writing the continuity and Edward Kull will direct.

M. C. Levee Returns.

M. C. Levee, vice-president and business manager of Brunton Studios, has returned to Los Angeles after an extended stay in New York, where he closed contracts with a number of producers who intend to make their headquarters at the Brunton plant in Hollywood.

Luncheon for Exhibitors.

Maurice Wolf, resident manager of the Goldwyn Distributing Corporation of Los Angeles, was host at some twenty theatre owners recently. They visited the Goldwyn studios at Culver City, and Vice-President Abraham Lehr presided at a luncheon in their honor.

Victory for Wenzel.

Arthur Wenzel, for the past fourteen months manager of the Superba Theatre, has resigned his post at that house to assume the managership of the Victory Theatre, farther south on Broadway, his new duties to begin in about two weeks.

Pantages Books "Marge O'Doone."

The new Pantages vaudeville theatre, on Seventh and Hill streets, which will be opened to the public some time in the latter part of June or the early part of July, has booked "The Courage of Marge O'Doone," a Vitagraph production from the James Oliver Curwood novel, as one of the first attractions of the new house.

Los Angeles

California—"Double Dyed Deceiver."
Miller's—"Jes' Call Me Jim."
Kinema—"Don't Ever Marry."
Alhambra—"For the Soul of Rafael."
Clune's Broadway—"A Lady in Love."
Grauman's.—"The City of Masks."
Rialto—"The Man Who Lost Himself."
Garrick—"Paris Green."
Superba—"Everything But the Truth."
Victory—"Terror Island."
Tally's Broadway—"Passion's Playground."
Palace—"Scratch My Back."

Washburns Apply for Passports.

Bryant Washburn and his wife, Mabel Washburn, have applied for passports to visit England, France and Belgium, leaving here the latter part of July, and returning in September. The trip is for recreation and to secure motion pictures, according to Mr. Washburn.

Ethel Clayton to Visit London.

Ethel Clayton has begun work on her last picture, "Rozanne Ozanne," for Paramount-Artcraft, prior to her vacation, after which she will go to London to make at least two pictures for the company. Tom Forman is directing and Jack Holt is leading man.

Kellerman Saves Drowning Woman.

Annette Kellerman, star of a new sea picture recently produced for Sol Lesser, saved a woman from drowning at Santa Monica recently. The woman got caught in a rip tide, and Miss Kellerman, who was swimming near by, heard her cries for help and went to her assistance.

Designs Comedyart Gowns.

Lucille McGowan has been appointed designer of gowns for the feminine players in Comedyart productions, being produced at Balboa studios in Long Beach by Special Pictures Corporation.

Los Angeles Studio Shots

Mrs. Mary Roberts Rinehart arrived from the east this week to supervise the editing and titling of her latest film production, "Empire Builders," just completed at Goldwyn.

Lt. Ormer Locklear will begin filming "The Skywayman," his first feature for Fox, within a few days under the direction of James P. Hogan.

Herbert Blache has left for New York, where he will direct a number of Metro productions in the eastern studio of the company.

Alan Hale, of the old Biograph company, and recently of the stage, returns to pictures in support of Monroe Salisbury in "The Barbarian."

The administration offices of the King Vidor Productions are being moved this week to the new Vidor studio on Santa Monica Boulevard.

Lois Weber has completed her new production for Paramount, and has gone to San Francisco on a short vacation.

Rosemary Theby returned this week from New York and will soon begin work in a big film production.

Jimmy Aubrey, of Vitagraph Comedies, has recovered from his injuries sustained in a fall from a tree.

Joseph Franklin Poland has become a member of the scenario staff at the Thos. H. Ince studio.

While Passing by These Pictures Hesitate and Take a Few Glances at This Pathe Feature, "Passers By."

They must be the kind of folks that keep on going when they pass a blind fiddler who winks at the pretty girls—these here passers by. However, this is a tense, human-interest drama, with Herbert Rawlinson in the lead, seen here in all three views.

Mabel Normand Pictures Are Limited to Three a Season; "Slim Princess" Ready

MABEL NORMAND'S third and last picture for the current Goldwyn season will be "The Slim Princess," an adaptation of George Ade's stage success, directed by Victor Schertzinger. According to Goldwyn's releasing system, definite release dates are not assigned to productions; instead a number are made available for exhibitors at the same time. "The Slim Princess" is among those scheduled for the summer months.

With only three pictures made during the season, Miss Normand has established a precedent that may have an influence on Goldwyn's future policy in handling the comedienne. Starting with "Jinx," one of the best matinee pictures ever produced, following with "Pinto," the story of the western cowgirl who breaks into New York society, and concluding with "The Slim Princess," each of the Mabel Normand productions has been a genuine special.

Star Gains in Popularity.

Two things have been proven by the record of the Normand pictures during the current season: first, that the popularity of the star has placed her in the class of players whose productions are regarded as specials by exhibitors, because of their drawing power; second, that the life of a Mabel Normand picture doubles or triples that of the average attraction. "Jinx," released early last fall, is holding its own with productions that were issued several months later. "Pinto" still is climbing, although it has been on the market for a considerable period.

Turkish Palace in Settings.

In "The Slim Princess" the Goldwyn comedienne has one of the most elaborate and carefully directed pictures ever made at the Culver City studios, it is said. The settings representing the Turkish palace in which the princess meets with surprising adventures are striking. But more important than the Oriental atmosphere which Director Schertzinger created is the rapid-fire comedy arising out of the situations.

$2,050,000 Suit Settled

The three suits for damages amounting to $2,050,000, brought by Eugene A. Westcott and Cora I. Westcott, his wife, against the National Association of the Motion Picture Industry, the Famous Players-Lasky Corporation and the World Film Corporation have been settled out of court.

These suits were brought in Rochester, N. Y., after an investigator was alleged to have unlawfully entered the home of the plaintiff in search of stolen film. He later disappeared and has not been located.

Edgar Lewis to Make Series of Five Big Features for Pathe Under New Agreement

FOUR or five big Edgar Lewis productions are assured for Pathe distribution during the coming year, under a new contract just signed by the producer and Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

This is exclusive of "Sherry" which has just been released, and "Lahoma" which Mr. Lewis has just completed for release in the early Fall.

The new Lewis contract calls for the production of "four or five super-feature photoplays to be produced during the year commencing on or about May 15." These plays are to be produced from stories of the sterling box office merit of "Other Men's Shoes," adapted from the novel by Andrew Soutar, a world famous correspondent and novelist; "Sherry," taken from the novel by George Barr McCutcheon, and "Lahoma," produced from the famous book by John Breckenridge Ellis through the courtesy of Bobbs-Merrill Company of Indianapolis.

"Other Men's Shoes," probably the biggest box office winner Mr. Lewis has ever produced, not excepting "The Barrier" and others of his successes, has proved pre-eminent in the list of Pathe triumphs. "Sherry," although released only on May 30, gives every promise of maintaining the record set by "Other Men's Shoes."

Story of Oklahoma's Early Days.

A copy of "Lahoma" has been reviewed by Pathe, and from all reports outstrips either "Other Men's Shoes" or "Sherry" in the matter of action and human interest. It is a story of the days when Oklahoma was thrown open by the United States Government for settlement by the hardy citizens who braved treacherous desert and murderous Indians to gain wealth in the historic land rush.

Mr. Lewis will continue his policy of featuring the story, rather than a star, a policy he has maintained ever since he gained prominence in the directorial art. That his belief in the story is founded on a thorough knowledge of the demands of the public, has been manifested by the success with which every one of his attractions has been crowned. Mr. Lewis does believe in the player to the extent of always casting his plays with the most suitable type of characters.

The director is about to begin the first of his series under the new agreement with Mr. Brunet. The story has been selected and Mr. Lewis has made all arrangements for the shooting of it. Announcement of his selection will be made after work has actually been started on the play

Robertson-Cole Definitely Outlines Policy in Pamphlet Given Exhibitors in Cleveland

IN a printed statement issued over the signature of A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole Distributing Corporation, that company went on record at the Cleveland convention as defining its set and determined policy and outlined in the clearest manner its stand on the big question before the assembled exhibitors.

The Robertson-Cole statement was issued in pamphlet form under the title of "A Declaration of Policy." The salient points of the booklet are:

"Robertson-Cole will not build, purchase or otherwise acquire motion picture theatres in any city in the United States, nor will we engage in the exhibition of motion pictures for profit unless the exhibitor forces us to do so.

"Robertson-Cole demands the right to open and fair competition on the basis of merit and will only feel forced to acquire theatres where and when allied interests exercising a monopoly have eliminated competition.

"Robertson-Cole stands free of all entangling alliances and affiliations, and we fully appreciate the ideal position in which our independence places us, Robertson-Cole does not intend to jeopardize that position.

"Robertson-Cole has but one objective and is concentrating every ounce of energy upon it. We have no conflicting interests within our organization, and no connections outside of our organization that would divert our attention and influence the conduct of our business of distribution.

"Robertson-Cole believes in competition. Without competition there is no incentive to progress and there should be progress in every branch of the industry.

"Robertson-Cole believes the exhibitor should be encouraged to progress in building, improving and fortifying the prestige of the motion picture theatre, and we are firmly convinced that to discourage the progressive spirit of exhibitors by an invasion of their field is dangerous to the long life of the industry.

"Mr. Robertson and Mr. Cole have decided that the distribution of motion pictures is a class of business that they, as a successful commercial company aside from their film interests, with connections in every civilized country in the world, can handle to the mutual advantage of producer and exhibitor. They organized the Robertson-Cole Distributing Corporation to handle this business on a fair and equitable margin of profit, and it is on this basis and in the capacity of merchants that they will continue to be connected with the business.

"Robertson-Cole does not use deposit money received from exhibitors in the furtherance of its business enterprises. We have unlimited financial resources and do not need exhibitors' money to carry on our business.

"Robertson-Cole places all deposit money in separate trust accounts, and a clause which we have written in our contracts absolutely prevents our using these funds until we have delivered the film that they guarantee.

"Robertson-Cole intends to invest whatever may be necessary to maintain a foremost position in the industry, and to safeguard this investment we propose to do everything possible to secure the confidence of our customers."

Lang Resigns from Power Company

Arthur J. Lang has resigned from the export department of the Nicholas Power Company after long years of efficient service to become Latin-American representative of Namusa, a corporation of exporters possessing a national organization. He will leave for South America within a fortnight.

Lavner Leaves Hodkinson

H. S. Lavner, for more than two years manager of publicity and exploitation for the W. W. Hodkinson Corporation, has resigned. He has not announced his future plans. No successor to him has been appointed as yet.

Karla Schramm.

Playing in "The Son of Tarzan," a jungle serial, being made by the National Film Corporation.

Reelcraft Finishes Two Matty Roubert Pictures

The announcement of the Reelcraft Pictures Corporation of the forthcoming series of two reel feature productions in which Matty Roubert, the twelve year old "Leading Man" is to be featured, has brought no small amount of comment to the Reelcraft.

State right buyers, exchange owners and exhibitors are said to have taken time to write their views and welcome of the coming series.

The first two features have been completed as far as camera work is concerned, and the cutting of the negatives is progressing under the direct supervision of the director, William L. Roubert. "Circus Day" and "She's a Vamp" are the titles selected.

The making of "Circus Day" required the services of an entire circus, and picturizes the human side of circus life beneath the "Big Top." The story deals mostly with the love of youngsters for the annual visit of the one ring circus to the old home town. "She's a Vamp" tells the story of a Newsboy's flirtation with a ten year old daughter of wealth who turns out to be a "vamp" in the childhood triangle. These pictures will be but two reels each.

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Hammond, of Arrow, Goes to Latin-America

G. R. Hammond, of the Arrow Film Corporation is going to visit Cuba, Mexico, and Porto Rico toward the end of this month. He will endeavor to dispose of the Arrow products or will establish the organization—as conditions will warrant. He will take some pictures with him to show those who may be interested. Those who may be interested in the Arrow Film Corporation Productions are invited to communicate with Mr. Hammond before his departure.

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Tower Sells "Mars."

Tower Film Corporation reports the sales on "A Trip to Mars" to Sam Grand, Boston, Mass., for the New England States, and to Magnet Film Exchange, New York, for New York City.

Victor Kremer to Enter Production Field Has Sold Nearly All Rights on Reissues

Following the closing out of practically the entire territory on the series of reissues which he is distributing, Victor Kremer announces that he will henceforth turn his attention to other channels and will within a short time make his debut as a producer and distributer of independent big feature attractions.

Mr. Kremer has been very successful in marketing a number of series of reissued attractions, including the Essaney-Chaplins, Snakeville series, Broncho Billy westerns, as well as several feature productions featuring Bryant Washburn, H. B. Walthal, Taylor Holmes and Shorty Hamilton. The latest feature handled by Mr. Kremer was the comedy success "Skinner's Dress Suit," on which he is now closing out the last few remaining territories.

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Big Promises Made for Premiere of Jans Film

Jans Pictures, Inc., announce that much interest is being manifested in the forthcoming trade presentation of "Madonnas and Men" at the Forty-fourth street Theatre, New York, Sunday evening, June 13. The officials of the company believe that this picture will prove an unusually big box-office attraction, and that it will prove a real sensation.

Requests for seats have been received not only from local picture interests but from many exchangemen, exhibitors and other motion picture people out of town. Among the striking features of the film will be the costumes of Evan Burrows Fontaine, which are said to be startling. In addition, several of the principals and chrous of the Palais Royal Revue and twelve beautiful girls in an episode concerning the early Christian martyrs appear in striking scenes. The feature will be presented with an augmented orchestra.

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Fine Arts in New Home

The Fine Arts Pictures, Inc., distributors of the six reel comedy "Up in Mary's Attic," have been compelled to seek larger quarters as a result of the expansion of their activities in the state right field. The firm moved to the offices formerly occupied by the Triangle Film Company in the Brokaw Building.

Tower Announces Territory Sold on "Tillie's Punctured Romance" Reissue

THE Tower Film Corporation announces the sale of territories on "Tillie's Punctured Romance" as follows: Sam Grand, treasurer, Federated Film Exchanges, Boston, New England States.

Maurice W. Jencks, Funston, Kan.; Missouri. Criterion Film Service, Atlanta; North and South Carolina, Georgia, Florida, Alabama and Tennessee.

Equity Distributing Co., Portland; Washington, Oregon, Idaho and Montana.

W. I. Film Service, Indianapolis, Indiana.

Sterling Film Corporation, Omaha; Iowa and Nebraska. Joe Fox, Kansas City; Kansas. Gardiner Syndicate, Buffalo; New York State.

Standard Film Exchange, Pittsburgh; Western Pennsylvania and West Virginia. Twentieth Century Film Co., Philadelphia; Eastern Pennsylvania and Southern New Jersey. Wisconsin Film Corporation, Milwaukee; Wisconsin.

Canyon Reports Rapid Progress on Franklyn Farnum Five-Reel Features

INQUIRIES are coming in on "Vanishing Trails," the William N. Selig serial now being state-righted by the Canyon Pictures Corporation, according to an announcement from that company. Realizing the merits of this serial and knowing the popularity of Franklyn Farnum, together with the success enjoyed by the preceding Selig serial, "The Lost City," showmen have made arrangements to book the new issue regardless of the hot weather.

Canyon Pictures also announces rapid progress on the production on the Franklyn Farnum five-reel features. The first picture is based on a story by William E. Wing, who is at present working on a second story. The pictures are being produced under the personal supervision of Colonel Selig and will be state-righted by Canyon.

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Christie Finishing First of New Special Comedies

Following the completion of contracts whereby the new Christie special two-reel comedies will be handled through the Educational-First National exchanges, the first of these new pictures has been completed and negative is being sent to New York for the supplying by Educational of a large number of prints.

The first comedy is "Kiss Me, Caroline," featuring Bobby Vernon, with Vera Steadman, Teddy Sampson, Neal Burns and Charlotte Merriam. It is directed by Al Christie and is a light farce.

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Another Song Boosts Film

"Tillie's Punctured Romance" is the title of a song Byron Gay has written to aid in exploiting the Tower Film Company film featuring Marie Dressler, Charlie Chaplin and others in its re-issued form. The Henry Burr Publishing Co. sponsors the work and will superinduce its circulation to the public.

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Sell More St. John Comedies.

The Arrow Photo Plays Corporation of Denver, has closed with Warner Brothers for Colorado, Wyoming, Utah, New Mexico and Southern Idaho (counties south of and including Idaho county) on the Al. St. John comedies.

The Arrow Corporation of New England has also closed for Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut on the same brand. With the above disposed of, there still remains little territory open.

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Christie Players Shown in Many Outside Films

Christie Comedy players are seen in the new releases in many different activities, besides appearing in their own comedy films.

The Motion Picture Magazine Screen Supplement has photographed a scene at the Christie studios showing members of the Bankers' Association taking part with Al Christie, Bobby Vernon and Dorothy Devore in a comedy and a scene of the Christie girls putting on a fashion revue at Venice, Cal. This was also photographed by the other news weeklies.

Miss Helen Darling is seen in the news weeklies winning first prize in the annual Surf Review at the beach city.

Fay Tincher Featured.

Screen Snap Shots shows scenes of Fay Tincher, Christie star, at the studio and at home. It will also show a back-stage view of putting on a special Christie comedy with the Follies girls.

The Pathe weekly has another view of the Christie studios with Dr. Neal Dodd, who is launching the Motion Picture Church in Hollywood, addressing the players.

The Gaumont news reel recently carried views of three Christie Comedy girls opening the new and novel golfing green on the roof of a fashionable hotel at Pasadena, Cal., where the girls were on location at the time.

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Hirsh Producing Film Travesty.

Nathan Hirsh, president of the Aywon Film Corporation, reports that work is progressing satisfactorily on the series of Joy Comedies now being made in Florida. Several of the comedies have already been finished and prints are now in New York. A release date for the first of them will shortly be assigned.

Meanwhile, Mr. Hirsh says, is going ahead rapidly in the production of his surprise feature, a travesty on a well known photodrama. The burlesque is being made with Charlie Joy and the members of the Joy Comedy Company, with the addition of several specially engaged players.

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Neilan Re-Issue Going Big.

That "The Country That God Forgot," the Marshall Neilan re-issue, is meeting the expectations of its sponsors is the report from Exclusive Features, Inc., who are releasing this picture on a state right basis. Besides the sold territory previously mentioned, other territory disposed of is Maryland, Virginia, Delaware and District of Columbia to the Reliance Film Corporation of Washington, D. C.

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Among Those Present.

Charles F. Schwerin, treasurer and general sales manager of Fine Arts Pictures, Inc., attended the convention in Cleveland, O., where he negotiated territory for the company's initial release, "Up in Mary's Attic."

Among Busy Film Exchangemen

Minneapolis

Salesman Shifting About.

H. Walsney, for three years a salesman for the Minneapolis branch of Vitagraph, has joined the forces of the local Republic exchange, and will travel in southern Minnesota and South Dakota.

Mannie Gottlieb, sales manager for the Midland Film Company of Minneapolis, has returned from a three weeks' tour of South Dakota in the interests of his firm.

Two new film salesmen have been added to the Minneapolis Hodkinson branch. They are H. J. Porges and Julius Hoagland.

John B. De Lorenzo, veteran motion picture man of the Northwest, is now special representative in Wisconsin for the Mid-West Film Co.

Auditor Completes Job.

E. L. Merkley, auditor for the Robertson-Cole central office, has completed an audit of the books of the Minneapolis branch. He is enthusiastic over the showing of the company in the Minneapolis territory.

MacMillan With Pathe.

C. H. MacMillan, who has been connected with the World and Republic exchanges during his two year stay in Minneapolis, has become affiliated with the Minneapolis Pathe branch.

Addition of Frank Woskie to the sales force of Robertson-Cole has been announced by Manager Frank Hantzke of the Minneapolis office.

Goes to First National.

Tom Kress, Minneapolis manager for Special Pictures Corporation, has moved in with First National, where his distribution will now be taken care of.

Fielder With Selznick.

E. C. Fielder, former field representative of the New York office of Selznick, has succeeded Harry Rathner as manager of the Minneapolis branch of that exchange.

Exploitation in Town.

Plans for co-operation with Northeast exhibitors are being made by Harry A. Lorch, divisional exploitation manager for Goldwyn, who is in Minneapolis in conference with officials of the organization here.

Notes of Film Men.

Billy B. Watson, exploitation manager for Minneapolis Robertson-Cole, has resigned his position to manage an up-state theatre.

Phil Reisman, manager of Minneapolis Hodkinson, has resigned to accept a position as special salesman for Famous Players-Lasky. His successor has not yet been appointed.

Edward Newquist, former booker for Triangle, is now traveling for Hallmark pictures in Iowa.

Louis Guhl is now on the road for Metro in Wisconsin. Mr. Guhl was formerly assistant manager of the Chicago office of Goldwyn.

Pittsburgh

Gaiety reigned supreme and the troubles of a film distributor were cast aside the evening of June 1 at the Fort Pitt Hotel, where the Pittsburgh F. I. L. M. Club held its annual installation of officers. It was a glorious evening, and the film exchange managers of the city gathered with their wives and best girls to honor the outgoing officers and to welcome the new officers of the ensuing year.

Leo F. Levison, manager of the local Select-Republic office, who has been president of the Club for the past four years, was presented with a most beautiful and wonderful gold watch, with appropriate engraving, that speaks volumes for the esteem in which Mr. Levison is held by the film exchange managers of this city. John Davis, who completed a successful term as treasurer, was presented with a gold fountain pen in recognition of his efforts in behalf of the cluub during his term of office.

The incoming officers, Herman Stern, of the Universal exchange as president, and Nat Barach, of the Goldwyn exchange, as treasurer, were greeted with a royal outburst of applause and cheers. Much credit for the successful manner in which the evening was enjoyed should go to Olive Harden, for her untiring efforts in planning and arranging the dinner and securing the entertainers that participated in the evening's enjoyment.

Connie Lehr and Marguerite Clark, the two stars of Herman Stern's troupe of singers and dancers appearing with the Universal's "The Virgin of Stamboul," proved themselves capable entertainers and the exchange managers and their guests seemed unable to get enough of their singing and dancing. Elmer Setzler, manager of the local office of Leo Feist, brought up his staff of singers and piano players, and assisted in permitting music and song to flow gently through the coridors of the hotel.

J. Howard Lichtenstein, Pittsburgh's independent exploitation expert, was a late arrival. The reception accorded him upon his entrance into the banquet room, proved his popularity with the local exchange managers.

Pittsburgh Personals.

W. R. Johnson, assistant manager of the Pittsburgh Pathe branch, is out in the air again, after a three-months' stay at the hospital, suffering from sleeping sickness.

Harry C. Simeral, of the Co-Partner Attractions, accompanied by his wife, drove his car to Gettysburg, Pa., for a holiday.

C. A. Lynch and Doc Smith, Pathe salesmen, drove to New York for a few days' stay in the latter part of May.

Stanley Feldman is now on the road with the Co-Partner Attractions, Inc., Pittsburgh.

Buffalo

Drops Exploitation Man.

"Jack" Kelly, former member of the Times editorial staff, has left the Robertson-Cole, where for several weeks, he held the position of exploitation manager. It is understood that the company has temporarily discontinued all exploitation men in local exchanges.

Puts Pep in Production.

C. D. Blessing, of the Carroll Theatre, Rome, N. Y., put some real pep into his presentation of "In Old Kentucky," according to P. H. Smith of the First National office, who says that Mr. Blessing "imported" the big tread mill race scene from New York and Minnie Clary, the grand opera prima donna, from Buffalo who sang the "Kentucky" song.

Mr. Smith reports much interest throughout the territory in the new First National franchise plan.

Attend District Convention.

M. A. Chase, acting manager, and John Sitterly, assistant manager of the Universal office, attended the district convention of Universal heads in Cleveland the week of June 7. Frank S. Hopkins, manager, is regaining his health in the mountains.

Taylor Tracing Trail.

"Buck" Taylor, Pioneer general manager, is planning a two-month tour through the Adirondacks with Mrs. Taylor, commencing June 27. C. A. will drag his own hotel with him, he having recently purchased an elaborately equipped trailer with all conveniences except a barroom. "Buck" reports the Lyric will show Mary Anderson in "Bubbles," the Pioneer feature, week of June 20.

Some Big Stuff Coming.

J. H. Greenwald, manager of the Fox office, upon his return from the New York convention, reports that his company has some sensational productions up its sleeve which it will soon announce, together with a new star.

Lutz in the Saddle.

Harry Lutz, the new Realart manager, who recently came here from Pittsburgh, is now in the saddle and Henry E. Wilkinson has gone to the Pittsburgh branch. Lee Marcus, former assistant to Mr. Wilkinson, is in New York in the Selznick foreign department.

San Francisco

Bowles Joins Equity.

A. M. Bowles, who has been the San Francisco representative of the American Film Manufacturing Company for several years, has gone with the Equity Picture Corporation as manager of the local office, succeeding Charles Thall.

Simpson Back from Conference.

Ben F. Simpson has returned from the first annual Realart conference at New York, filled with enthusiasm and pep. He brings the good news that Ralph Quive, formerly of the local office, but now of Detroit, is rapidly recovering from his recent illness.

Pioneer Salesman Knocks 'Em Over.

Robert Hazel, traveling salesman for the Pioneer Film Corporation, has returned from a trip through Arizona and Southern California which manager Floyd St. John describes as being one of the greatest road trips of which he has ever heard, taking into account the business secured.

Crank Gets New Aides.

W. A. Crank, manager of the local Robertson-Cole organization, announces that he has secured the services of W. A. Mead and Irving P. Arnold, formerly of the Famous Players-Lasky Corporation, and that they are now on the road handling R-C specials exclusively. H. L. Percy is to cover the territory selling short reel subjects and star series service.

Shake-Up at Selznick Office.

H. L. Knappen, manager of the Select office at San Francisco, has resigned and has accepted the position of manager for the First National at Buffalo. Haddon Stephens, who succeeded C. E. Mix here as manager for Republic, has also tendered his resignation, as has also C. S. Sprinks, the booker. L. B. Metzer, West Coast short reel divisional representative for Selznick, has also removed his name from the payroll.

Detroit

Publicity Man Vacationing.

Harry R. Guest, publicity manager for the Detroit Goldwyn exchange, has resigned and will take a three months' rest. He has already rented a summer home at Harrisville, Mich., and his family and typewriter will accompany him there in a few weeks.

Masterfilms Moves Offices.

Independent Masterfilms, Inc., have moved from the Film Building to No. 105 John R. street. William B. Seifert, local manager, reports excellent business on the short subjects. He handles Victore Kremer product almost exclusively.

Film Showing Gets Bookings.

The Standard Film Service gave a trade showing of "The Lost City" serial at the Broadway-Strand Theatre the evening of June 14 to a very large number of exhibitors, and as a result Manager Fishman, of the Standard office, is being besieged with bookings.

Former Detroiter in Des Moines.

Robert C. Cotton, formerly with the World in Detroit and recently with the Republic in Minneapolis, is now manager of the Pathe office in Des Moines.

Hodkinson's New Manager.

Hal Smith, former manager of the Ferry Field Theatre, Detroit, has been appointed manager of the Detroit office of W. W. Hodkinson. The appointment was made by Joe Bloom new supervisor for the Hodkinson. Mr. Smith is extremely popular with Michigan exhibitors, having sold film previous to assuming the management of the Ferry Field, one of Detroit's best residential theatres, three years ago. He also managed the Empire and Garden theatres in Detroit.

Live News from Everywhere

Philadelphia Pointers

Baseball Lot for Airdome.

THE Fleisher Baseball Association announces leasing the big lot at Twenty-fifth and Reed streets for open air motion picture shows. Elaborate plans are under way for turning the arena into a commodious picture resort.

"Marge O'Doone" Coming.

J. S. Hebrew, district manager of the Vitagraph, announces that "Marge O'Doone" will make its initial showing in this city at the Palace Theatre. It has also already been closed at all of Keith's centers. "Marge O'Doone" has broken all house records at the Penn Theatre, Chester, as reported by Mr. Proffitt, the manager. He also stated that he has received more complimentary remarks from the patrons regarding this feature than any other ever shown in his theatre.

Salesmen's Association Elect.

Earle Sweigert, who has been identified in the film industry for many years and who is representing the Paramount-Artcraft as salesman, was elected president of the recently formed Philadelphia Salesmen's Association. Other officers elected were G. Kitchen, vice-president, of the Goldwyn, and Frank Loftus, secretary and treasurer, of the Robertson-Cole. Meetings are now being held every Saturday at their temporary quarters, 1219 Vine street. Any film salesman in this territory is eligible. Sixty salesmen were present at the last meeting.

Richardson Gives a Lecture.

Frank Richardson, of The Moving Picture World, an expert on projection, gave a lecture at the Garrick Theatre last week on the subject of his life time study. It was attended by motion picture operators, managers of the Stanley Company theatres, representatives of the fire marshall and the Fire Department of the City. Mr. Richardson illustrated his talk by steropticon views of charts of projection machines, lenses, etc., and he pointed out the way to save on light, and at the same time give motion-picture audiences increased satisfaction without eye strain.

Personals.

Mrs. McMann, owner of two theatres in Germantown, has gone to Europe for an extended tour and has left Miss Grinnell in entire charge during her absence.

Max Milder has been appointed manager of the combined Republic and Selznick exchange. Mr. Milder has already made for himself an excellent record as manager of the Selznick, where he has been for several years past.

Kansas City Kullings

Attractions Ending June 6.

Newman—"The Dancing Fool."
New Royal—"The Virgin of Stamboul."
Liberty—"Mind the Paint Girl."
Regent—"Old Wives for New."
Doric—"The Forbidden Woman" (second week).

Preparing for Film Production.

N. G. FLYNN sailed from New York on May 6. During his sixty-day stay in Europe Mr. Flynn will make arrangements for exhibition abroad of the pictures produced by Richards & Flynn. Richards & Flynn will begin the production of their pictures in Culver City on August 6.

Lease Twelfth Street Theatre.

Richards & Flynn have sold their First National franchise and have leased the new Twelfth Street Theatre for twenty years to the Associated Exhibitors of St. Louis. The theatre will open under the new management on June 12th.

Will Soon State Plans.

J. N. MacMeekin returned safely from New York on Wednesday and reports that he will be able to state his plans for the coming year about the middle of June. Mr. MacMeekin left Kansas City Tuesday night for a ten-day trip through Tulsa, Oklahoma City and Muskogee.

Notes and Personals.

M. H. Ranke, of the Orpheum Theatre in St. Joseph, visited Famous Players and Universal Exchanges while in Kansas City this week.

L. D. Lewis is opening his new theatre in Linwood, Kansas, on June 9. Mr. Lewis was at the Universal Exchange arranging for his service.

G. G. McGinnis is opening a new theatre in Weston, Mo., on June 10.

S. L. Holdeman is due in Kansas City from his conference in New York.

F. L. Collins has been transferred from Kansas City to the advertising department of the Famous Players Corporation in St. Louis.

Salesmen Are Active.

L. R. Scamahorn, of Los Angeles, has joined the sales force of Famous Players in this city.

E. H. McClintock, of Alamo Theatre at Garden City, Mo., was in Kansas City this week.

Famous Players Corporation moved Friday night from 2024 Broadway to the New Film Exchange Building. Famous Players are occupying the entire twelfth floor and the front part of the eleventh.

H. H. Murdock, salesman, formerly with Metro, started June 1 as feature salesman with Pathe to take the place of I. Barskey, who is now manager of Peacock Productions in St. Louis. Mr. Murdock's teritory is Missouri.

Attractions June 6-12

San Francisco.

California—"Miss Hobbs."
Portola—"The Butterfly Man."
Imperial—"Below the Surface," second week.
Strand—"Shore Acres."
Rialto—"The Fortune Teller."
Tivoli—"The Family Honor."
Frolic—"The Road to Divorce."
Sun—"The Inferior Sex," second week.

Boston.

Tremont Temple—"The Shepard of the Hills."
Shubert Majestic—"Romance."
Park Theatre—"Below the Surface."
Gordon's Square Olympia—"The Woman Gives."
Boston Theatre—"The Lone Hand."
Modern and Beacon—"The Courage of Marge O'Doone."

Buffalo.

Shubert-Teck—"Sex."
Shea's Hippodrome—"Alias Jimmy Valentine," "Wanted a Husband."
Strand—"In Search of a Sinner."
Family—"What Becomes of the Children."
Lyric—"The Sacred Flame."
Olympic—"Bright Skies."

Minneapolis.

New Garrick—"Virgin of Stamboul."
New Strand—"The Mother and the Law."
New Lyric—"Huckleberry Finn."
New Unique—"Told in the Hills."

Chicago.

Randolph—"The Sea Wolf."
Castle—"The Atonement."
Barbee's—"The Man Who Lost Himself."
Playhouse—"The Love Expert."
Casino—"Hell Morgan's Girl."
Woodlawn—"Why Change Your Wife?"
Orchestra Hall—"Paris Green."
Ziegfeld—"The Master Stroke."
Riviera—"Why Change Your Wife?"
State-Lake—"The Desperate Hero."

New York City.

Broadway—"Return of Tarzan" (second week).
Strand—"The Wonder Man."
Capitol—"Scratch My Back."
Criterion—"Humoresque" (second week).
Rivoli—"Below the Surface."
Rialto—"Remodelling a Husband."

Philadelphia.

Stanley—"The Heart of a Child."
Strand—"Why Change Your Wife."
Palace—"The Woman Gives."
Victoria—"The Adventurer."
Allegheny—"Tillie's Punctured Romance."
Arcadia—"The Butterfly Man."
Regent—"A Manhattan Knight."
Locust—"Why Change Your Wife."

Detroit Doings

Attractions Ending June 12.

Adams.—"The Great Accident."
Colonial.—"Water, Water, Everywhere."
Broadway-Strand.—"Below the Surface."
Washington.—"The Fortune Teller."
Madison.—"The Street Called Straight."

Theatre Man Takes a Rest.

A. J. MOELLER has resigned from the management of the DeLuxe Theatre, Detroit, and will take a two months' vacation. He has left for California. Mr. Moeller prior to managing the DeLuxe was manager of the Regent, Saginaw, and formerly operated his own theatre in Howell. He plans to return to Detroit about the middle of August. C. H. Darrell, manager of the Alhambra, will look after the DeLuxe. Both are John H. Kunsky theatres.

Another House for Gleichman.

While no definite announcement can be made this week, Phil Gleichman, of the Broadway-Strand Theatre, will undoubtedly have another big first run house next season for the Paramount specials. The present year, with Paramount pictures, has been the most successful the Broadway has ever had and Mr. Gleichman is extremely enthusiastic.

Adding Theatre to Chain.

Bon Dunham, of Dunham & Stuch, Allegan, Mich., is building a new theatre at Otsego that will seat about 750. It will be ready to open during the next month or so.

Dick Lynch Active Manager.

Morris Lynch, one of the oldest and best-known exhibitors in the country, who has been personally operating the Catherine Theatre, Detroit, which he and his two brothers own, has retired for the present. He is spending the summer at his country home near Harbor Beach, Mich., located directly on Lake Erie and his winters will be divided between Florida and California. He owned the third moving picture house in Detroit (the old Mirth) on Jefferson avenue. His brother, Dick Lynch, will now look after the Catherine.

Broadway-Strand—60 Cents, Top.

The Broadway-Strand Theatre, Detroit, is now the highest priced photoplay house in Detroit, charging 60 cents for main floor seats at night, while all the others only charge 50 cents. The Broadway price will prevail for the summer and next season Mr. Gleichman plans to charge considerably more.

New Theatre in Alma, Mich.

Alma, Mich., has a new theatre, The Strand, costing $175,000 and owned by L. J. Murphy, of Detroit. The house seats about 1,200 and will play pictures and vaudeville two days a week.

Pittsburgh Paragraphs

Attractions Ending June 12.

Pitt—"A Mormon Maid" (second week).
Grand and Liberty—"The Woman Gives."
Loew's Lyceum—"The False Road."
Minerva—"Back to God's Country."
Cameraphone—"The Woman and the Puppet."
Savoy—"The Terror."
Columbia—"Jes' Call Me Jim."
Blackstone—"The Inferior Sex."
Olympic—"The Courage of Marge O'Doone."
Kenyon—"The Copperhead."
Alvin—"U. S. Army Battle History" (second week).

Greensburg Movie Magnate Expands.

MICHAEL MANOS, movie magnate of Greensburg, Pa., has made elaborate plans for the extension of his plant, and by the time all improvements are made he will have an investment of approximately three-quarters of a million dollars. Work is progressing rapidly on the new Rialto Theatre, adjoining the Strand, and present indications are that it will be completed and ready for opening about the middle of September.

The two theatres occupy an entire block, 246x176 feet in size. The buildings will also be used for 64 offices and 16 apartments.

The new theatre, which will be named the Rialto, will have a capacity of 884. It will be used exclusively for pictures, while the Strand, after the improvements are made, will be used as a combination house, running vaudeville three days and pictures three days.

Mr. Manos also conducts the Grand theatre in Greensburg, about one square distant from the other two theatres. This house has a capacity of 475, and is a good money-maker.

Mr. Manos is also owner of the Photoplay Theatre in Jeannette, Pa., which he has leased to Kostes Liddes. The lease expires April 1 of next year, at which time it is planned to erect a large and modern theatre of 1,300 capacity.

New House for East Pittsburgh.

East Pittsburgh, Pa., is to have a new and up-to-date picture theatre. Sedler & Hufnagel, prominent business men of the town, broke ground recently for a 1,000-seat house to be built in Electric avenue, the main thoroughfare of the town.

The building will be 60x120 feet, built on the bleacher style, similar to the Regent, in East Liberty, and will have a capacity of 1,000. It is expected to have the building completed and ready for opening about the first of September.

There are now three theatres in East Pittsburgh, owned by the Frederick Amusement Co.—the Frederick, Loyal and Lyric. The first-named is a large, modern house, while the others are small. All are said to be doing excellent business and the general opinion prevails that another large house will create more business and that there will be audiences for all.

Two Theatres Go Dark.

The Keystone Theatre at Madison, Pa., has closed shop. The mines are worked out in that section, and the town is practically deserted. Jess Williams says he will find another location and will be haunting the film exchanges again before long.

The Orpheum Theatre at Rudgeway has been closed on account of the DeSeve family being quarantined with scarlet fever.

During the week ending June 5 the Pioneer version of "Dr. Jekyll and Mr. Hyde," starring Sheldon Lewis, played to S. R. O. business at the Columbia Theatre, Pittsburgh.

"Big Tim" House Management.

H. E. Stahler, formerly a salesman at the Pittsburgh Pathe exchange, is doing fine work at the Opera House, New Castle, Pa., where he is now manager. He is running some big feature subjects and is putting them on in regular big town style.

Colored girl ushers who serve ice water to patrons during the shows is one of the many innovations. An eight-piece orchestra furnishes music.

The decorations of the theatre are in royal blue and old gold, tasty draperies, dimmers in the lighting system and many other ideas which have become incorporated since Stahler became manager, are having a rejuvenation effect on the box office receipts.

Mrs. Stahler comes in for a large share of the credit, however. She is constantly on the alert for something novel and unique to introduce into the theatre.

Theatre Notes and Personals.

The Gem Theatre, Morgantown, W. Va., owned by the Morgan Photo & Amusement Co., is being remodeled and enlarged. A stage is being installed, with the object of giving road shows and vaudeville entertainments at various times.

Barney & Gorris, of McKeesport, Pa., have placed their order for a complete projection equipment to be installed in their new theatre, now in course of construction, with the Pittsburgh U. T. E.

J. Howard Lichtenstein, exploitation expert in the Pittsburgh section, has opened his own offices so that he may be able to handle the many theatre publicity and exploitation accounts he now had under his direction.

The Evaline Theatre, Pittsburgh, a small neighborhood house, has been redecorated in an elaborate manner, and now presents a very beautiful appearance.

"The Lost City" serial, handled here by the Hatch Film Co., is such a success that it has been found necessary to purchase a fourth print on each episode in order to supply the demand.

Showman's Sudden End.

Walter Hommel, of the Hommel Brothers, who operate the Arcade Theatre at Brownsville, Pa., dropped dead recently.

Change in Theatre Management.

Fielding K. O'Kelly has resigned his position as manager of the Lyric Theatre, Uniontown. It is reported that he intends to go into business for himself in Morgantown, W. Va. Mr. Bierer succeeds him as manager of the Lyric.

Progress on Two Theatres.

Tom Wright's new house in Brownsville is progressing very nicely. The steel frame work is about completed to the roof, and will be ready for the tile and brick work in a few days. Tom says he expects to have it opened before Thanksgiving.

Charles Richelieu, who formerly owned the Fairyland Theatre at Fairchance, Pa., but now of Bedford, Pa., has his new theatre well under way. In two months Charlie says he will be selling admission tickets.

Golden Gate Gleanings

Virginia Opening a Gala Event.

THE opening of the Virginia Theatre at Vallejo, Cal., near San Francisco, on May 25, was made especially noteworthy by the attendance of several hundred exhibitors and film exchange men from the Bay district. The visitors made the trip to the navy yard city by auto and enlivened proceedings by parading in circus fashion.

After touring the streets they were taken on a trip of inspection through the Mare Island Navy Yard and then were treated to a repast that will long be remembered. Eugene H. Roth, of San Francisco, acted as toastmaster. The compliments that P. J. Hanlon received on the beauties of his theatre and the entertainment offered were many and sincere.

A buffet supper was also offered before the visitors departed for home. The opening attraction at the Virginia was "The Soul of Rafael."

Bosworth Makes Personal Appearance.

Hobart Bosworth, who recently spent some time filming pictures on the San Francisco water front, made several personal appearances at the Imperial Theatre where his latest offering, "Below the Surface," is being shown. He expected to remain here about a month to complete his work, but ideal weather prevailed, and it was finished within two weeks. An unusually effective stage setting, showing a lighthouse scene, was presented at the Imperial in conjunction with the picture.

Off For New York.

Herbert Rothschild, head of the concern controlling the California and Imperial theatres, has left for New York in connection with plans for the erection of the Granada Theatre and the rebuilding of the Portola. He was accompanied by Alfred Henry Jacobs, the architect.

"Test" Picture Contest at the Sun.

A screen contest is being held at the Sun Theatre and several hundred girls are competing for the honor of being selected to enter the company of Mildred Harris Chaplin at Los Angeles. Moving pictures of aspirants are being made in the lobby of the theatre and these will be shown later on the screen in conjunction with "The Inferior Sex," featuring this star.

The contest is being conducted under the direction of Jack Laver, director for Mildred Harris Chaplin, and Pliny Goodfriend, her cameraman. Mrs. Chaplin will be here in person before the contest closes.

Publicity Man Weds.

Nick Ayer, director of publicity for the California, Portola and Imperial theatres, and who formerly held a similar position with the Famous Players-Lasky Corp. here, was married June 1 to Helen Claire Hock. The couple is spending the honeymoon among the Los Angeles studios.

Amusement Company Formed.

The Cinema Amusement Company has opened offices at 163 Leavenworth street and is offering to furnish moving picture entertainment for all occasions. Moving pictures will also be made to order.

T. & D. Has Bargain Hour.

The management of the T. & D. Theatre, Oakland, has inagurated a bargain hour and the house is now opened at eleven o'clock, instead of at noon. For one hour the admission price is half that charged for matinees and evening.

Takes Lease on Jose Theatre.

Edward Maniar has purchased the lease on the Jose Theatre, San Jose, Cal., held by the late Joseph Blum for the unexpired period of four and a half years, securing this for fourteen thousand dollars.

Theatre News In Brief.

Jack Tobias, who conducts the Patterson Theatre at Patterson, Cal., is preparing to open a house at Gustine.

C. A. Resco plans to open a theatre at Campbell, Cal., on July 2.

The Neptune Palace will be opened at Neptune Beach, Alameda, Cal., on July 1 under the direction of Frank Mehley. This theatre will have a seating capacity of 1,000.

C. F. Unger, of Selma, Cal., was a recent visitor at San Francisco, purchasing equipment for an airdome to be opened there.

Walter Preddey, San Francisco, recently furnished new projection equipment for the Liberty Theatre at St. Helena, Cal.

E. J. Miller is erecting an 800-seat moving picture house at Williams, Cal. He is an old-time exhibitor there.

Serimian Brothers are erecting a moving picture theatre at Selma, Cal.

Empress and Rex's New Owners.

Edmund Damon has taken over the Empress Theatre at Twenty-eight and Church streets, and the Rex Theatre on Sixteenth street, San Francisco.

A. C. H. Chamberlain, of Madera, Cal., was recently in San Francisco, coming up in his new Cadillac car. He is erecting a new house in that city.

The new California Theatre at Turlock, Cal., will be opened as soon as the organ arrives. It will be conducted under the management of Charles Thall, formerly in charge of the San Francisco office of the Equity Pictures Corporation.

A balcony is to be added to the Novelty Theatre, Martinez, Cal., at an estimated cost of $12,000.

Buffalo Bulletins

Buffalo Dines State Exhibitors.

THE Buffalo Theatrical Managers' Association was the host to a party of thirty-five New York State exhibitors at a dinner in the Hotel Iroquois, Sunday evening, June 6. The party was headed by Sydney Cohen, Sam Berman and Charles O'Reilley. Speeches were made at the feed by Ira M. Mosher, president of the local organizations and Mr. Cohen. Following the dinner the exhibitors visited Shea's Hippodrome, the Strand and Palace and then boarded the boat for the Cleveland convention. In the Buffalo delegation was Harold B. Franklin, Shea's Hippodrome; E. O. Weinberg, Strand; Ira M. Mosher Palace; J. H. Michael, Regent; M. Slotkin, Lyric and Olympic; George Hall, Capitol;

George Hanny, Maxine; Charles Hayman, Niagara Falls; Joseph A. Schuchert. Mr. Franklin was accompanied by Pliny McNaughton, president of the Shea Amusement Company, who in Cleveland attended a meeting of the board of directors of the Associated Exhibitors.

Two Big Houses Start.

Work has started on two new big Buffalo theatres, the Shea Metropolitan and the Loew house. According to an announcement by Harold B. Franklin, the Metropolitan will open in August, 1921. Albert E. Jones, secretary of the Buffalo Loew Theatre company, emphatically denies a statement in the Buffalo Express that should the court decide against the company in an action involving a small piece of property at present held by the Golde Clothes Shop, the theatre will be held up for five years.

Mr. Jones declares that the property is not essential to the theatre and that the company is going right ahead with the new house. In an effort to end the lease held by the Golde shop at 511-513 Main street, which does not expire until 1926, the Loew company has brought an action in city court. In 1915 the Moeller estate gave the Golde shop a ten year lease beginning in 1916.

There was a clause in the lease which provided that should the title pass from the owners that, upon receipt of three months' notice and the payment of a specified sum for liquidated damages (the amount at this time being $15,000) the Golde Shop would surrender the lease. The property was sold in April, 1916, to the Marema company and in July, 1919, the title was passed to Emanuel Boasberg, who in January, 1920, sold the property to the Loew company. The entire proceeding hinges upon the legal interpretation of the clause in the lease regarding the three months' notice. Judge Karl A. McCormick has reserved decision.

Movie Masher Pays for "Fun."

Roy Hafner, 84 Newfield street, was convicted of disorderly conduct by Judge Peter Maul in city court and fined $10. Hafner was arrested in the Happy Hour Theatre on Main street on complaint of Agnes King, 139 East Genesee street, who claimed that Hafner had annoyed her while she sat next to him in the theatre.

Teck Opens With Pictures.

The W. W. Hodkinson corporation has leased the Shubert-Teck Theatre for four weeks, during which time some of the big features produced by the company will be shown. Louise Glaum in "Sex," opened the engagement on Sunday, June 6. James Griffin Fater, of the Hodkinson company, is in Buffalo at the Hotel Statler and is managing the presentations.

To Film Passion Play.

Elmer C. Winegar, manager of the Central Park and Premier theatres, has been engaged by the Rev. M. J. Ahern, president of Canisius College to film the Passion Play which will be staged next month by the college on the campus at Main and Jefferson streets. These pictures will be shown in the principal cities of the country and are expected to bring visitors to the city for the spectacle which opens July 5. Mr. Winegar leaves next week for the coast with the local Shriners to make a film history of the trip. During his absence Art Young, formerly with Gardiner Pictures, Inc., and now with Fred Zimmerman, will act as manager of the Central Park.

New Theatre at Perry.

L. E. Closser, who recently purchased the G. W. Harris grocery business in Perry, N. Y., has purchased the building occupied by Ray Jones and J. L. Schaumberg and will remodel it into a motion picture theatre.

Denies Theatre Rumor.

E. M. Statler, head of the Hotel Statler, denies reports that he intends to erect a chain of theatres. The rumor had gained currency in theatrical circles. "I don't know where they get that, but I do know it is not true," said Mr. Statler. "There is to be a theatre in the new Statler Hotel in Buffalo, but that is one and that is all."

To Renovate Olean Theatre.

A. W. Root, former manager of the Palace Theatre, Olean, N. Y., who resigned two weeks ago to take over the management of the Havens Theatre in the same town for the new owners, Dipson and Marcus, has closed the theatre for a week, during which time it will be re-decorated and renovated from top to bottom. The new summer policy will be continuous feature films running from 1 to 11 P. M. Much interest is being manifest in the renaming of the Havens and every one in Olean is given a chance to earn $100 in gold which is the prize.

Michael Resigns at Victoria.

J. H. Michael has resigned as manager of the Victoria Theatre at West Ferry and Grant streets, taking effect Sunday, June 6. Mr. Michael is interested in the Regent Theatre at Main and Utica. He is chairman of the executive committee of the New York State Exhibitors' League.

Cincinnati Chat

Attractions Ending June 12.

Lyric—"The Confession."
Grand—"The Silver Horde."
B. F. Keith's—"In Old Kentucky."
Palace—"Terror Island."
Walnut—"Passion's Playground."
Gifts—"Silk Husbands and Calico Wives."
Strand—"The Inferior Sex."
Boulevard—"The Right of Way."

Opens Mammoth Airdome.

CINCINNATI movie fans during the past week have been treated to one of the biggest surprises they have had in many years—a real open air moving picture show, within easy reach of the whole community. In the past few years there have been airdomes operated in various sections of the city, catering, of course, to only the immediate neighborhood.

This latest addition to the screen theatres in the Queen City is ideally located at Fourteenth and Vine streets, right in the center of what was once called "Over the Rhine." It is within easy walking distance of the center of the town and within easy access of all parts of the city.

The management claims it is the largest airdome in Ohio, having a seating capacity of 4,000. The airdome is under the management of Tom Hefferman.

Feature pictures and comedies are show each night, along with four acts of vaudeville, cabaret singers and a jazz band as added attractions. Two shows are given each night. The admission is 11 and 17 cents.

In the event of rain, rain checks are issued, redeemable at any show during the present season. The program is changed twice a week. Judging from the crowds that have attended the performances during the first week, the management is in for a very prosperous season.

How Can You See Through a Hat?

A careful investigation made during the past week in the larger of the motion picture houses shows that the majority of the managers are permitting the law that prohibits the wearing of hats by women in picture houses to be violated.

In some instances as high as fifty per cent. of the women movie fans failed to take off their hats. At one theatre it was learned women may wear their hats if there is no objection.

Showmanship in Figuring Ahead.

The management of the Strand has taken school children into consideration in planning for the engagement of "Huckleberry Finn." I. Libson, manager, selected the week of June 13 for the showing as the school season will be near an end and there will be little home sudy. He is scheduling his shows so there will be a matinee starting about the time pupils will be out of classrooms and downtown.

"Get Offa Me Neck—Hurriedly,"

Says Viola Dana to Buster Keaton, who is applying cave man tactics. Viola's playing in "The Chorus Girl's Romance," while Buster is making "The Saphead," both Metro plays.

Baltimore Bulletins

Attractions Ending June 12.

Garden—"Staking His Life."
Blue Mouse—"For the Soul of Rafael."
Picture Garden—"The Cup of Fury."
New Theatre—"The Heart of a Child."
Parkway—"Dollars and Sense."
Hippodrome—"The Devil's Claim."
Strand and Wizard—"Why Change Your Wife?"

Show Films in Ball Park.

ORIOLE PARK, where the ball games are played in Baltimore, is being used as an open air moving picture theatre by Jack Dunn, manager of the Baltimore Orioles. A screen has been set up on the field near the grand stand, which is used for the patrons.

Moving Picture Aids Recruiting.

Moving pictures which showed the men of the 313th and 315 Regiments while they were in France, when they left for France and when they returned to this country (loaned for the occasion by the Baltimore Sun) were exhibited at a meeting held in the armory at Westminster, Md., night of June 1, in order to get volunteers for the Maryland National Guard now being formed.

Showman Makes "Shriner" Trip.

H. B. Cook, proprietor of the Aurora Theatre, left Baltimore June 8, to attend the convention of Mystic Shriners which is to be held in Portland, Ore., during the latter part of the month. Mr. Cook was one of a party of 220 Shriners that went from this city. He will visit the Hollywood studios of the Famous Players-Lasky Corporation while on the West coast, having a letter from Oscar Morgan, of that company in New York, asking that courtesy of the grounds be extended Mr. Cook and party.

Pelsweig for Three Weeks.

Simon Pelsweig is in Baltimore and will remain for three weeks representing the Globe Film Company, of Philadelphia, Pa., he is booking the Clune production, "The Eyes of the World."

J. Laurence Schanberger Married.

J. Laurence Schanberger, manager of the Maryland Theatre, was married to Marguerite G. McCloskey, of Philadelphia, in that city on June 2, in the church of the Immaculate Conception. Mr. Schanberger is the son of Frederick C. Schanberger, president of the James L. Kernan Company, operating the Maryland Theatre.

Radin Head Returns for Short Stay

Matthias Radin, head of Radin Pictures, who has been on the road during the last three weeks visiting important exchange centres, returned to New York last week long enough to clear up several important matters and then went back to Chicago to continue his tour which it is expected will take him as far West as Seattle, stopping at practically all of the larger cities on the way out.

Mr. Radin announced he had completed arrangements with Co-Partners Attractions, of Pittsburgh, for the distribution of the five-part Johnny Dooley comedy, "Skinny Skinners," also "Through Eyes of Men," "Human Passions," and the burlesque news reels, "The Weekly Indigestion," for West Virginia and Western Pennsylvania.

Richards and Flynn to Make Westerns Featuring Jack Gardner, Vaudevillian

WILLIAM FLYNN, of Richards and Flynn, Kansas City, has announced the formation of a producing company to make a series of twelve western plays featuring Jack Gardner.

Although absent from the screen for some time, Jack Gardner has a big following among the motion picture public, created during his association with Essanay where he starred in a number of special productions which were among the most successful published by George K. Spoor. "The Gift of Gab" will be remembered as one of these.

Gardner has had a wide experience on the stage, having played important parts in various types of theatrical entertainment. He has been a headliner in vaudeville during the present season and has appeared in the principal cities. His vaudeville engagements terminate for the season about August 1 in Los Angeles. At that time the new producing company will be prepared to begin immediate production on the first picture of the series.

Material in Readiness.

No announcement has been made as to the vehicles which will be employed for Gardner's return to the screen, but it is understood that each of the twelve pictures will be based upon a well-known play or novel, and that considerable material of this kind already has been purchased by William Flynn.

Richards and Flynn are among the best known exhibitors and exchangemen in the country, being the First National franchise holders in Kansas City and operators of an important chain of theatres in that section. Their exchange is an important link in the First National distributing organization and handles, in addition, a number of important productions issued on the state rights basis.

Preliminary work in organizing the producing unit has commenced. According to present plans, an independent studio in Los Angeles will be leased and preparations will be carried forward rapidly in order that everything may be in readiness to commence camera work upon Gardner's arrival in Los Angeles.

Executive direction of the work will be handled by Mr. Flynn in Kansas City. Mr. Flynn states that several distributing channels are under consideration, but as yet no proposition has been accepted.

One-Legged Picture "Pirate" Draws Fire of Eminent Judge Who Knows His Cork Toddlers

AT a private showing of "Treasure Island" in the Paramount Little Theatre, Cincinnati, a discussion originated as to whether Long John Silver, grim pirate of the story, was minus his right or left leg. According to Clifford Spees, former manufacturer of artificial legs for the Allied Governments, Long John hobbled around on his left leg.

The Paramount picture shows John with his left gone and the right leg doing all the walking.

Ernst Glantzberg, President of Typhoon, to Marry Miss Estes on Evening of June 10

THE wedding of Miss Pinckney Lee Estes, daughter of Mrs. John Wade Estes of Columbia, S. C., and Ernst Glantzberg is to take place on Thursday evening, June 10, at 8.30 o'clock, at the residence of the groom, 281 Lexington avenue, New York City. The ceremony will be performed by Dr. James Strong Moffatt, lifelong pastor of the bride and president of Erskine College in South Carilona. The groom is president of the Typhoon Fan Company, New York City.

Brother Will Escort Bride.

The bride will be given in marriage by her brother, Capt. James D. Estes, while the best man will be Frederick Glantzberg, son of the groom.

Those in attendance on the bride will be Miss Ethel Donoghue, of Hartford, Conn., member of the graduating class of the Law School of the University of Pennsylvania, with Arthur Littleton, president of the graduating class of the Law School of the University of Pennsylvania; Miss Elizabeth Glantzberg, Stockholm, Sweden, sister of the groom, with Admiral Gerhard Dyrssen, governor of the Province of Varmland, Sweden, formerly secretary of the Swedish Navy; Countess Aina Hamilton, with Count Malcolm R. Hamilton, captain of the First Royal Life Guards, Stockholm, Sweden; Miss Rose Lerner, attorney at law, Trenton, N. J., with Carl Keiser, Pottstown, Pa., intercollegiate champion wrestler; Miss Mary Glowacki, Nanticoke, Pa., with Louis Servais, Detroit, one of the members of the University of Pennsylvania at the Olympic games at Antwerp this year; Miss Violet Abbot, Philadelphia, with Harry Selz, professor of chemistry at the University of Pennsylvania; Gertrude Christian, Halmesburg, Pa., with Edgar Potts, member of the graduating class of the Law School of the University of Pennsylvania.

Will Wear Cap and Gown.

Miss Estes, secretary of the graduating class of the Law School of the University of Pennsylvania, will be married in her cap and gown with the purple hood of the legal profession, and following her honeymoon, which will be spent in Sweden, will take up the practice of law in New York.

Many Distinguished Guests.

Among the guests will be Dr. and Mrs. William E. Mikell, dean of the Law School of the University of Pennsylvania; Professor and Mrs. David W. Amram, of the Law School of the University of Pennsylvania; Capt. James D. Estes, brother of the bride, and former member of Company F., 38th Infantry, one of the United States regiments that was cited three times by the French for bravery in holding the bridge head at Chateau Thierry during the second battle of the Marne; Olaf Lamm, royal consul general of Sweden at New York, and Mrs. W. W. Burke, Columbia, S. C.

The Chautauqua Man Addressed An Audience of One While the Mayor and Movie Man Chuckled

THE village constable leaned negligently against the chained pump. Somewhere in the dim distance a dog howled mournfully behind barn doors. The corner drug store, the ice cream parlor, the gasoline station were shut. Curtains were drawn on the windows of homes. No breeze stirred the listless leaves. The buzz of flies in the street was deafening.

Until—the sound of hammering shocked the noon air. The constable jumped nervously and rubbed his eyes. Then he trailed the sound and handed a slip of paper to a man working on an automobile. The man grimaced and quit work. The constable returned to the town pump and tested the chains enveloping it. All was silence—but not peace.

In a home nearby a Chautauqua promoter was telling his wife all about it. His language was expressive. There should have been a Chautauqua that day and there was none. Next door the owner of the gasoline filling station was going on all twelve cylinders, with his wife trying to throttle him down. There should have been automobiles kicking up the dust that day and there were none. There should have been a merry throng buying gasoline and there was none.

Only two men were optimists. One of them, H. T. Caho, proprietor of the town's picture house, whistled as he read the latest issue of Moving Picture World. The other man pushed the papers around on his desk with his feet and smoked a long black cigar with relish. Occasionally he chuckled. He was the mayor, F. G. Putnam.

The town was West Jefferson, Ohio; the day was Sunday, May 30.

And here is the cause of it all. Mr. Caho gave two Sunday evening shows a few weeks ago. Some church-going citizens prepared speeches and went to the mayor about it. The Blue Laws should be enforced, they said. His Honor was agreeable; he did his duty; he enforced the Blue Laws—all of them.

And here is the result of it all. The first man to be haled before His Honor for violation of the Sunday law was one of the protesting delegation. This man, a carpenter, representing the Baptist church, stood accused of hiring a man to work on his automobile on Sunday. There were others who appeared a second time before the mayor—unwillingly.

Mr. Caho still does a healthy business three times a week. It is possible he may have a Sunday evening business soon, as the Chautauqua promoter has about given up trying to convince the mayor that Chautauquas are not in the same classification as movie shows.

Universal Withdraws Action

Announcement is made by atorney for Ramms, Inc., and its president, Charles Abrams, that the actions instituted against the company and its head by the Universal Film Manufacturing Company, for replevin, injunction and damages, have been withdrawn. The question was over the title to certain films.

Herbert Kaufman Weeklies Going Big.

General Manager Sam E. Morris, of Select Pictures Corporation, announces that the Herbert Kaufman Weeklies, presented by Lewis J. Selznick, are meeting with hearty approval in all sections of the country. He declared that messages refer to these short features as "distinctly original" and "entirely novel."

"Never in the history of the motion picture have exhibitors realized the worth of short features as they have the Herbert Kaufman Weeklies as program strengtheners," said Mr. Morris. "To begin with they are a distinct novelty to the industry, and the fact that Mr. Selznick has thrown Mr. Kaufman's brilliance so vividly and impressively on the screen has made them stand out in a class by themselves."

The Herbert Kaufman Weeklies released to date are "A Good Fellow," "Content," "Pity the Poor," "Society Bad-Men" and "The Dictionary of Success."

Hallmark Offers Fairbanks' "Americano" on June List

FRANK G. HALL, president of Hallmark Pictures Corporation, has placed on the list of special star productions for June 15 release, Douglas Fairbanks in "The Americano," Anita Loos and John Emerson's screen version of Eugene P. Lyle's novel "Blaze Derringer."

Alma Rubens is Mr. Fairbanks' leading woman. Others in support are Spotteswood Aitken, Carl Stockdale, Charlie Stevens, Lillian Langdon and Tom Wilson.

"The Americano" is one of the star's biggest successes, having played to the best house recorded at New York's Rialto Theatre. In the territories through which Hallmark is booking the Fairbanks picture, a special campaign has been waged and reports from General Sales Manager Montgomery indicate that record bookings will result.

The story is laid in South America and its action centres around one of this country's sporadic revolutions with Doug as the central figure. It has been said that this picture holds the distinction of presenting Fairbanks in more thrilling moments than any production in which he has appeared.

With "The Lamb" it ranks as the star's best work before the camera.

Louise Glaum's Big Success on Hallmark's List for June

LOUISE GLAUM in "Love or Justice," one of her best early successes, is on the list of June releases announced by Frank G. Hall, president of Hallmark Pictures Corporation, for the territory exclusively controlled on a special series of re-edited star productions.

"Love or Justice" is a Thomas H. Ince production from a story by Lambert Hillyer, directed by Walter Edwards.

Miss Glaum is supported by Jack Richardson, Charles Gunn, J. Barney Sherry, Doecas Matthews and Charles E. French. Miss Glaum portrays the role of Nan Bishop, the uncrowned queen of New York's underworld. The big moments in this Ince production are represented by a duplication of a New York tenderloin cabaret, a court-room scene and what has been pronounced by critics, Miss Glaum's most famous vampire characterization.

In the territories in which Hallmark is releasing the Glaum special, General Sales Manager Montgomery reports 100 per cent bookings in first runs.

Martha Mansfield To Play Opposite O'Brien.

Prior to his departure recently for the Selznick west coast studio, Myron Selznick, president of Selznick Pictures Corporation, announced that he had selected Martha Mansfield to appear opposite Eugene O'Brien in his next picture, "The Nobleman."

"The Nobleman" was written by H. H. Van Loan. Mary Murillo adapted the story for the screen. The direction will be in the hands of George Archainbaud.

Breaks Record in Third Week.

The Stanley Theatre broke all known records in the history of the house last week when it held over the production, "Why Change Your Wife?" for its third successive week. The Stanley played to capacity at every performance.

Exploitation and Entertainment Values Are Both Seen in "The Isle of Destiny"

UNUSUAL exploitation possibilities as well as strong entertainment values are features of Character Pictures Corporation's special production that has just been completed. Realizing the importance of exploitation, special consideration was given to all elements entering into the making of the production that would tend to give it the best of exploitation possibilities.

Being out of the ordinary and laid in a picturesque locale, the story offered the producers opportunities to get something attractive and different into the production. Some of the most interesting scenes allowing for exploitation are those laid in the heart of the Florida jungles, which are so thick that the company was forced to cut their way through to the desired locations. These scenes were taken far off the beaten track. A tropical banana grove is one background and for several days the company worked on one of the largest plantations in the world to get the atmosphere of the Philippines.

Much of the story of "The Isle of Destiny" is laid on a desert island of the South Seas, and the company journeyed to Oriental Island, Florida, to insure the proper realism. The scenes taken there should lend themselves well to exploitation, as the beach on Oriental Island is considered to be one of the most picturesque in the world. The sand is perfectly white, and the company after tests, discovered that it could be photographed to pass as snow. This beach has never been viewed on the screen before, it is said.

Cannibals play an important part in the picture and much time was consumed to get the correct cannibal atmosphere. One of the freak "shots" is a scene in which it is estimated that at one time 50,000 fiddler crabs are in evidence.

In trying to get scenes and locations that were different the company had great difficulties and only secured them at the expense of much time and money. Most of the scenes were taken far away from all lines of transportation and communication and all props and equipment had to be carried by hand.

"The Isle of Destiny" will be given a trade showing in a few days.

Complete Final Scenes for Two Selznick Pictures This Week

THE close of this week will mark the completion of the final scenes of Louise Huff's initial Selznick production, "The Dangerous Paradise," under the direction of William P. S. Earle, and Elaine Hammerstein's picture, "The Point of View." The story is from the pen of Edmund Goulding, a well known dramatist.

Included in the cast supporting Miss Huff are Ida Darling, Templar Saxe, Jack Raymond and Harry Benham.

It is stated that the production has given Miss Huff splendid opportunities for the injecting of her personality in a production that the screen public will acclaim with approval.

Elaine Hammerstein in "The Point of View," directed by Alan Crosland, is credited with a role distinctly different from anything she has ever essayed under the Selznick banner. Appearing in support of Miss Hammerstein are Arthur Houseman, the well-known heavy who played the heavy role in Eugene O'Brien's latest.

Swiss Official Thought Simulated Ice Scenes Real

THE most fascinating snow scenes I ever saw on the screen," remarked M. Emile Thiers, head of the Swiss Trade Mission that arrived in New York recently after witnessing a private view of "The Silent Barrier," first of the novels by Sir Louis Tracy to be filmed by Gibraltar Pictures for W. W. Hodkinson distribution.

"I was amazed at the mountain scenes of 'The Silent Barrier,' because after seeing it I supposed the snow scenes were made in the Engadine and that the lake I saw glistening with ice and snow was St. Moritz. I've been there a score of times, am familiar with the appearance of the surroundings, costumes and sporting paraphernalia that characterize the resort.

"If genius be the capacity for taking infinite pains, the producers of this story for the screen are gifted with genius, for I was able to discover no detail that had been misjudged or overlooked."

The Swiss scenes were actually made at Lake Placid in the Adirondacks, and the mountain snow scenes in which Sheldon Lewis, Gladys Hulette, Corinne Barker, Florence Dixon, Fuller Mellish appear were made on Cobble Mountain and Whiteface Mountain, the latter nearly 5,000 feet high. Director William Worthington obtained the costume designs, models of sleds and other paraphernalia direct from St. Moritz.

Campeau Added to Dawn's Sixth Picture.

The cast of Allan Dwan's sixth independent production to be presented by the Mayflower Photoplay Corporation through First National has been augumented by the addition of Frank Campeau, one of the best known character actors on the screen. Mr. Campeau has been assigned the leading heavy, a type of characterization in which he has proved himself to be without equal.

The Dwan production in which Campeau is cast has been tentatively titled "Twisted Thoughts." It is an original story written by Dwan, and is based on a powerful theme.

Scene 1: The Worst of Enemies. Scene 2: The Best of Friends, with Enemy in Sight.

We might have reversed these pictures and called it the approach and the getaway. But maybe it's wifey coming in at the right in "Friends and Enemies," a new Comedyart picture, released by Special Pictures Corporation.

A Maiden of Flowers

In a sunlit bower. That's May Allison, Metro's star, whose latest picture is "The Cheater."

"I Will Keep Out of Producing Field," Sol Lesser Promises Brother Showman

SOL LESSER has issued a statement defining his position on the demand of exhibitors that producers do not invade the exhibiting field and vice versa. Mr. Lesser asserts that he is an exhibitor first, last and all the time, and in the future will confine his activities exclusively to exhibiting.

For some time Mr. Lesser has been in an anomalous position, inasmuch as he is a franchise holder of First National in Southern California and Arizona, and at the same time is producer of Annette Kellerman in "What Women Love" and George Beeban in "One Man in a Million." First National officials have indorsed the exhibitors' war on the exhibitor-producer and there has been much speculation as to what Mr. Lesser intended to do.

In explaining his position Mr. Lesser claims that he was a producer and had under way the Kellerman and Beban productions long before he became a First National franchise owner. It was imperative that he go through with the productions, once started, but he intends to make no more productions now that these two are finished.

Mr. Lesser's financial interests are much heavier in the exhibiting field than in the production end. At the present time, in association with Gore Brothers, he owns the Kinema Theatre at Los Angeles, the new downtown theatre at Hollywood, the Apollo and Windsor theatres in Hollywood and a new $3,500,000 theatre now under construction at Los Angeles.

In conclusion Mr. Lesser's statement says that producers have no more right in the exhibiting field than the wholesaler has to enter the retail end in commercial lines.

Exhibitor Independence Depends Upon Independent Producing, Says Hodkinson

ONLY by the exercise of real authority and ability can the exhibitors today protect their independence, and yet their independence is absolutely necessary to the healthy development of the great art of motion pictures. The convention in Cleveland shows that the men who own theatres are at last aroused to the situation that threatens the individual operation of their theatres." This was the comment of W. W. Hodkinson on the events of the week in Cleveland.

"The greatly improved quality of independent productions," he continued, "is the first sign that things are turning in favor of the exhibitor. Every year he is assured a greater variety and a finer grade of photoplay features. His greatest problem is to keep in touch with this market which the independent producers provide and to be able to select the pictures he requires.

"I believe that the exhibitor should not be required to take the risks of the producer, as he often does today. The producer should pay for his own mistakes. The producer in turn will make better profits from more careful methods of production.

"A year ago I predicted new consolidations, particularly on the part of the smaller producer-distributor concerns, if they were to compete with the larger concerns. These organizations, I said, may or may not place fictitious values on their assets and stock and so put a burden on the production of pictures which the exhibitor will be asked to shoulder. Today there are four big combinations that threaten to crush the life out of the independent exhibitor.

"Inflation and over-capitalization are a menace to the stability and prosperity of the motion picture industry. I know as a fact where production units are turning out a volume of business with one-fourth of the money that is represented on the books of certain other concerns whose interests extend not only over production, but also the distribution and the exhibition of pictures. Part of this high cost of production is due, of course, to the long debauches of bidding against each other for stars, directors and books."

Films Republican Convention

For the first time in history motion pictures were made of a political convention when the Republicans gathered in Chicago. The great Coliseum, where the meetings are held, was lighted by giant electric lamps, arranged for by the Republican National Committee for the purpose of making news weekly pictures of the proceedings. This event will be recorded in detail in the forthcoming issue of the International News, the news reel issued by the International Film Service through the Universal exchanges.

The precedent established by the present Republican National Convention will undoubtedly be followed by all national conventions of the future.

E. B. Hatrich, general news manager for the International, is in charge of the taking of the picture.

Stanton Finds No Shortage of Suitable Screen Material

FOR several years many of the producers have been descrying the lack of good story material. According to Richard Stanton, such a condition does not exist. Speaking of this, he says: "From time to time my fellow directors have complained to me of their inability to get worth-while scenarios. This I cannot understand, for although I have yet to produce a story other than by an American author, still there is available a great mine of foreign masterpieces that have never been utilized for the silver-sheet.

"I refer particularly to the colorful romances of Pierre Loti, the tragedies of Ivan Turgenief, Tolstoi and Gorky, and the farces of Marcel Prevost, Frank Wedekind and Anatol Schnitzler. The dramatic masterpieces of Spain and Italy have yet to be picturized, as well as the poetic drama of India, upon which the eyes of the Western world have been focused by the works of Tagore.

"I can't believe that the fertile imagination of our best authors will ever fall short of meeting the demand for more and better stories, but if such a thing should happen, why can we not broaden our cinema taste by producing the great romances of other climes? They are all founded upon the same broad appeal, which is universal in its expression of love, pathos or comedy.

Frank Losee Added to Cast of Farrar's "The Riddle: Woman"

WITH the engagement of Frank Losee for an important part in support of Geraldine Farrar in her first Associated Exhibitors production, "The Riddle: Woman," to be released by Pathe, Director Edward Jose made rapid progress during the last week in the filming of the stage play. The addition of Mr. Losee to the cast gives the production a trio of well-known players. Adele Blood and Montagu Love are other members of the triumverate, which, with Miss Farrar is expected to make "The Riddle: Woman" one of the truly great contributions to the silent drama.

Mr. Losee is a veteran of stage and screen whose work is known to motion picture enthusiasts throughout the land.

The Egyptian set upon which Mr. Jose is now engaged in filming the early scenes of the production is one of the most pretentious ever built for a motion picture.

Miss Farrar has entered upon her work with her characteristic vigor. The strength of the characterization she is drawing in the picture is probably greater than any she has ever portrayed for the screen.

Director Jose is finding the old Thanhouser studio at New Rochelle an ideal place for filming. The stage is sufficiently large to permit the erection of two sets at the same time, so there need be no delay while waiting for the building of interiors.

High Type of Courage Shown by Two Pathe Cameramen

TWO more instances of the devotion to duty of the cameramen for Pathe News have just been disclosed. Richard Scharff, covering the yacht race of the Resolute and Vanitie, was buried under falling mast of the Resolute while he stuck to a small boat winding the crank of his camera, and did not stop winding until the canvas buried him.

Two men were swept into the sea from the rigging of the yacht and, according to the New York Tribune, the men would have been drown but for the action of the cameraman in cutting his way through the sail with a penknife to reach the men struggling in the water under the canvas.

The other cameraman who distinguished himself was Hutt, of San Francisco, who took the pictures in Pathe News No. 41, showing the effect on the camera of a nose dive of several hundred feet toward the earth and of many other dangerous "stunts." His worth brought forth praise from the office of the Director of Air Service of the United States Army, who desire a print for their files.

Independent Reaps Deserved Harvest of Business-Like Policies, Says Arrow Man

THE independent exhibitor, exchangeman and distributer are now individuals of prominence in the picture art and the independent field was never in a better state of progressiveness and stability," said W. E. Shallengberger, president of the Arrow Film Corporation, just before he left New York for the Cleveland convention.

"I have a twofold purpose in attending the exhibitors' convention in Cleveland. One is to watch the actual convention proceedings and the other one, the major reason, to meet all the independent exhibitors and exchangemen that attend. This convention comes at a time when the independent man is reaping the deserved harvest of his straightforward businesslike policies.

"The independent organizations have been coming closer together for the purpose of bettering their conditions. They have co-operated, thrown aside petty jealousies and personal ambitions and worked to a common end.

Was a Cleveland Visitor.

"In Cleveland I shall meet the independent men who are progressing. I want to get their views and assist them in any way I can. P. B. Dana, Arrow's sales manager, and S. Rubenstein, of the Arrow staff, will accompany me. Together we hope to further the cause of the independent organizations.

"As proof of the stability of the independent field I point to the men in the independent organizations. They are among the most capable in the entire industry. They are level-headed individuals imbued with the desire to provide real screen drama of high character.

"At least twenty to thirty buyers visit our office here each week, seeking the highest class of attractions, pictures that contain clean dramatic action or wholesome humor. The independent organizations have built on solid foundations. They are indeed just what their situation in the industry implies—independent. They are so much so that they can demand the best.

Independent Outlook Favorable.

"Still another example of the stability of the independents is the formation of a group of independent exchanges for the purpose of interchanging ideas, collective buying and furthering co-operation with the exhibitors. The outlook of the independents for a successful future is now a certainty."

Mr. Shallenberger, Mr. Dana and Mr. Rubenstein expect to go to Chicago after the Cleveland convention, where they will hold a special session with other independent executives.

Hannibal N. Clermont Brings "Mountain Madness" to Films

LARGE financial interests are concerned in the direction of the Clermont Photoplay Corporation, according to Hannibal N. Clermont, who was in New York recently. Business men who are making their first venture in pictures have joined Mr. Clermont in his undertaking.

Just before going to the Cleveland convention, as a step homeward to Hollywood, Cal., where his studios are located, Mr. Clermont paid a visit to Moving Picture World and explained some of his plans.

Men of large affairs are represented on the board of directors, with Mr. Clermont, president. The first vice-president is Edson D. Clarage, formerly of the Columbia Tool Steel Co.; second vice-president, W. D. Ball, formerly of Carthage Paper Mills, and third vice-president, Charles R. Hadley, of the Charles R. Hadley Co., a Los Angeles corporation.

The first offering from Clermont is "Mountain Madness," as produced by Lloyd Carleton Productions, with Lloyd B. Carleton directing. This is an Anna Alice Chapin story that will be distributed through Republic.

"Beyond the Cross Roads," a Bradley King story, is now under way at the Clermont studios, Gower and Sunset Boulevard, Hollywood. These studios, although lately built, have proved inadequate to the demands and will forthwith be enlarged.

Seelye Resigns from National

Lewis J. Selznick and C. R. Seelye have both announced that Mr. Seelye had resigned as general manager of National Picture Theatres, Inc. Both Mr. Selznick and Mr. Seelye stated that National would continue with the same policy and the same organization as heretofore.

"Oh, May! Bring the Flowers In"
Says Elaine Hammerstein to May Allison on opposite page. Scene from Selznick's "The Point of View."

International Film Service Moves All Departments to Its New Studio Building

IN order to bring about closer co-ordination between the production and business departments, International Film Service Company, Inc., has moved its executive offices and all other departments to its main studio on Second avenue at 127th street, New York. This action has been found necessary, according to Vice-President Henry M. Hobart, because of the rapid expansion of the company. In the past year International has made remarkable strides forward and its plans for the future call for increased activity on a large scale.

"Success can be had only by co-operation and co-ordination of effort," said Mr. Hobart, "and the reason for centering our entire personnel under one roof is because we feel that in that way we will obtain better understanding between the different departments of the organization which will have, naturally, a favorable effect upon our production. Under the new system each department can keep in close touch with the other departments without waste of time and effort. Our plans for the coming year are very ambitious and we believe that by concentrating our various departments at the studio we strengthen our organization.

International Film Service has occupied the entire sixteenth floor at 729 Seventh avenue for the past three years. These quarters have contained the executive department, the auditor's department, the sales department, the contract department, the publicity and advertising department, the cartoon department where the animated cartoons were made, and the news reel department. Under the new plan all these departments are moved up to the studio with the exception of the news reel department, which takes up headquarters at 238 William street, in the heart of newspaper row, so as to be in closer touch with the news of the day.

Johnny Mack to Direct All Exploitation on Equity Films

JOSEPH I. SCHNITZER, general manager of Equity Pictures Corporation, announces the appointment of A. Johnny Mack in the capacity of director of exploitation for all Clara Kimball Young productions and Equity Specials.

Mr. Mack, formerly president and general manager of the Hill Theatre, Newark, is a showman of many years' standing, and his experience dates back to childhood days when he amused himself in and around circuses and outdoor amusement companies, where he received his first inkling of exploitation and his natural aptitude for it. Since that time he has been "through the mill" with shows of many descriptions and in all the big cities of the United States.

Mr. Mack is one of the youngest men in the exploitation end of the game and his success is attributed to one dominating factor—optimism. His reputation of putting pictures over with a "bang" is well known throughout the trade, and his live-wire, clean-cut methods of exploitation have met with unanimous approval. His first opportunity at keeping the Equity ball rolling will be the exploitation of Clara Kimball Young's "For the Soul of Rafael," which will be seen in New York soon.

Pathe to Release August 15, "Pirate Gold," Seitz Serial

WITH the designation of August 15 as the date of its release, Pathe announces "Pirate Gold," starring George B. Seitz with Marguerite Courtot, as one of its most important serial offerings of the year.

This new serial, in ten episodes, is the second offering in which George B. Seitz is star, and owing to the popularity he gained in "Bound and Gagged" the picture is regarded as an especially notable one. It is the first response Pathe has been able to make to the demand by exhibitors reported from every branch office for information as to when the next serial starring Mr. Seitz would be available.

In "Bound and Gagged" this director and star introduced into serial form a new style and his employment of the situation of suspense in place of the mere physical action and thrill stunts of the conventional serial was haled as a welcome novelty. The whimsical note he struck in his characterization and the comedy touches of the play were also roundly applauded by the fans, and enabled Seitz to build up in one serial a following which, according to Pathe officials, is equal to that of any of their stars.

General Demand for Charles Ray Shown by Bookings on George M. Cohan Comedy

FIRST reports from all parts of the country on Charles Ray and his forthcoming First National Productions show interesting results as to the increased demand for this star since his affiliation with Arthur S. Kane and the First National Exhibitors' Circuit. According to John C. Ragland, general manager of Kane Pictures, there has been a "landslide" in favor of this popular actor. His initial offering, "Forty-five Minutes From Broadway," adapted from the famous George M. Cohan drama, is finding full favor among exhibitors in all parts of the country.

Large first run houses are prominent among the many early bookings already made for Ray's initial offering. The George M. Cohan comedy-drama is scheduled for the opening week's run in Chicago at Barbee's Loop Theatre. In Salt Lake City the American Theatre of the extensive Swanson Theatre Circuit has already arranged for the first run on Ray's forthcoming production.

Sign Many Illinois Theatres.

At East St. Louis the film is booked at Joe Erber's house for a week's run; at the Hippodrome, Alton, Ill., the Cohan play will be seen on the screen for a similar period. Week runs at the Apollo and Madison theatres in Peoria have been arranged by Dee Robinson, proprietor, while bookings are also on the calendar for the Gaiety of Springfield, Harry Thornton, manager; the Orpheum of Quincy, Horffler and McConnell, proprietors; the Bio Theatre of Moline, the Lincoln Square of Decatur and the Princess of Joliet, Ill.

The big Olympic Theatre of Watertown, N. Y., and the Regent Theatre owned by the Regorson Corporation of Rochester, are among large upper New York State houses to make arrangements for the Ray pictures. Among others in the state are A. A. Elliott's Playhouse of Hudson, N. Y., and the Rudolph of Tannersville. In the West the A. H. Blank Enterprises are first in line with bookings at the Grand Opera House of Dubuque, Iowa. Theodore Charles, of Vincennes, Ind., has contracted for the Ray films at his big Moon Theatre.

Smaller Houses Book.

More modest sized houses from small towns in New Mexico across the continent to the Carolinas are making early reservations. The Coronado of Las Vegas, N. M., the Liberty of Salem, Ore., the Star of Klamath Falls, Ore., the Orpheum of Twin Falls, Idaho, the Baugh of Shoshone, Idaho, and the Ogden of Ogden, Utah, are among some of the far western bookings.

In Iowa the first returns show the Strand of Marshalltown, Bijou of Mason City, Gem of Oelwein, Lyric of Oskaloosa, Wisner of Eldora, Princess of Ames, Strand of Creston, Empress of Cedar Falls and the Princess of Boone. Among those in Colorado are the Grand of Pueblo, Isis of Boulder, Majestic of Grand Junction, Rex of Greeley and others. In Indiana are the Art of Gary, Isis of Kokomo, Wonderland of Clinton, Starland of Anderson, Gaiety of Bluffton and the Perfect of Huntington. Nebraska has bookings among others at Shickley, Edgar and Benkelman; in the Liberty at Trenton, Valley at Palisade, Crystal at Wauneta and the Imperial at Imperial. North Carolina is represented among early reports as follows: the Athens of New Bern, Broadway of High Point and the Palace of Rocky Mount.

Prepare Elaborate Campaign Books on Two Selznick Films

IN the two press books, one on Olive Thomas' current Selznick production, "The Flapper," and the other on Elaine Hammerstein's latest picture, "Whispers," issued by the Selznick Pictures Corporation, exhibitors can find many valuable and interesting bits as program brighteners and exploitation material.

That this exhibitors' campaign book should prove of incalculable aid in interesting audiences in the Selznick picture, "The Flapper," is evidenced by taking but one glance at its contents. Olive Thomas, herself, has written a short pithy version of her definition of a "flapper," program readers in abundance also deal with that callow age, a mail campaign, current reviews, advance notices, in short all the essentials that go to make up for both the success of the picture and the brightening of an exhibitor's program.

Throughout the campaign book on "Whispers" there is found considerable live material for both program and newspaper display advertising that is bound to attract the eye of all motion picture patrons. Exploitation suggestions that are simple, yet effective and not too costly, production cuts, music cues, poster displays, snappy feature display ads and many interesting program readers that make good reading, and other suggestions with which an exhibitor can attract crowds to his theatre, are found in the campaign books.

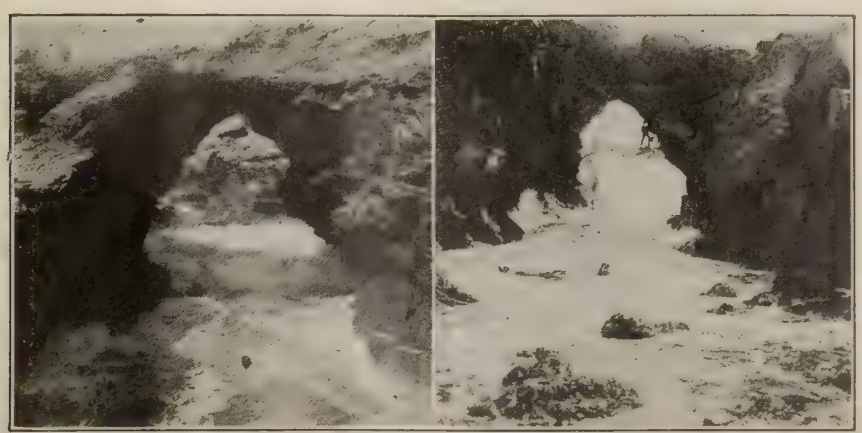
Metro Finds California Snow to Work in During Midsummer

WHILE Southern California basks in sunshine and the East is beginning to assume its summer aspects, real snow scenes were photographed by Rex Ingram, director of "Hearts Are Trumps," the third of the five Drury Lane melodramas to be produced by Metro at Huntington Lake, seventy-five miles up the mountain back of Fresno, Cal.

According to a communication received from Director Ingram at Metro's West Coast studios in Hollywood, more than six feet of snow were encountered in the mountain fastnesses directly back of the famous center of the raisin district.

Members of the party, twenty-seven in all, were obliged to wear heavy winter clothing not for the sake of adding realism to the picture, but for protection against the severe weather which prevailed in the lofty altitudes of the Sierras, where the scenes were made.

In direct contrast to the wintry conditions at Huntington Lake, Alice Lake, who is being featured in "The Misfit Wife" and the personnel of her company, enjoyed themselves immensely during the filming of bathing scenes, which were taken at Venice, Southern California's popular beach resort, at the very time the snow scenes were being photographed.



Just Battling the Waves for the Sake of a Serial Thrill.

Charles Hutchison, Pathe serial star, seen here in one of the daredevil stunts performed at Arch Rock for a forthcoming Pathe serial. The cameraman may be seen at the right on the bridge that was erected for him.

Big Business Continues on "Riders of the Dawn"

RIDERS OF THE DAWN," Benjamin B. Hampton's production of Zane Grey's novel, "The Desert of Wheat," is announced by W. W. Hodkinson Corporation to be creating a booking record for a western type of picture greater than that achieved by Mr. Hampton's previous successes, "The Westerners," "Desert Gold" and "The Sagebrusher."

The demand for "Riders of the Dawn" is in accordance with the prediction of Hodkinson executives when they announced it as the finest picture yet made from a Zane Grey story. Most of the elements responsible for the success of "Desert Gold" and "The Westerners" are found in "Riders of the Dawn."

The past week "Riders of the Dawn" was booked for an indefinite engagement at Talley's Broadway Theatre, Los Angeles, beginning June 21, to be backed by a powerful promotion campaign. Abe Goodside, owner of the new Capitol Theatre, Springfield, Mass., has contracted for the Hampton production and will give it a week's immediate presentation. Mr. Goodside has also booked the Zane Grey picture for a week's run at his Empire Theatre, Portland, Me. "Riders of the Dawn" will also begin a week's run at M. L. Markowitz's Strand Theatre, San Francisco. There are only a few of the current first run bookings.

"Sex" a Record Attraction at Two New York Loew Houses

J. PARKER READ, JR.'S, Louise Glaum production, "Sex," proved, it is said, to be a big attraction at Marcus Loew houses in Greater New York the past week, smashing attendance marks at the New York and the Metropolitan, Brooklyn.

The Loew exploitation force inaugurated an unusual promotion campaign. For ten days in advance of the showings billboard space on the principal thoroughfares and in the subway and elevated stations of both boroughs were used for special teaser ads. These were also used on front and rear of Brooklyn trolleys. In addition large quantities of regular production accessories were used. This the sixth week after its release finds "Sex" smashing house records in every section of the country, says a Hodkinson official. Testimonials from exhibitors continue to arrive at the Hodkinson home office. "Sex" played a four-day engagement at the Masonic Theatre, New Bern, N. C., and Manager Joseph H. Nelson says: "We played the picture at advanced prices and must confess that it is one of the biggest money-getters we have ever shown. It's a picture that will make any kind of audience sit up and take notice, and the theatre manager who passes it up is allowing cobwebs to gather around his box office."

Westover Story for Buck Jones.

Since writing "The Scuttlers," a story of adventure on the sea, in which William Farnum has the stellar role, Clyde C. Westover, a recent addition to the William Fox scenario staff at Hollywood, has written a strong western story, in which Buck Jones, the sensational Fox star, has been given the title role—"Sunset Sprague." Mr. Westover began work on "Sunset Sprague" immediately on completion of "The Scuttlers," and in thirty days had the story written and the scenario completed.

Campaign Book and Production of Select Serial, "Branded Four," Progressing Fast

IN announcing last week the fact that Select Pictures would soon make known the release date of the initial episode of "The Branded Four," the serial picture with Ben Wilson and Neva Gerber in the leading roles, Sam E. Morris, vice president of Select, sponsored the statement this week that with the mention of the first episode there will be ready an exhibitors' campaign book replete with originality and startling exploitation innovations.

Mr. Morris also stated that work on "The Branded Four" is progressing rapidly and that in its progress there are revealed many thrilling and human touches that will strike at the heart of life's emotions. That this serial picture is distinctly different in theme and treatment was vouchsafed by Mr. Morris when he declared that the structure is built around four babies on whose backs are inscribed numerical figures.

"We are bending every effort to make this serial picture unique in presentation from both the production and exhibitors campaign book angles," said Mr. Morris. "Ben Wilson, whose name is linked with many serial and feature pictures, reveals some striking phases of his acting ability in the many high spots in the production.

"Neva Gerber, who plays the leading feminine role opposite Mr. Wilson, goes through a series of highly entertaining and dramatic incidents. She brings to light those rare pulsating moments that tug and grip audiences and relieves these by performing realistically many thrilling scenes. With the aids that we will offer exhibitors following the announcement of the initial episode of 'The Branded Four,' I can guarantee the box office success of the serial. We are spending an unusual amount of money to get desired effects, and the results that we obtained have justified the expenditure. Once again I repeat my word of advice to all exhibitors: Watch for the initial release date of 'The Branded Four'."

Two Elaborate Sets Built for Forthcoming Selznicks

AN indication of the elaborateness of two forthcoming Selznick productions is furnished in the announcement that on one end of the huge stage at the Selznick Fort Lee studio there has been erected a "set" showing the interior of a modern church in all its symbolic and religious atmosphere.

This set is being used for William Faversham's second Selznick production, a Hobart Henley picture.

In the cast supporting Faversham are Lucy Cotton, who plays the leading feminine role, Pedro DeCordoba, also portraying an important work, and Henry Warwick, Lulu Warrenton, Evelyn Sherman, Bobby Agnew and Frank Evans.

On the other end of the stage at the Fort Lee studio is said to be a set of a frontier bar room being used in "Red Foam," a Ralph Ince special production. This bar room throws to the foreground some of the vital moments in the picture, and its atmosphere is said to vitalize the powerful trend of the story, written by William H. Hamby.

Hallmark Announces King's "Discarded Woman" for June

THE DISCARDED WOMAN," a Burton King production in six reels, is announced as the June 15 release on the Hallmark Pictures Corporation's program by Frank G. Hall, its president. The picture is in six reels and was produced under the personal direction of Mr. King whose last special production was "The Lost Battalion."

Grace Darling and Rod La Rocque are the featured players with a supporting cast including E. J. Radcliffe, W. D. Corbett, Madelene Clare and James Cooley. Miss Darling recently completed the starring role in a Robert W. Chambers novel and Mr. La Rocque is one of the screen's best known leading men, his latest appearance being opposite Mary Miles Minter in the screen version of Israel Sangwill's novel, "Nurse Majorie."

"The Discarded Woman" is the story of an unhappy marriage and of a wife who would deceive her husband to safeguard the home but sacrificed all rather than betray him.

The locale takes in the East and West giving rise to strong dramatic moments and action. The Western dance hall and the Eastern high life are presented wth a "true-to-life" faithfulness that make the picture, according to pre-reviewers, ideal entertainment. This King production is Hallmark's early summer special and will be followed in July by the second of King's, a screen version of an original story by Willard Mack.

Malatesta Supports Ethel Clayton.

Fred M. Malatesta, the noted Italian actor, who has become popular for his splendid interpretation of many delightful heavy roles in various big productions, has been engaged to play the part of Syke Ravenal in Ethel Clayton's new starring adaptation for Paramount of Cynthia Stockley's story, "Rosanne Ozanne." The part is the suave, gracious, immaculately dressed sort of a villain for which Mr. Malatesta has shown himself remarkably fitted.

The production is being directed by Tom Forman, and others in the cast are Jack Holt, Fontaine La Rue, Mabel Van Buren, Grace Morse and C. H. Geldart. Mary H. O'Connor wrote the scenario.

Sunlight Niagara Scatters Crowds Worrying Director

AN ingenious way of driving curiosity seekers off location when they insisted on getting within range of the camera was devised recently by Director Edwin Mortimer and Alice Lake, star of Metro's "The Misfit Wife," while it was being filmed outdoors near Pasadena, Cal.

For one of the scenes it was necessary to shoot across a small canyon, and as the action took place near a bridge, a crowd soon gathered. Several times the company was prepared to start work when some inquisitive busybody would get into the picture.

After a few such experiences the director, star and property men held a conference. Soon afterwards four powerful glass reflectors were flashing the sun directly into the eyes of the sightseers and the scene was taken while they backed away, their hands held over their faces. The crowd gave up in despair after that and the company pursued its work in peace.

Press Books Issued for Paramount-Burton Holmes

IN order that the exhibitor may have the material with which to give his message to the public in an attractive form, a press book has been issued to cover the June and July releases of the Paramount-Burton Holmes Travel Pictures. This press book plays up a story of each of the releases for those months, with a complete narrative of each release, describing in detail the big scenes and incidents pictured by each subject, for use in theatre programs.

"Grampa, What Makes Stars Twinkle?"
When they get $5,000 a week—that is, for working in "The Desert of Wheat," a Hodkinson picture.

A representative scene is shown from each release, typical of the general subject matter, that a visual idea may be had of the character of the release and of its general subject matter. The high lights of each release are described on one-line sentences for use in newspaper advertising and a brief synopsis of each release will be printed, for use in newspaper advertising.

Farm Stuff in New MacLean Picture.

Work continues in the filming of Douglas MacLean's first starring vehicle for Paramount, "Yanconna Yillies," at the Thomas H. Ince studios, or rather, in the surrounding country, for this is an outdoor picture and MacLean and the company spend most of their time on location.

"Yanconna Yillies" is said to be brimming over with laughs. It presents the "back to the farm" idea from a different and modern angle, but there is genuine farm stuff in it, and the farm which is serving as the background leaves nothing to the imagination. There are cows and chickens, and hay stacks, and that air of remoteness which one associates with rural quiet.

Gladys George essays the principal feminine role. The picture is directed by Jack Nelson and photographed by Bert Cann.

Announces Second Chester Comedy.

"An Overall Hero" is announced by Educational Film Corporation as the second of the Chester Comedies. Work on the productional has just been completed at the C. L. Chester studios in Los Angeles and the prints are now on their way to New York. Both "Alexander," the marvellous chimpanzee and Arthur Nowell, the eighteen months old baby, who has leading parts in the first Chester Comedy, "Four Times Foiled," are again featured. A considerable portion of the story turns on a horse race, and it is promised that it will be found as full of action as the initial release.

"Torchy Cokes Through" has been selected as the name of the second "Torchy" comedy.

"The Girl Who Dared" Is Released.

"The Girl Who Dared," starring Edythe Sterling, was released on May 31 by the Republic Distributing Corporation. In the cast supporting Miss Sterling are Jack Carlyle, Steve Clements, Yakima Canutt and Gordon Sackville. The story was written by Alvin J. Neitz and directed by Cliff Smith.

Pretty Maude Sylvester
Who is now playing leads in the Hemmer Superior Productions.

Many Theatres Shelve Films to Show Faversham Picture

AFTER the initial presentation of William Faversham in his first Selznick picture, "The Man Who Lost Himself," at the New York Strand Theatre, New York newspaper critics praised the production, according to Sam E. Morris, vice-president and general manager of Select Pictures.

"This manifestation," said Mr. Morris, "was augmented by an approval of critics throughout the country. Despite the warm weather in New York crowds filled the Strand Theatre to capacity.

"The Strand Theatre broke a long standing rule in booking 'The Man Who Lost Himself. And this shows if a good box office attraction comes along exhibitors will push their pre-arranged schedule to the background. That is what has been done also at Grauman's, Los Angeles; Stillman, Cleveland; Palace, Washington; the Poli and other big New York Circuits, the Regent, Gordon and Piccadilly, of Rochester, and the Temple, Toledo.

"In San Francisco Mr. Roth had at first decided to show the production at his Tivoli Theatre, but when he realized the power of the picture he switched it to the Imperial, a much larger house, for a two weeks' run."

Alice Joyce's Next Special Picture Will Be "The Prey"

THE PREY," described as a sensational society drama of tangled lives, is the next special production in which Albert E. Smith will present Alice Joyce. The story was selected by Mr. Smith many months ago as containing excellent material for the most effective display of Alice Joyce's talent and charm, and in writing the scenario Caulder Johnstone provided Miss Joyce with many unusual opportunities outlined in the original story by Joseph Le Brandt.

George L. Sargent directed the production, several weeks having previously been spent in casting it. Harry Benham appears as leading man, and L. Rogers Lytton, one of the most polished "heavies" on the screen, has a role in which he perpetrates his villainy in his usual convincing manner.

Robertson-Cole Announces "Li Ting Lang" as Sessue Hayakawa's Next Production

THE name of the big drama starring Sessue Hayakawa, which has been occupying the attentions of Haworth and Robertson-Cole for several months, will be "Li Ting Lang," a contraction of the original title of the story "Li Ting Lang, Chinese Gentleman," published in the Green Book Magazine a short time ago.

It was definitely decided last week to preserve the working title, as it is so typically Chinese that it carries with it all the mystery of the Orient. The picture was completed just before Mr. Hayakawa made his recent trip East and it will be released within a short time.

As the original title indicates, Sessue Hayakawa is seen in this picture in a Chinese role, but one that is quite different from any of the other Chinese roles he has played.

As Li Ting Lang, he plays a Chinese prince educated in the United States, and the scenes are set in both America and China. The role is quite sympathetic whether looked at from the Oriental or the Occidental angle. For once, at least, the East and the West are agreed. "Li Ting Lang," according to the Robertson-Cole executives who have seen the picture, should prove the best bet ever offered with Hayakawa as the star.

As Li Ting Lang, Hayakawa demonstrates that by the absorption of American ideals a Chinese can become a regular he-man—a man who can love, who can fight, who can sacrifice. The early scenes of the picture are set in America, where Li Ting Lang is familiarly known to his white college chums as "Old Ting-a-ling." He is really of royal blood. He is in love with a white girl whose hand is also sought by an American youth. Through a series of compelling drama incidents Li Ting Long returns to China and the girl, believing him dead, marries her other suitor.

Then the scenes and the characters swing to China during the revolution. Li Ting Lang is now a general of the revolutionary forces, despite his royal birth. He is placed in the position of defending the girl against a gang of plotters and there is a big fight.

Without going into further details it can be said that Hayakawa has never before had such an opportunity to display his splendid screen artistry and histrionic ability. The story, which was written by Howard P. Rockey and adapted for the screen by E. Richard Schayer, abounds in an unusual wealth of colorful atmosphere.

A splendid cast supports Mr. Hayakawa, including Doris Pawn, Marc Robbins, Frances Raymond, Alan Forrest and C. E. Mason.

"World and His Wife" to Be Next Cosmopolitan Release

THE next Cosmopolitan Production scheduled for general release is "The World and His Wife," a picturization of the famous play of the same name by Charles Frederic Nirdlinger. July 25 is the date set for its premiere showing in the different theatres of the country.

Frances Marion, who made the picture scenario, has consistently followed the play's construction and characterization, adding greatly to its strength, of course, by the greater possibilities the screen offers.

Gossip, that most insidious of evils in the present day social system—and the one which causes more unhappiness to a greater number of people than any other—is the theme upon which this story is based.

With Alma Rubens as the featured player it numbers among its members such well-known names as Montagu Love, Pedro de Cordova, Charles Gerard, Gaston Glass, Byron Russell, Margaret Dale, Mrs. Allan Walker and a host of others.

Most of the scenes are laid in Spain and Director Robert G. Vignola has managed to infuse wonderful Spanish atmosphere into the picture, both from a character and a scenic standpoint.

A massive and wonderfully artistic courtyard scene and an old Spanish tavern are among the many unusual sets that are bound to cause much comment. In the home of Don Julian, where much of the action takes place, some very rare antique furniture is used. The draperies used in these sets are also priceless works of art. Massiveness and magnificence characterize the picture throughout.

In the wedding scene the entire "Land of Joy" company of twenty-two Spanish dancers took part, and for this action a magnificent set comprising a whole mansion with sunken gardens, marble pool and other rich man's extravagance was constructed.

Vitagraph Gives Title of New Antonio Moreno Serial

THE VEILED MYSTERY" is to be the title of the newest Vitagraph serial, according to an announcement by Albert E. Smith, president of that company. Antonio Moreno, whose work in "The Invisible Hand" and other serial productions has made him a favorite all over the country, is the star. Pauline Curley will again be seen as his leading woman.

The leads of this episode play and the authors, it is claimed, are the only contact points between this serial and any other ever put out by Vitagraph or any other company.

The first episode, which has already been seen by Vitagraph's executives in the East and pronounced of big caliber, shows Moreno in the pool of the Los Angeles Athletic Club —where he keeps in trim for serial taxations on his energy—in the midst of an exciting game of water polo. A telegram calls him from the excitement of the aquatic sport to his home, where developments have taken such a turn as to whisk him into the very storm center of mystery and adventure.

It is a very different Antonio Moreno whom one sees in the second episode, and so on throughout all of them, Moreno having his best chance so far to do some real dramatic acting as well as sensational stunts.

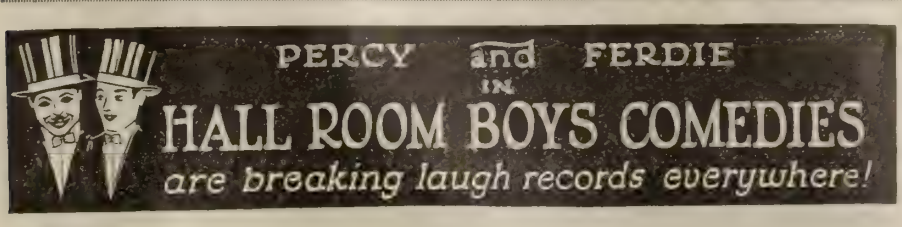
The direction has been placed in the hands of Webster Cullison, who is sacrificing production speed to realism and minuteness of detail.

Many New York Dailies Review Carpentier Film Second Time

ANOTHER precedent was smashed by "The Wonder Man," the Robertson-Cole super-special starring Georges Carpentier, when it opened at the Strand Theatre, New York City, Sunday, June 6, and received from most of the metropolitan newspapers additional reviews. This was notwithstanding the fact that eight days previously columns of space had been devoted to the picture following its premiere in the grand ballroom of the Hotel Astor.

Possibly the dramatic editors worked on the theory that the reviews of the Hotel Astor showing were in the nature of prereviews because of its presentation under the direct auspices of Robertson-Cole and the American Legion of New York County. No matter what the underlying cause, the fact remains that the day after "The Wonder Man" opened at the Strand the New York newspapers again gave space to the picture and reiterated the many complimentary things they had published following the premiere performance.

Evidently the presentation of the picture in its proper setting—that of the motion picture theatre—improved the picture in the estimation of some of the critics, who went their previous review one better upon seeing the picture at the Strand.



S—sh! Don't Tell Any One.
I'm going to do a Greek dance for you in "Miss Hobbs," my first Realart picture, says pretty Wanda Hawley.

Mack Sennett's Plans for Active Year Include Office Space in New York City

MACK SENNETT'S policies as outlined by his personal representative, E. M. Asher, who has just returned to New York, contemplate a year of extraordinary activity. New associations will be established and new ventures hazarded on the sea of motion picturedom.

Mr. Sennett's first necessity in New York, says his representative, will be to find suitable and ample office space. Mr. Asher will seek to secure such headquarters with the Producers' Association, of which Mr. Sennett is treasurer, and the members of which, besides Mr. Sennett, include Thomas H. Ince, Marshall Neilan, Maurice Tourneur, Allan Dwan and George Loane Tucker.

On account of the immediately forthcoming distribution of Sennett's latest five-reel comedy, "Married Life," Mr. Asher's present duties relate to its release through First National. The release date is set for June 15, and the picture has been delivered in New York. Mr. Asher says it will eclipse the popularity of "Down on the Farm," which proved a record breaker for Sennett.

Ninety days following the release of "Married Life" will see the beginning of the distribution of the second five-reel comedy for which the First National has contracted, says Mr. Asher. This will bring Mr. Sennett's activities up to the time of the beginning of operations by the Associated Producers, which thereafter will distribute Sennett Comedies.

Feature Farces Coming.

These activities of Mr. Sennett will include the production of two-reel feature farces, five-reel comedies and five-reel comedy dramas. Mr. Sennett resents the rumor that he is to discontinue the production of two-reel comedy features. "It is as though certain producers wish he would," says Mr. Asher, "but they are doomed to disappointment. Mr. Sennett has no idea of abandoning a field of screen expression in which he has won a unique fame."

"Sennett's forces in all departments numbers close to 500," says Mr. Asher, "and the studios in Los Angeles are alive with activity and abounding in optimism inspired by the success that has attended everything that has come from the producing genius of the 'Comedy King.'"

Big Pictures Mean Summer Prosperity, Believes Pathe Director of Exchanges

WITH the approach of the summer period and the difficulties it presents to distributors and exhibitors alike, Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., strikes a reassuring note in a report he has just made to Paul Brunet, vice-president and general manager, regarding the situation throughout the country. Mr. Pearson believes this will be the biggest summer in the history of the industry. His report did not imply that business will hold up as it has during the last few months, but did indicate it will not undergo the severe decrease that has marked it during recent summers.

"There is only one cure for poor summer business," said Mr. Pearson, "and that is high-class pictures. People demand amusement and entertainment in the hot months, just as in any other period of the year. Yet there are exhibitors who invite a decrease in business by supplying their patrons with cheaper programs. They apparently fail to realize the serious consequences this will have on their business when the summer is over.

Cool Theatre and Good Picture Attract.

"Average persons are compelled to remain in their city homes during the summer, and they are as comfortable, if not more so, in a well ventilated and cooled motion picture theatre. But if they do not have the proper attractions to draw them, naturally they will not patronize the show.

"Give them the class of pictures they are accustomed to see at other periods of the year and they will come out in sufficient numbers to warrant the staging of the more costly type of production. If one exhibitor does not give it to them, his competitor will, and the latter is the one who will benefit when fall comes around again.

"Pathe will not curtail the class of its production in the least during the summer. In fact, a number of the biggest pictures in Pathe's history will be released during this season. For instance, there will be J. Stuart Blackton's 'Passers-By.' This is to be released on June 20.

"Then, as an Independence Day issue, there will be William Desmond in 'A Broadway Cowboy,' which is in a class by itself for this type of picture. Harold Lloyd in his greatest comedy, 'High and Dry,' first of his second series of $100,000 two-reelers, is to be issued on July 11. This is a certain business getter in any kind of weather.

In our serial department we will release 'Pirate Gold,' second of the George B. Seitz series in which the producer is starred himself.

"The public wants big outdoor pictures for summer consumption. Consider, then, these offerings, which are of recent issue: 'My Husband's Other Wife,' a story of Broadway and the Kentucky hills; 'Other Men's Shoes,' Edgar Lewis's first big Pathe feature; 'The Deadlier Sex,' with its wonderful settings in the California mountains; 'Sherry,' another Edgar Lewis offering, which is built largely outdoors.

"Comedies, too, have their place in summer programs, and Pathe is offering exhibitors as fine a product as there is on the market: 'Bringing Up Father' comedies; the Rolins, starring 'Snub' Pollard, and the Mrs. Sidney Drew series starring John Cumberland."

Made Honor Guests at Cauldron Club

Paul Powell, who has been engaged to direct Mary Miles Minter next year, and Will M. Ritchey, supervising director of the Realart studios at Hollywood, were named honor guests of the Cauldron Club of Pasadena at that organization's May dinner meeting.

Hunter College Announces Summer Photoplay Courses

MEETING the demand of summer students for a course in photoplay construction, Hunter College, of the City of New York, announces a thirty hours' course in photoplay construction, to begin July 6. The course will be under the direction of Paul H. Sloane, B.S., a staff writer for the Fox company, who will give his pupils a thorough technical instruction based upon his actual studio experience rather than upon the theory of how photoplays should be constructed.

During the course each pupil will be required to produce one scenario of an adaptation and one original photoplay manuscript, in additions to studies in plotting and constructive criticism.

Sargent's "Technique" Is Textbook.

Sargent's Technique of the Photoplay has been adopted as the textbook.

Although the present demand centres upon play and book rights, an increasing number of students appear to demand courses in photoplay construction, apparently realizing that in the long run the studios must return to stories written directly for the film for best results.

Shirley Mason To Do "Merely Mary Ann"; Fox Secures Original Stage Settings

SHIRLEY MASON is to do "Merely Mary Ann" as a motion picture. The stage success in which Eleanor Robson won international renown during the period in which she appeared under the management of the old theatrical firm of Liebler & Company, is to be converted to the silent drama by William Fox, president of Fox Film Corporation.

Work has already been started on "Merely Mary Ann" at the Fox studios in Hollywood with the petite and talented Miss Mason in the title role. This part, known to most theatregoers of the country, should be suited to the little star whose success since she started with Fox, in "Her Elephant Man," "Molly and I" and "Love's Harvest," has brought her rapidly to the front. The director selected is Edward J. LeSaint. He also wrote the scenario.

Made from Zangwill Play.

"Merely Mary Ann," with that fine dramatic actress, Eleanor Robson, in the title role, is one of the best known of stage successes produced during the past decade. It was in this play that Miss Robson, under the personal direction of George C. Tyler, manager director of the Liebler firm, established herself most firmly in the hearts of theatregoers of this country and brought to the author of the play, Israel Zangwill, one of the greatest successes of the day.

It was from the stage manuscript by Mr. Zangwill, and from his original book of the same name as the play, that Mr. LeSaint made the scenario for the Shirley Mason picture. According to arrangements made by William Fox a good portion of the original stage settings used by the Liebler firm will be shipped in the West Coast for use in the film version. The remainder of the interior settings used in the screen production will be modeled after the design of the original stage backgrounds and properties.

Costumes from Stage Plates.

Costuming of the picture will be patterned after the originals made from photographs of the entire cast of principals who appeared with Miss Robson in the play. Raymond McKee, who was leading man with Miss Mason in her latest Fox release, "Love's Harvest," has been retained as lead in "Merely Mary Ann." He will play the part of Lancelot, which was enacted by H. B. Warner in the stage version. Another of the principals is Harry Spingler, a light comedian. Georgia Woodthrope will have the role of Mrs. Leadbatter, and Babe London, a child actress, has the part of Rose Leadbatter.

Shirley Mason
Appearing in Fox productions.

George Seitz to Produce Feature in Spain; June Caprice and Marguerite Courtot in Cast

GEORGE B. SEITZ, well known as a producer, director and star of Pathe serials, is going to Spain to produce the first feature picture he has attempted in his long career in motion picture work.

Following arrangements made with Paul Brunet, vice president and general manager of Pathe Exchange, Inc., June Caprice, long one of the best known women stars in picturedom, will be co-starred with Mr. Seitz, Marguerite Courtot, who has appeared with Mr. Seitz in serials he has produced for Pathe, will have a leading part in the production. Harry Semels, interpreter of heavy roles in several Pathe serials, is also to accompany the party.

The story selected for his first feature starring vehicle is an adaptation from a play he wrote some time ago under the title "The Golden Senorita." In making the scenario, however, Mr. Seitz made over the title also and the picture version is to be called "Rogues and Romances." It is described as a love romance, strongly flavored with humor and sentiment and containing a strong dramatic issue which has to do with a spirited and colorful Carlist uprising.

The director-star is now producing a new serial for Pathe "Velvet Fingers," in which he is appearing with Marguerite Courtot. He expects to complete the fifteenth and final episode by the end of June.

On July 6 he will sail from New York with his company directly for Algeciras, a Spanish port town on the Bay of Gibraltar. The town is famous for its relics of the earliest days of Spanish history and was selected by Mr. Seitz because it is his belief that it is the ideal locality for the production of his story. In association with Mr. Brunet Mr. Seitz and his staff are now working out all details attending the undertaking that can be prepared in advance so that the actual filming of scenes for the play may commence immediately upon the arrival of the company.

Frank Redman and Harry P. Wood will accompany Mr. Seitz as members of his directorial and technical staff.

Rothapfel Books "Edgar"

One of the first bookings that S. L. Rothapfel made for the Capitol Theatre, New York, after he had assumed his new duties, was the third of Booth Tarkington's "Edgar Comedies," "Edgar's Jonah Day," which will occupy an important place on the bill during the week starting June 13. The preceding issues, "Edgar and Teacher's Pet" and "Edgar's Hamlet," when they were run at the Capitol a number of weeks ago, were applauded.

"Edgar's Johan Day" will be handled as a feature, despite the fact that it is only two reels instead of the customary five.

Clayton Hamilton Is Signed to Write Goldwyn Scenarios

CLAYTON HAMILTON, author, lecturer, editor and an authority on the drama, has signed a long-term contract with Goldwyn Pictures Corporation to write original stories and continuities. He went to the Culver City studios recently and is now on his first picture.

Goldwyn's acquisition of Mr. Hamilton adds another foremost stage expert to the already imposing list of authors and playwrights who are devoting their energies to the adaptation of novels and plays for production by Goldwyn. Mr. Hamilton will be associated with J. G. Hawks, head of Goldwyn's scenario department, Thompson Buchanan and Charles Kenyon, both noted writers for the stage, and other equally prominent figures in the scenario department; also Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King, Gertrude Atherton and Leroy Scott, the Goldwyn Eminent Authors, who spend a considerable part of each year on the Coast co-operating on the picturization of their novels.

Shirley Mason Successes Revived

Shirley Mason's success as a star has led George Kleine to revive seven of the dramas in which she has appeared a year or two since. The names of these productions will be familiar to State Right buyers, exhibitors, and the picture loving public, "The Lady of the Photograph," "The Tell-Tale Step," "Cy Whittaker's Ward," "Light in Darkness," etc. These pictures are based on strong dramas and are well produced and acted.

The Photo Products Export Company of 220 West Forty-second street, New York, is the selling agent for the Shirley Mason dramas, as well as for twelve Flagg Comedies, "Girls You Know."

Doraldina
Who will appear in "The Passion Fruit" for Metro, where she will be able to demonstrate her skill in the hula and other fancy dances.

Doraldina Leaves for Metro West Studio to Make "Passion Fruit," Hawaiian Film

DORALDINA, the famous dancer whose engagement as one of its new stars was recently announced by Metro, has left New York for the Pacific Coast to begin work in about a fortnight on her first production under the Metro banner. This vehicle is to be a picturization of Carey Wilson's story, "The Passion Fruit." The locale of the subject is the Hawaiian Islands, and it will present Doraldina in the native atmosphere which she first popularized by her hula hula dance.

Doraldina first blazed into prominence as the creator of the hula hula, which introduced to the American public the native dances of Hawaii. Her success in the role of interpretess of the dances of the Pacific Islands was so great as instantly to install her as a prime favorite with the patrons of restaurants and theatres everywhere.

Her first appearance before New York audiences, after her return from Spain, where she had gone to study the Castilian dances, was in Reisenweber's Cabaret. Her success with the restaurant's patrons resulted in her name being exhibited in electric lights, followed by an offer from the Shuberts, who signed her to appear as a featured member of the musical play, "Step This Way," starring Lew Fields.

Thus established as a headliner on Broadway, Doraldina's next conquest was in motion pictures. George Fitzmaurice had been engaged by Pathe to produce Kipling's novel, "The Naulahka," and the subject required a "wild woman" for the feminine lead. Doraldina got the part and registered an emphatic hit in the role of the East Indian nautch dancer. Following her success in "The Naulahka," Doraldina formed her own motion picture company and started making screen productions of her own.

After her successful appearance in musical comedy and motion pictures, Doraldina was featured in Thomas Dixon's play, "The Red Dawn." Then she returned to the silversheet to remain until her recent engagement with Metro to star in a series of new productions, the first of which will be "The Passion Fruit."

Announcement of the cast will be made after the production has been started on the West Coast.

"Prisoners of Love," Betty Compson's First Picture Under Her Own Banner, Completed

FROM Betty Compson Productions, whose studios and offices are located at the Brunton Studios in Hollywood, comes the announcement that Miss Compson, whose meteoric rise to stardom was brought about through her unusually clever work in George Loane Tucker's production "The Miracle Man," has completed the first of a series of super-features which will be distributed through one of the largest releasing organizations.

The title of this production is "Prisoners of Love" and it is stated to be of a caliber in keeping with her work in "The Miracle Man." Arthur Rosson directed the picture, assisted by his brother Richard.

In the organization of the company a large number of members of the staff of Mr. Tucker joined the new company. The general manager is Alfred A. Grasso, who for eleven years was associated with Henry W. Savage in various executive capacities. His seventeen years' experience in the theatrical business was responsible for his selection for the scenario department of Goldwyn, where he became associated with Mr. Tucker.

Others who are associated with Betty Compson Productions in the capacities which they held with the Tucker organization are Ernest Palmer, chief ciemantographer; Jack Little, technical director; Chester Roberts, secretary to Miss Compson, together with one of the film cutters.

The present plans of the company provide for about four pictures a year, and the star will probably remain on the West Coast.

Willie Collier's Picture Is Set for Release on June 14

AT a recent private screening of the Select picture, "The Servant Question," starring William Collier, it was the unanimous opinion of the assemblage that the stage comedian scores a triumph in the production, according to an announcement this week. The picture will be released on June 4, following a Selznick picture, "The Desperate Hero," starring Owen Moore, scheduled for release on June 7.

Mr. Collier runs riot throughout the entire production, it is declared, and his mimicry coupled with his ability to extract unseen humor out of what seems a conventional situation makes the picture pleasing. As Larry Butler, a young man about town, he is said to render a capital characterization in the role as the pseudo-butler.

Supporting Mr. Collier are "Buster" Collier, his son; Rapley Holmes, a stage and screen artist; Armand Cortez and Virginia Lee. The story is said to revolve around the machinations of Count Amboy, leader of a trio of jewel thieves known as "The Diamond Nippers."

"Midlanders" Print Arrives; Callaghan Is Enthusiastic

BESSIE LOVE'S first production for Andrew J. Callaghan Productions, Inc., titled "The Midlanders," has arrived by special representative from Los Angeles and is hailed by its producer as being better than his expectations. His enthusiasm was not dampened by the fact that the delay in arrival of the print caused him to cancel reservations on steamer for England.

"Miss Love vindicates all the advance predictions we have made for her and demonstrates that with the high-standard accoutrements we have given her she has earned the right to stand among the really big personalities of the screen.

"We have not only produced a big picture, but we have proved the contention with which we started out that the highest thought to every single detail, story, direction and production can only result in a product of the highest type. The choice of a big novel, Charles Tenney Jackson's 'Midlanders,' was especially fortuitous since it has proved itself splendidly adaptable to a superior screen production. Ida May Park and Joseph DeGrasse have got every ounce of dramatic possibility from this novel.

"As for Miss Love, she has proved a dramatic surprise even to those whose faith in her latent possibilities induced them to back her to the limit. She has given us a rich character portrayal—sweet, human and vividly appealing."

Franklin Becomes a Realart Director

Chester Franklin, well known for his direction of "kid" pictures, has been added to the Realart staff of directors recently and will work at the company's studios in Hollywood. During the war his services were engaged by the Government to make propaganda pictures for Army Health Service.

Selznick and Select Name Stories and Stars Offered Exhibitors During June

THE month of June brings to exhibitors two Selznick Pictures productions and two Select Pictures Corporation release, according to an announcement made by Charles R. Rogers, director of sales of Select and Republic. These, it is made known, are star productions and are in addition to the usual schedule of Selznick News Weekly, the Herbert Kaufman Weekly feature, Prizma Color Pictures and other subjects which enable the exhibitor to make up his entire program from first to last.

The star releases, in the order of their distribution as scheduled, are: Owen Moore in "The Desperate Hero," the first week in June; William Collier in the Select picture, "The Servant Question"; Eugene O'Brien in "The Figurehead," the last week of the month. Present plans indicate that another Owen Moore film, "Stop That Man," is to lead the July releases.

Gloria Hope Heads Cast.

Supporting Mr. Moore in "The Desperate Hero" are Gloria Hope, who plays the leading feminine role; Nell Craig, former Essanay star; Henry Miller, Jr., Emmett King, Arthur Hoyt, Charles Arling, Virginia Caldwell and Tom Ricketts. The story, written by Edgar Franklin, was adapted for the screen by Zelda Crosby. Wesley Ruggles directed.

In the cast supporting Mr. Collier in his feature are: "Buster" Collier, his son; Armand Cortez, Virginia Lee and Rapley Holmes, all well-known screen players.

Prominent in the cast supporting Mr. O'Brien in "The Figurehead" are Anna Q. Nillson, who plays the leading feminine role; Ora Carew, Edwin Stevens, Joseph Girard, Frances Parks, Kate Price and Maurice Luxford, amateur golf champion of New Zealand. John Lynch, scenario editor for Selznick Pictures, wrote the story and R. Cecil Smith adapted it for the screen. Robert Ellis directed.

Weeklies Listed for June.

Among the Herbert Kaufman Weeklies for June are: "The Dictionary of Success," "A Certain Rich Man" and "The Battler and the Bottler."

Cleo Madison Signed for Big Role

Cleo Madison has been signed by Metro to play the leading role in "Big Game," one of the new plays recently acquired by Metro. "Big Game" was written by Willard Robertson and Kilbourne Gordon and produced in New York during the season just closing. It is now being adapted for the screen by Miss Ruth N. Baldwin, at Metro's Coast studios in Hollywood, Cal.

"By Jove! How Dry I Am!"

Louise Fazenda tempting the monacled gentleman to drink the latest beverage —gasoline— in Paramount-Sennett comedy, "Let 'Er Go!"

Every Home Has Its Andy and Its Min, Says Sidney Smith, Creator of "Gumps"

By MARY KEELY

TURNING petty domestic tragedies into screen comics has been the special business of Sidney Smith in giving to the world of fun-finders "The Gumps." Family mishaps such as the lost collar button, the undarned hose and the saltless soup—'tis of such stuff this artist's dreams are made.

"Most of the funny things in life happen without our knowing that they are funny," he remarked the other day in his studio at the Chicago Tribune. "They seem gravely important at the time and we don't think of laughing until it's too late."

Before him was a freshly drawn portrait of the fair and lovely Andy in a most fetching attitude, that of watching a string bean grow. The sight was diverting. Even Sidney Smith's droll smile and pleasant conversation failed to command immediate attention. On the wall just back of him hung another likeness, a large colorful sketch of Andy bawling for Min.

"Andy has changed since he went into the movies," he said in hurt tones, "and not altogether for the better. He's a good deal meaner than he was on paper. It gave me quite a start at first. On the other hand, the films have done lots for Min. She's more coy than I ever dreamed. They're both much more human and that is the essential thing. It was my first intention to make these drawings come close to reality. I felt as if the home, any home, was a big field for comedy, and that very little burlesque was necessary to make everyday happenings seem amusing. Most everything is funny, only we don't know it.

"Early in my career as a cartoonist I discovered that my stuff was interesting to men only. It seems that the general impression is that comics are for the special amusement of the mightier sex. This didn't seem right to me. Pictures of married life and its cross angles, it seemed, should offer laughing material for both sexes. When hubby smokes his after dinner cigar and drops ashes all over the best linen, the resulting wrangle is something that is sure to win the sympathy of both sexes, in opposite ways."

Since the Gumps' screen debut about three months ago it has been generally noticeable that a greater proportion of feminine fans are amused by these series than by many other comics. In contriving something that will amuse women, he explained that Mrs. Sidney Smith has been of great assistance. Many of her suggestions in regard to feminine apparel and housekeeping have helped to put the punch in Min's activities.

Does One Scenario a Week.

Mr. Smith turns out one scenario a week in addition to his daily cartoons, which run in about sixty-five newspapers. Each of his scenarios, like the daily comics, tells a complete story. They do not run in serial form. By June 1 fifteen issues had been completed and were on the market. Celebrated Players Film Corporation in Chicago, of which J. L. Friedman is president, holds the world's rights for "The Gumps," according to the terms of a two-years' contract with Sidney Smith.

Petite Molly Malone Signs to Smile in Goldwyn Films

MOLLY MALONE, the petite, brown-eyed girl who was leading woman for Roscoe Arbuckle and in other productions, has just signed a long-term contract to play exclusively in Goldwyn Pictures. Miss Malone recently completed a part in "It's a Great Life," an adaptation of Mary Roberts Rinehart's story, "Empire Builders," produced by Goldwyn as an Eminent Authors picture, and is now supporting Tom Moore in "Stop Thief," a screen version of the Cohan and Harris stage farce.

Miss Malone was born in Denver, Col., in 1897, and at an early age became interested in acting. Her beauty and personality were appreciated by directors on the watch for appealing ingenues. After her first picture there never was doubt about her success on the screen. She has been with the Vitgraph, Lubin, Lasky and Universal companies, playing feminine leads. Miss Malone is regarded as a valuable addition to Goldwyn's acting forces on the West Coast.

Cleveland Convention

(Continued from page 1572)

Organization—that is what you need. Of course, you can't do it on wind. You must have money. Just stop and think, men; you are running theatres; could not a 200-seat theatre afford to pay $1 more a month? Take the big fellow; what difference would it make to him if he paid $250 more a year and called in fire insurance, getting something more valuable than any fire insurance that ever existed? You would have a lot of money.

Why His Name Was Used on Film.

"My friends can lick me any time I am wrong. But when I am right I will fight. I will tell you what prompted me to put my name on the film. I book a great deal on the vaudeville circuits, large and small. I had to employ detectives to see that my name was not misused. I figured that if it was valuable to the others it might be valuable to the small fellows.

Ordered Two Sets of Titles.

"When it was brought to my attention, I said that if they don't like it I will take it off. I gave instructions for the making of two titles and not to force any man to use my name who doesn't want to. I always felt and want to say to you again—not because I want you to buy me through films—if you need me, you little fellows, call on me at any time at any price at which you have got to have a picture. I thank you." (Long applause.)

Favor Importations.

Resolutions then were passed legalizing the $5 registration fee and favoring the importation of all high-class foreign-made pictures. Formal protests against the 5 per cent. film rental tax and against censorship in all forms were referred to the proper committees.

The session adjourned at 5.30 p. m.

Through arrangement by First National Exhibitors' Circuit of Ohio and E. M. Asher, personal representative for Mack Sennett, probably one of the biggest events of the Cleveland convention was a luncheon given at the Hotel Statler on Wednesday, June 9, which nearly 1,000 exhibitors and prominent members of the industry attended.

The feature of the occasion was the screening of Mack Sennett's latest five-reel comedy. Following "Married Life," Norma Talmadge's latest success, was shown.

Those in charge of the arrangements were Lieutenant Jim Anderson, Earl Hudson and Norbert Lusk, of First National; E. M. Asher, Maurie Meyers and Charles Muhleman.

Personnel of Convention Committees

Committee on Laws and Legislation

John Manheimer, New York City, chairman.
H. H. Lustig, Cleveland.
Maurice Choyanski, Chicago.
H. Webster Smith, Bath, Ind.
T. L. Hays, Minneapolis.
A. J. Kleist, Pontiac, Mich.
C. H. Goodwin, Philadelphia.
Frank T. Rembusch, Shelbyville, Ind.

Committee on Constitution and By-Laws

Ralph Talbot, Tulsa, Okla., chairman.
Joseph Hopp, Chicago.
B. Leo Bracher, New York City.
C. Whitehead, Baltimore.
W. J. Shwin, Cleveland.
David Barrist, Philadelphia.
L. F. O'Donnell, Los Angeles.
A. J. Belhenwurt, New Orleans.

Committee on Ways, Means and Finance

E. T. Peters, Dallas, chairman.
Sydney S. Cohen, New York.
M. Van Praag, Kansas City.
Sam Bullock, Cleveland.
J. T. Collins, Rutherford, N. J.
W. A. Steffes, Minneapolis.
C. G. Griffin, San Francisco.
William Brandt, New York.

Committee on Organization

Charles L. O'Reilly, New York, chairman.
W. C. Patterson, Atlanta.
Dan Markowitz, San Francisco.
C. E. Cady, Lansing, Mich.
W. H. Gwynn, Texas.
H. W. Kress, Piqua, Ohio.
M. C. Kellogg, Lead, S. D.
Dan Chamberlain, Minneapolis.

Committee on Nomination

A. N. Jackson, San Francisco, chairman.
C. W. Gates, Aberdeen, S. D.
Charles L. O'Reilly, New York.
E. T. Peter, Dallas.
Ralph Talbot, Tulsa, Okla.
C. C. Griffin, San Francisco.
Fred J. Herrington, Pittsburgh.
John Manheimer, New York.

Committee on Business Relation

J. C. Ritter, Detroit, chairman.
C. H. Burker, Kansas City.
Moe Harowitz, Cleveland.
Roland Hill, Greensboro, N. C.
John Evans, Philadelphia.
C. A. Hagaman, New York.
Sydney Samuelson, New Jersey.

Committee on Protection of the Screen

Fred Herrington, Pittsburgh.
W. L. McClaren, Jackson, Mich.
H. Q. Alexander, Dayton.
A. B. Smith, Salina, N. Y.
W. G. Ligget, Kansas City.
F. G. Hiller, Anderson, Ind.
I. M. Salyards, Rochester, N. Y.

Committee on Rules and Resolutions

C. W. Gates, Aberdeen, S. D.
Jules Michaels, Buffalo.
Glenn Harper, Los Angeles.
H. H. Green, Minneapolis.
G. H. Foster, Marion, Ohio.
A. L. Fiker, Ironwood, Mich
J. M. Reider, New Jersey.
H. H. Linton, Utica, N. Y.

Pursuant to a call issued by the temporary chairman, the following national committee on arrangements and registration met at the Hotel Winton on June 7: Charles O'Reilly, New York City, chairman; W. H. Linton, Utica, N. Y.; C. C. Griffin, San Francisco; H. Q. Alexander, Cincinnati; Jules Michaels, Buffalo, N. Y.; J. C. Ritter, Detroit; F. J. Herrington, Pittsburgh; William A. Steffes, Minneapolis; J. C. Farley, Montgomery, Ala; W. C. Patterson, Atlanta; J. T. Collins, Rutherford, N. J.; E. T. Peter, Dallas; M. Van Praag, Kansas City; H. W. Kress, Piqua, Ohio; H. H. Lustig, Cleveland; Glenn Harper, Los Angeles; S. I. Berman, New York; C. L. O'Reilly, New York; M. C. Kellogg, Lead, S. D.; Sam Bullock, Cleveland; Joseph Hopp, Chicago.

Their report, which was unanimously adopted by the convention, included the following resolutions:

That no contributions be received by the convention from any firms engaged in the production or distribution of pictures or the supply of accessories.

That none but bona-fide independent theatre owners be admitted to the floor of the convention.

That no proxies of any kind be exercised, and that voting should be on the basis of one vote to every independent exhibitor attending.

That before being permitted the privilege of participating, all exhibitors should sign blanks which should have to be passed upon by the committee on credentials, a program for amusement, not to exceed in cost $1,000, that the registration fee for the convention be $5.

That the following subcommittee on registration be appointed: **Glenn Harper, S. I. Berman, H. Q. Alexander, M. Van Praag, F. J. Herrington and Sam Bullock, secretary.**

That the first order of business after permanent organization be the hearing and reception of the report of the Committee of Seventeen, that these questions be brought before the convention in the following order: Invasion by producing interests of exhibiting field, deposits, forced percentage booking, standardization of contracts, control of the screen, 5 per cent. Federal film tax, advertising, music tax, co-operative insurance, Loew-Metro, censorship, Sunday opening, N. A. M. P. I. poster ruling, co-operative booking.

Independent Motion Picture Exhibitors Hear Report of Committee of Seventeen

A MASS meeting of the Independent Motion Picture Exhibitors of America was called for Monday night, June 7, at the Hotel Cleveland. The summons was placed alongside of a large placard reading, "Frank Rembusch, Room 2020," and was made by means of a poster prominently hung in the Cleveland. It read as follows:

Exhibitors' Notice
Tonight
8:00 P. M.
Meeting
Assembly Room
All Exhibitors Welcome

The meeting, which was presided over by Frank J. Rembusch, resolved itself into an executive meeting of the Committee of Seventeen, as only a handful of exhibitors attended. Business was confined to formally adopting a report of the Chicago meeting and subsequent work by the committee, to be presented at the mass meeting at the Winton on the following day.

Harry Crandall, of Washington, D. C., gave an informal speech on national Americanization work by means of motion pictures.

Mr. Crandall stressed the point that although exhibitors were willing and anxious to co-operate in Americanization work by any means in their power, they were not prepared to do so for the financial benefit of any person or persons. Several exhibitors who heard his talk heartily indorsed his statements.

Importance of Work Seen.

Mr. Crandall has been associated with former Secretary of the Interior Franklin K. Lane and others in the work of Americanization. The importance of the service which exhibitors may render is shown by the resolution passed by both education committees of the Congress recognizing the work done by exhibitors, he said. He also stated that the nation's leaders now base their hopes on motion pictures instead of newspapers as a means of education in American ideals.

"These propaganda films are mostly two-reelers," said Mr. Crandall. "It goes without saying that there is no money in this kind of offering unless some prominent film star is featured in them.

Want No Surplus.

"Yet I and others have been charged $150 for two days' use of a propaganda film. Such a sum paid by us means a profit for some one somewhere.

"We are not going to stand for it. We are ready and willing to co-operate in every way with this most essential work of Americanization, but we are not going to permit our co-operation to line some person's nest.

"If some one does make a profit from the rental of these films then it is our fault and no one else's. It is up to us to investigate and determine a fair rental. We are the men who are financing the undertaking and it lies with us to see that the sums we disburse go in the right direction.

"We want no surplus accruing for the benefit of any person who is willing to make money out of Congress and the willingness of exhibitors to assist in a work vital to the nation."

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

"Remodeling Her Husband"

Paramount Presents Dorothy Gish in a Comedy of the Feminine Point of View in Marriage.

Reviewed by Louis Reeves Harrison.

REMODELING Her Husband" has bright subtitles and snappy Dorothy Gish. It is on the lines of those plaints in "Snappy Stories," wherein some woman who fully believes in her piercing insight into the nature of man, picks a cuff-shooing imbecile. In such stories the man never works—he is a broker, or banker, or some other kind of soft-voiced parasite—his business is to tell people stocks are what they really are not—and she expects this cerebral rubber stamp to have brains enough to appreciate her. When she has bitterly measured his inanity, she cannot repress her indignation—she rushes into print with a variation of Pope's essay on man. Now that "Remodeling Her Husband" is off the author's mind we may look for some less-conventional comedy—we are led to expect it from her delightful sense of humor as revealed in the subtitles.

Dorothy Gish admirably portrays the sheltered girl, the dear little creature who has never so much as lifted a finger to help others, who enters marriage with the serene self-deception that she can continue to escape responsibility. Her vanity at the ceremony is as charmingly consistent as the feminine attention to detail under the direction of fair Lillian. Written, acted and directed by women, "Remodeling Her Husband" is a costume display, is dainty, neat and pure of spirit. It is a case of "Oh, Girls!" almost an Adamless Eden, the supposed men merely a befogged lot of creatures, whose sole reason for existence is their contribution to the economic situation of womankind. The optimistic spirit of Dorothy and the sparkle of the author's lines, however, place "Remodeling Her Husband," as demonstrated at the Rialto, in the clean class of pleasing entertainment.

Cast.

Janie Wakefield.....Dorothy Gish
Jack Valentine.....James Rennie
Mrs. Wakefield.....Marie Burke
Mr. Wakefield.....Downing Clarke
Mr. Valentine.....Frank Kingdon

Director, Lillian Gish.
Story by Dorothy Elizabeth Carter.
Length, 4,844 Feet.

The Story.

Janie Wakefield is the daughter of an enormously rich importer, but she is domestic in her tastes and has been raised in secluded home life. A child at heart, she puts away her dolls and playthings when the time comes to marry handsome Jack Valentine. She is principally interested in her wedding dress and the house decorations. After the ceremony she is a loving, trusting little pet, apparently spiritless until the moment of her first disillusion. She chances to see her flirtatious husband in a taxi with a former charmer. Even then she can only believe it is someone who resembles him. Later on, when she chances to see him led into an apartment across the hall by an adventurous young widow, poor Janie can scarce believe her eyes. Almost overwhelmed, she manages to get into the apartment without being seen and there catches Valentine yielding to the widow's blandishments. When he returns to Janie there is an all night session. In her infantile rage she tires herself out. In a weak moment toward dawn she forgives him. Once more she discovers the poor thing she has married making a date with a manicure. Then the worm turns. Janie leaves him for good.

She enters the office of her father and becomes so efficient that she is entrusted with an important part of the business. Months elapse before Valentine is inspired with enough manliness to seek his sweet young wife. She refuses to receive him at home. He can call at the office. He does so and becomes enraged that he is obliged to wait his turn to see her. Thus she keeps him at arm's length until his love is rekindled. His pleadings in person and by notes are in vain. Only when she fears he will destroy himself is she moved by pity to weaken and permit a reconciliation. Thus she remodels her husband.

Program and Exploitation Catchlines: Dorothy Gish in a Snappy Comedy Drama on Married Life.

She Sure Did Remodel Her Hubby—He Loved 'em All—He Had Promised in His Marriage to Love But One! He Fell for the Manicure Girl and All the Rest—See the Cure She Found.

Humorous Drama on Femininity—A Riot of Fun—All About a Young Married Couple—He Loves the Girls and It's His Wife's Task to Make Him Love But One—See How She Remodels Him to Her Satisfaction.

Exploitation Angles: Let Miss Gish, in her dual role of star and director, carry this. Give emphasis to the fact that this story was directed by her; her first excursion into this field. You can also hook on to the fact that this is a story written by a woman, and in which women get all the best of it. Make a strong appeal to your feminine element.

IN THIS ISSUE.

"The Prince Chap" (Paramount).
"White Lies" (Fox).
"Remodeling Her Husband" (Paramount).
"Below the Surface" (Paramount).
Circumstantial Evidence (Arrow).
"Some Wild Oats" (Hygienic Films).
"Scratch My Back" (Goldwyn).
"Alias Miss Dodd" (Universal).
"The Great Accident" (Goldwyn).
"Love's Flame" (Fidelity).

"White Lies"

Five-Reel Fox Subject Features Gladys Brockwell in Screen Version of Charles Read Novel.

Reviewed by Robert C. McElravy.

ALTHOUGH brought up-to-date and rendered modern in certain respects, this five-reel Fox production, "White Lies," from the novel by Charles Reade, swings along with a certain old-fashioned narrative gait. This is not to be construed as a criticism of the picture, so far as the interest is concerned, for it really works up to quite an amazing series of events. It is developed in a leisurely, natural manner, and such dramatic force as it has comes largely from the complicated plot situations.

Out of a tangled chain of events a very creditable screen story has been produced. It is the type of production that is sure to have strong appeal with the family theatre. The events are all pictured in and about the De Beaurepaire chateau.

Cast.

Josephine .....Gladys Brockwell
Lieut. Camille Du Jordin.....William Scott
Baroness De Beaurepaire ..Josephine Cowell
Surgeon Edouard Riviere .....Evans Kirk
Rose .....Violet Schram
Colonel Jean Raynal ....Charles K. French
Monsieur Perrin .....Howard Scott
Jacintha .....Lule Warrenton

From the novel by Charles Reade.
Scenario by Charles Wilson.
Direction by Edward J. Le Saint.

The Story.

Josephine and Rose, in "White Lies," are the daughters of the Baroness De Beaurepaire. The mother and sisters are about to be driven, through poverty, from their family estate, which has passed into the hands of Colonel Jean Raynal. Josephine is in love with a young soldier, Lieut. Camille Du Jordin, and Rose loves Surgeon Edouard Riviere.

A report is printed to the effect that Camille has proved a traitor to his country in time of war. The new owner of the estate, Colonel Raynal, appears and takes a fancy to Josephine. He proposes marriage after a time, and she accepts, though heartbroken over the supposed treachery of Camille. The marriage takes place and Colonel Raynal leaves immediately for the front. He is later reported killed. Camille then appears, carrying a decoration for bravery, with his name cleared. Josephine weds him and a year later her child is born.

At this time Colonel Raynal returns, to the consternation of everyone, as he was thought dead. He discovers the child and demands to know whose it is. Rose claims it to save her sister, and this causes a temporary estrangement with her own lover.

Colonel Raynal seeks Camille, to demand that he marry Rose. The facts come out and Colonel Raynal, seeing how the situation is, agrees to have his marriage with Josephine annulled.

Program and Exploitation Catchlines

When Lies Are Put Up Against Love—See This Story of Love, Deceit and Sacrifice with Gladys Brockwell.

Human Interest Story of Conflict at Home and Abroad.

Story of How Right Triumphs Over Wrong When Happiness Is at Stake.

Exploitation Angles: Play up Miss Brockwell and appeal with the name of Charles Reade. But don't try to sell it merely as a book adaptation. Offer it as a gripping story of a domestic tangle handled by a master of his craft.

"Miss Hobbs"

Realart's New Star, Wanda Hawley, Makes Her Debut in a Clever Picturization of Jerome K. Jerome's Play of a Feminine Faddist.

Reviewed by Mary Kelly.

ORIGINALITY of plot and an amusingly exaggerated treatment of it, makes "Miss Hobbs" distinctly different and diverting. It is somewhat of a departure from the ordinary feministic drama and is the story of a woman who tried to live a sort of freakish existence without the companionship of masculine inferiors—and failed. She surrounds herself with ornate luxuries, adopts unique habits and lectures her friends on the slavery of marriage. But with the coming of love, gradually her standards begin to droop and a normal attitude toward life asserts itself.

In carrying out the principal idea of

Miss Hobbs' fads and fancies, the settings are remarkably successful. They are sensational and futuristic in design and composition and bespeak extensive time, effort and outlay of expense. Highly intelligent directing too has greatly assisted in making the scenes interesting. The method of introducing and merging scenes is an ingenious one. Each member of the cast has been skillfully trained and is unusually accomplished in the art of "registering." The opportunities for good comedy are many, and director and players make the best of these.

The reasons for starring Wanda Hawley are easily recognizable. She has grace, beauty and most of all, the ability to act. In the somewhat eccentric role of Miss Hobbs, she has been careful not to overdo. She has realized that the air of arch sangfroid which goes with the characterization is only a pose, and that underneath lies womanly appeal and charm. Harrison Ford has the leading masculine role and other important parts are well played by Jack Mulhall and Walter Hiers.

Cast.

Miss Hobbs.....Wanda Hawley
Wolff Kingsearl.....Harrison Ford
Beaulah Hackett.....Helen Jerome Eddy
Percy Hackett.....Jack Mulhall
George Jessup.....Walter Hiers
Millicent Farcy.....Julianne Johnston
Alice Joy.....Emily Chichester
Mrs. Kingsearl.....Frances Raymond

Play by Jerome K. Jerome.
Scenario by Elmer Harris.
Directed by Donald Crisp.
Length, Five Reels.

The Story.

Not content with being a radical feminist herself, Miss Hobbs decides to convert two of her best friends, Beulah Hackett, who is married, and Millicent Farey, who is about to be married. Through Miss Hobbs' influence, Beulah adopts an extreme style of dressing and begins to eat only dates and crackers, much to her husband's disgust. She leaves him and goes to live with Miss Hobbs. Millicent too leaves her sweetheart and takes refuge with the freakish Miss Hobbs.

The two young men, outraged at this proceeding, plan a way of getting even. They induce Wolff Kingsearl to tame this young feminist by winning her heart. Wolff consents but soon realizes that he has undertaken something very difficult. He pretends to be ill, one day when Miss Hobbs calls, and professes that he has heart trouble. Miss Hobbs becomes concerned and believing that he has no one to take care of him proceeds to nurse him and take him out for rides. He succeeds in keeping from her the truth of his identity and persuades her to believe that he is Hackett's piano tuner. She learns the truth one day while she is in his summer cottage cooking for him. Wolff's mother appears and snubs Miss Hobbs when she learns who she is, and announces her son's engagement to a girl of wealth. About the same time Miss Hobbs discovers that Wolff has made a bet with his friends that he will kiss the unapproachable Miss Hobbs within a month. She is very indignant at this and writes him a curt note saying that she had believed him to be different from the rest of his despicable sex until she discovered his real nature. It is then up to Wolff to convince her that in making the bet, he had in mind that in one month's time he would ask her to marry him and that he had no unworthy intentions. She surprises them all then by kissing him so that he does not win his bet after all.

Program and Exploitation Catchlines: She Wanted to Be Extreme. She Went in for Crystal Gazing, Man-Hating and Dew Baths. They Called Her a Freak—All But One. He Loved Her and Discovered Her Other Self.

"Marriage Is Slavery, Men Are Beasts," She Said, But One of the Beasts Fell Sick, Heart-sick and She Pitied Him. She Tripped Into His Trap and Fell in Love.

"I'll Bet a Dinner for Three That I Kiss Miss Hobbs in One Month," He Wrote in His Diary. She, the Unsusceptible, Read His Words and Hardened Her Heart. Did He Win His Bet? See "Miss Hobbs" and Find Out.

Exploitation Angles: Advertise the fact that Miss Hawley is a new star and a "find." Exploit the picture as a humorous treatment of ultra modern ideas and fads. Have a futuristic art poster made for lobby display. Collaborate with architects and get them to exhibit stills showing Miss Hobb's unique designs for house exteriors.

ALL DRESSED UP (Rolin-Pathe). An amusing central situation in this one-reel comic makes it an entertaining subject. This is the dinner party, to which Snub Pollard and his little black shadow, Sambo, come. Snub plays a hack driver, with aspirations to be a regular gentleman, and both he and Sambo are in elaborate full dress. A good number.

(By wire to Moving Picture World)

Four Pictures Shown at Cleveland During the Convention

Reviewed by EDWARD WEITZEL

"Suds"

MARY PICKFORD'S latest United Artists' release, "Suds," which is a screen version of the English play, "Op-o-My Thumb," is an entertaining compound of broad comedy and quaint pathos. It tells the story of a misshapen little drudge who toils long hours in a French hand laundry in the slums of London and lightens her labors with the aid of a lively imagination which enables her to weave a wonderful romance about herself and a male customer whose one extra shirt has been intrusted to the tender care of the love-sick laundress.

The girl is unattractive to a pathetic degree, but she has a stout heart and is loved by the shy young chap who drives the laundry delivery wagon. The owner of the shirt is a handsome but haughty youth, and he spurns the adoration of his humble admirer. Kindness to the wornout old delivery wagon horse is the means of bringing happiness to the little drudge and the faithful driver.

Save for a few moments when she appears as the settled lady of the girl's imagination, Mary Pickford sacrifices every trace of her comliness to the requirements of the part, and gives a performance that is among her best examples of character action. The production is a fine one in every way. The story itself is not particularly strong, but is handled so well by everyone concerned that the picture is bound to please Pickford admirers.

"Married Life"

THIS five-reel Mack Sennett comedy released by the First National and featuring Ben Turpin is a matrimonial satire that opens with a fast and furious football game and ends with a battle in and out and over an airplane that is both thrilling and laugh compelling. The situations sandwiched in between are not always of the best Sennett brand, but the high spots are uncommonly clever and the full strength of the Sennett organization is used in casting the picture.

"Yes or No?"

THE list of leading men in support of Norma Talmadge in "Yes or No" shows that expense is not considered when this First National star makes a production. With Frederick Burton, Rockeliffe Fellows, Lowell Sherman and Gladen James in the same cast and Sister Natalie as an added attraction, Miss Norma still remains the undisputed centre of attraction and acts a dual role with her usual earnestness and charm.

The story is a complicated one and suffers from an over supply of characters, but is produced lavishly and acted with great cleverness. It has two heroines, one the wife of a wealthy stock broker, and the other married to a poor but ambitious mechanic. Both women are tempted to desert their husbands. The rich wife does so and gains only unhappiness and death. The poor woman remains true to her husband and helps him to win a fortune for them both.

The two stories run side by side, and most of the situations are rather conventional. But careful handling of the picture by the star and her support gives it excellent entertainment value.

"The Mollycoddle"

DOUGLAS FAIRBANKS has surpassed all his previous efforts with "The Mollycoddle." It is a vastly entertaining story built on the lines of real dramatic art and contains just the proper balance of comedy, suspense and a skillfully devised climax. The Fairbanks stunts are utilized in a logical manner and are not thrown in with an overgenerous hand.

The picture permits him to do a clever bit of straight character acting in the early part and to prove that he is not forced to rely on his physical stunts to put his work over.

When the time comes for their use he goes at them with an abandon and telling effect that far outdoes anything in his past record. There are many novel situations in the plot, and the scenes among the Hopi Indians in Arizona, the avalanche, and land thugs, pursuit and capture of the villain are an astounding mixture of thrills and laughs.

"The Mollycoddle's" unusual features of extraordinary merit are in a class by themselves, and every right-minded man, woman and child will thoroughly enjoy the picture.

"The Prince Chap"

Thomas Meighan Attains Stardom in a Heart Story Exquisitely Pictured by Paramount-Artcraft.

Reviewed by Mary Kelly.

ROMANCE in its most tender phase makes "The Prince Chap" a picture that is irresistibly charming, both in its immediate appeal and in its after impressions. William DeMille has evidently made a sincere study of the original play by Edward Peple, and he has realized the inherent picturesqueness and sentiment of the story.

There may be more poetry than truth in much of the action, but so artistically

has the picture been produced that any implausibilities that exist are pleasing rather than otherwise. The treatment is delicate; moments of sadness are relieved by passages of gentle humor; and the love scenes, those of disappointment and those of realization, have been finelyinterpreted by director and players.

The cast, headed by Thomas Meighan, includes a number of capable players. The star has naturalness, dignity and emotional resources that eminently fit him to his princely role. Ann Forrest as a human bundle of rags and imagination does excellent work. Two child actresses, Peaches Jackson and May Giracci, each play the role of Claudia at different stages of her life. They are very lovable and have proven remarkably responsive. Claudia, grown-up, is portrayed by Lila Lee with rare sympathy and charm. Among other talented members of the cast are Kathlyn Williams, Casson Ferguson, Theodore Kosloñ and Florence Hart.

Cast.

William Peyton .....Thomas Meighan
Runion .....Charles Ogle
Alice .....Kathlyn Williams
Jack, Earl of Hutington..Casson Ferguson
Phoebe Puckers .....Ann Forrest
Claudia, aged 4.....Peaches Jackson
Claudia, aged 8 .....May Giracci
Claudia, aged 18 .....Lila Lee
Aunt .....Lillian Leighton

Play by Edward Peple.
Scenario by Olga Printzlau
Direction by William C. DeMille.
Length, six reels.

The Story.

William Peyton, a talented sculptor, leaves America and his fiance, Alice, with a promise to return to her as soon as he has realized success in London. He and a group of fellow-artists live in humble London quarters and are bound together by mutual love and interest. Claudia, a tiny girl of four, comes into his possession upon the death of her mother, who has wrested from Peyton the promise that he will always take care of the child.

When word comes to Alice of this transaction she is influenced by her aunt to doubt Peyton's account and to believe that Claudia is his own child. Her uncomfortable suspicions bring her to England, on which trip she is accompanied by Helmer, a persistent suitor. She arrives at Peyton's home and is met by Claudia, who immediately recognizes the lady stranger as the "princess," the heroine of many a story that Peyton has told her. Claudia innocently informs Alice that her Peyton has sent her mother away to get well; having been told that her mother had gone far away, where she would never be sick again. Alice believes that her fears have been grounded, and when Peyton comes in she gives him his choice of her or Claudia. He refuses to give Claudia up. Alice leaves, and a little while later is married to Helmer.

After years have passed Peyton has succeeded. When Claudia is eighteen Peyton informs her that the time has come when they must have a housekeeper to take care of them. She does not undershtand why, and he explains that the world outside might misunderstand their relationship. This conversation leads up to the climax, which comes when he realizes that Claudia's love for him is not that of a child for its parent, but that of a woman for a man. Alice, now widowed, returns, but Peyton's love is centered on Claudia. He and Alice part as good comrades.

Program and Exploitation Catchlines:

"The Prince Chap"—A William De Mille Production with an Exceptionally Fine Cast—Thomas Meighan, Lila Lee, Kathlyn Williams and Ann Forrest.

The Story of a Young Sculptor Who Left Home and Fiance that He Might Find Success for Her Sake—Showing How She Lost Faith in Him When He Needed Her Most—And How Finally a Reward Came to Him for His Great Love.

He Was a Very Poor Prince, But He Had a Great Heart. The Princess Was Very Rich and She Didn't Love Him Enough to Wait for Him. Time Passed and He Forgot—and Then Deserved Happiness Came.

Turn 'Round Then, Helene!
We read her lips. She said: "Scratch my back." Scene from a new Goldwyn picture.

A Delightful Fairy Tale of a Poor, Big Prince and a Poor, Little Orphan.

Exploitation Angles: Don't forget that this is Thomas Meighan's first starring vehicle. He has many admirers and should be generously advertised. Use Lila Lee's name, too. Get it over that this is a romance with a lasting flavor. It will send your patrons away with a feeling of contentment. Give a special children's matinee, as the title theme and the characters will be sure to please them. Call your theatre Fairyland for this occasion and say that one of the famous princes of story-book lore is the screen hero.

"Scratch My Back"

Goldwyn Releases a Delightful Light Comedy, with a Touch of the Romantic, by Rupert Hughes.

Reviewed by Louis Reeves Harrison.

IN an amusing struggle with photoplay construction, admitted with laughable frankness in the sub-titles, Rupert Hughes has made a hit with "Scratch My Back" which others will attempt in vain to imitate. He starts with the materials of a romantic comedy and one farcical incident. As he progresses in the maze of photoplay construction, he finds himself sadly hindered by outworn conventions. Instead of floundering into greater difficulties he explains matters to the audience in a heart-to-heart appeal on the screen. This is a daring expedient; one not to be repeated with much chance of success, but it gets over from novelty and because of the author's cleverness and ingenuity. When he finally manages to merge his two lines of interest the bright story moves on smoothly to an original and highly entertaining conclusion.

All this is not done without skilled handling on the part of Sidney Olcott. He provides a wealth of illustrative detail and nicely preserves the mood of the comedy through difficulties that seem to stagger the author. Unexpected twists and turns are used to parody the conventional plot, much to the amusement of those in the audience—and their name is legion—who are sated with theatric stupidity. There is in evidence a vast amount of skilled workmanship, contributory to general enjoyment of the production.

The gods be thanked, "Scratch My Back" is not a creaking vehicle for some tiresome star. It is admirably typed, Helen Chadwick, T. Roy Barnes and Caesar Gravine forming an irrestible trio of high-grade performers. They and the support fill out a sum of high values. As presented by Rothapfel at the Capitol Theatre, "Scratch My Back" is one of the brightest entertainments of the season.

Cast.

Val Romney .....T. Roy Barnes
Loton .....Lloyd T. Whitlock
Madeline .....Helene Chadwick
Jahoda .....Cesare Gravina

Director, Sidney Olcott.
Length, five reels.

The Story.

Val Romney thinks he can get what he wants when he wants it. He plays with a cat and gets what he doesn't want, a flea. He is thinking "Scratch my back" every moment at a social function, and no one does. This little episode is forever fixed in his mind. He attends the opera one evening and notes the beautiful bare back of a lady in front of him. Presently she reaches in vain to scratch an itching spot. Val has had some disastrous experiences as a gallant, but he nerves himself to the emergency. He cautiously scratches the place the lady cannot reach, and she draws a deep sigh of relief. Between the acts she writes a note to the man of resource and asks him to meet her at her house. He does so next day, and self introductions follow. She is in trouble. Earlier in life she had run away from convent school in France with the idea of becoming a famous dancer. She had money enough with her to study under a teacher named Jahoda, a gentleman of eleven nationalities and the virtues of none of them. The two had appeared in public together, but the experience had cured her. She had returned home and been forgiven. Now Jahoda was blackmailing her, threatening to expose her to her husband.

Val is disappointed to find that the lady, none other than Madeline Loton, wife of a diplomat, is a married woman, but she inspires his love of adventure. They meet secretly, arousing the jealousy of Loton, but they get to Jahoda together. Val's skill with his cane brings the blackmailer to terms. He gives up the posters showing himself and Madeline in a ballet dance, but he preserves his sense of injury. When Val and Madeline are confronted at the latter's home by the jealous husband and caught in their little lies, Jahoda appears to further expose them, but the husband has known all along about her past. All is forgiven. Jahoda is kicked out. Val is accorded no other consolation than having his back scratched at an itching moment by Madeline.

Program and Exploitation Catchlines: A Light Comedy-Drama That Is Full of Pep.

Oh, Boy, But Didn't He Have the Back-Scratching Fever—Every Back He Saw He Thought Needed Scratching—At the Opera an Exposed Back Tempted Him, So He Scratched—And That Was What Started His Happy Romance.

He Had an Idea That He Could Have Anything He Wanted—He Hadn't Figured, However, on the Active Flea That Jumped from the Cat to Him—He Didn't Want That—Then He Commenced to Scratch—He Couldn't Stop Scratching His Back.

Exploitation Angles: Work hard on the title. Treat it lightly and profusely. Put up a scratching post in your lobby with an invitation to the passer-by to scratch his back and come and see the play with a knowing "You know how hot it feels. Come and see how it worked out in one case." Make proper use of the fact that this was a stage success and that the author is Rupert Hughes, but make it plain that you are offering it as a really entertaining comedy and not merely as a curiosity.

"Circumstantial Evidence"

First of a Series of Twelve Detective Dramas Known as "Tex, Elucidator of Mysteries," Produced by William Steiner and Distributed Through Arrow.

Reviewed by Mary Kelly.

IN the difficult art of keeping the spectator guessing as to the identity of the murderer "Circumstantial Evidence" is a success. From the very outset it is misleading when several suspicious characters are introduced, and the uncertainty is maintained through a series of lively incidents until the end.

Tex is played by Glen White, whose

forcefulness and unflinching countenance fit him for this role. Leo Delaney and Marie Treador are also good types. The prison and underworld scenes are well set and skillfully directed.

Cast.

Tex, Elucidator of Mysteries ..Glen White
Frank, the butler .....Leo Delaney
Edna Nelson .....Miss Jane McAlpin
Paul, Tex's friend.....Alfred Warman
Jack Nelson, husband of Edna..David Wall
Jim, Tex' cellmate .....Robert Taber
Mary, the maid .....Marie Treador

Story and direction by Tom Collins.
Length, five reels.

The Story.

Tex, a famous detective, is visited by a friend who questions him about the circumstances leading to his life of retirement. Tex then tells the story.

Several years before he had been invited to the home of Jack Nelson, an old friend. Edna Nelson, his wife, shows open admiration for Tex. While he is visiting a dispute arises between Nelson and his butler and the latter is discharged. His manner, as well as that of the parlor maid, is threatening. During the night Nelson is murdered. When the police arrive in the morning a knife is found on the floor. Edna seizes the knife, and Tex, fearing that she is about to kill herself for grief, throws the knife out of the window. The detectives are unable to find it and regard the incident as one which incriminates Tex. Thereupon he is arrested and sentenced to life imprisonment.

Two years later a fire breaks out in the prison and Tex' bravery in saving the warden's wife and child wins for him his liberty. He goes to Edna, but is repulsed by her and by all others who know of his connection with the former crime. He decides to look up to the butler, whom he believes to be guilty. He finds him in the underworld, but in bringing him to justice learns that some one other than he committed the murder. A telephone call from the Nelson home then comes and he hears that Edna is dying. He arrives at her side in time to hear her confession, and decides to devote his life to solving crime mysteries and saving innocent ones from being convicted on account of "circumstantial evidence."

Program and Exploitation Catchlines: "Circumstantial Evidence." How an Unselfish Act Brought Suspicion and Incrimination Upon an Innocent Man.

Who Killed Jack Nelson? His Friend, His Wife, or His Butler? "Circumstantial Evidence" Will Keep You Guessing.

Exploitation Angles: A campaign for mystifying your patrons will get the best selling results. Send out literature with merely the question "Who killed Jack Nelson?" Later send out further information and keep this up until curiosity is stimulated.

"Some Wild Oats"

Social Hygienic Films of America, Inc., Present Sex Educational Subject.

Reviewed by Robert C. McElravy.

THIS is another screen production, in six reels, dealing with the subject of venereal disease. It was shown a full week at a Forty-second street theatre, New York, twice a day to men only and twice to women only. This arrangement would seem to be the best for showing such a production, as the treatment is quite sensational in places and will hardly do for a mixed assembly. The publicity given this film attracted a great deal of attention in front of the theatre, but the men's matinee Friday afternoon drew a very slim attendance.

There have been numerous predecessors for this sort of subject since the days of "Damaged Goods." This present subject has not the sincerity of treatment possessed by many others along the same line, and this, no doubt, in part accounts for the light attendance. Such film stories are too sordid in subject matter to be classed as entertainment, and while they have undoubtedly accomplished much of educational value in the past, it is not a type of production spectators care to see repeated. The story concerns the experiences of a country youth in New York City, who desires to get out and see the bright lights and wild women. A doctor who feels friendly toward him arranges an expedition so that he may have certain exciting experiences without coming to harm. The cast includes William Jefferson, H. Laffey, Wesley Hunt, Mary Marceau, Carl Fleming, Gertrude La Brandt and others.

After Her Folly

Vivian Rich takes a rest in "A World of Folly," which was made by Fox.

Exploitation Angles: Play this purely as propaganda and divide your audiences as suggested. Establish an age limit and hold to it closely. Don't make the mistake of trying to be sensational. Make dignity and earnestness your aim.

"Below the Surface"

Paramount Presents Hobart Bosworth in a Dramatic Story Supervised by Thomas H. Ince.

Reviewed by Louis Reeves Harrison.

BELOW the Surface" depends largely upon intensiveness of treatment for its complete illusion of dramatic reality. Ince has woven about the spectator a spell of atmospheric illusion, most powerful in submarine scenes, which holds attention with utmost fixity. The figures of men and women are drawn in clear characterization, but the fascination is largely one of exciting incident too real to be associated with the idea of melodrama. So perfect is this handling of the subject matter that old uses of convention vanish in thin air—we are watching the onrush of events and the movement of psychic forces only. The story is tragic in tendency—it deals bitterly with the punishment of a beautiful and adventurous young girl who traded her sex attractions for ignoble results—and the mood is carefully preserved. "Below the Surface" might well be called a masterpiece of treatment.

Hobart Bosworth plays the role of an old diver who has gone deep enough in human experience to divine almost unfailingly the distinction between what is false and what is true in human nature. He has even realized that the duel of sex may be a duel to the death in the case of the son he seeks to save from the toils of a beautiful and heartless woman. He represents the incarnation of spiritual and mental experience. All that he does, however, and all that Lloyd Hughes does exceedingly well in the role of the son would be nullified to an extent without the superb performance of Grace Darmond as the adventuress. With the virile force of a fascinating personality, with a wealth of temperament that indicates the true artist, she holds attention so completely as to win sympathy for the unworthy character she interprets. As presented at the Rivoli Theatre, "Below the Surface" compelled rapt attention from first to last by fine quality of entertainment.

Cast.

Martin Flint.....Hobart Bosworth
Edna Gordon.....Grace Darmond
Luther .....Lloyd Hughes
James Arnold.....George Webb
Alice.....Gladys George
Dave .....J. P. Lockney
Martha Flint.....Edith Yorke
Geb Quail.....George Clair

Story by Luther Reed.
Director, Irving Willat.
Supervision of Thomas H. Ince.
Length, 5,987 Feet.

The Story.

Martin Flint had gone deep "Below the Surface" of the sea as a diver when his services are solicited by an adventurer named Arnold in company with Alice, a beautiful girl he introduces as his sister. Finding Flint averse to their scheme of pretending to find gold on a treasure ship, the Arnolds devote their attention to Luther, Flint's son. Infatuated, Luther is warned by his father in vain. As a last resort the old man taunts the adventuress to the point that she consents to marry Luther. She exacts from him that he will bring up gold from the wreck before they live together. After the ceremony Luther goes directly to his dangerous work. He is successful, bringing to the surface a handful of coin. When he reaches home in an exhausted condition he finds that his bride has fled. He collapses and becomes delirious. He is in a critical condition, calling for Edna, when Flint decides to go in search of her. He takes the boat for Boston and discovers her with Arnold and gay company in a lively cabaret. Before the frightened crowd he drags his "daughter" from the place. They are followed to the boat by Arnold, who manages to join Edna in her cabin. During the night the boat strikes a derelict and goes down. Flint is among the few survivors. He returns to his son and is gradually compelled to tell the truth about Edna. Luther refuses to believe. In desperate mood he goes in a diving suit to make sure. He finds the bodies of his wife and Arnold in a stateroom and faints. Flint dives to save his son and brings him with difficulty to the surface. At last Luther sees light. No longer self-deceived, he places his future in the hands of a gentle girl, who has long and faithfully loved him.

Program and Exploitation Catchlines: Intensive Drama Telling How An Adventurer Sought the Services of a Deep Sea Diver Who Wanted to Pretend Finding Gold.

Hobart Bosworth in Another Gripping Drama of the Sea—See the Terrific Smash and the Sinking of the Sea Going Vessel.

Story Depicting the Punishment of a Beautiful and Adventurous Young Girl Who Traded Her Attractions for Ignoble Results—See Hobart Bosworth in This Gripping Story of Deep Sea Diving.

Exploitation Angles: Realize that you have to offer a really unusual play and give it more than usual attention. Make Bosworth a star, but make your patrons realize the grip of the story. Tell them enough to make them keenly desirous of seeing the play. If you can borrow or fabricate a diving suit, work it into some stunt.

"Alias Miss Dodd"

Five-Reel Universal Production Features Edith Roberts in Whimsical Story.

Reviewed by Robert C. McElravy.

A HUMOROUS and quite original plot is the outstanding feature of this five-reel production, but it is not close enough to real life to make a really strong feature. It is bright and clever, yet not sufficiently human to grip and hold the interest closely. It is a subject that will entertain an audience, because of its quaint, whimsical plot, but will perhaps not make any great impression upon the emotions. Such a subject usually makes a good follow-up for a tense, dramatic feature of the heavier type. The various complications are interesting, though handled without any great degree of suspense.

Edith Roberts plays capably the role of the bookbindery girl.

Johnnie Cook, who has appeared in sev-

eral interesting character roles, plays the part of the author of the dairy. Walter Richardson and Harry Van Meter are also in the supporting cast.

Cast.

Jeanne.....Edith Roberts
Kent.....Walter Richardson
Thomas Dodd.....Johnnie Cook
Jerry Dodd.....Harry Van Meter
Sarah .....Margaret McWade
Bess.....Vida Johnson
Hazel .....Ruth King

Story by Edgar Franklin.
Directed by Harry Franklin.
Length, Five Reels.

The Story.

Jeanne, in "Alias Miss Dodd," is a pretty young girl employed in a book bindery. She is a great admirer of Joan d'Arc, and in her own romantic way imagines herself equally brave and fearless. One day a diary, written by Thomas Dodd, is handed to her for binding, and she reads a portion of it. She believes Thomas Dodd to be a heartless wretch, the father of a girl born to Sarah Ross, to whom he was never married.

Thinking it her duty to ferret out this crime, Jeanne pretends to be the missing daughter. Thomas Dodd, an amiable old bachelor, listens to her story and accepts her as his child. Jeanne falls in love with his nephew, Kent, but tries to induce Kent to marry a girl named Hazel Jenkins, whom she thinks he has wronged. Hazel, believing Kent is not to come into a certain inheritance, refuses to wed him, and turns her attentions to Thomas Dodd's brother, Jerry. Hazel has guessed that Jeanne is not Thomas Dodd's daughter, and believes the inheritance will go to his brother instead of to the nephew.

The appearance of Sarah Ross puts an end to Jeanne's suspicions, for Sarah denies ever having had a daughter. Jeanne then confesses her deception and accepts the love of Kent. Thomas Dodd admits his diary was mostly fiction and finally proposes to Sarah.

Program and Exploitation Catchlines: Humorous Story of a Pretty Young Girl Who Worked in a Book Bindery and Who Mistook the Writing in a Diary That Was Given to Her for Binding for the Truth—See Her Adventures in Trying to Prove That the Man Who Wrote It Was Guilty.

She Imagined That She Was Brave and Fearless Like Joan d' Arc—She Thought She Discovered a Crime in a Diary That She Was Binding—This Gave Her a Chance for Adventure—See Edith Roberts in This Whimsical Drama.

Edith Roberts in a Humorous Drama Depicting the Experiences of a Pretty Young Lass Who Sought Adventure.

Exploitation Angles: You can use a mystery girl in this very nicely, letting her register as "Alias Miss Dodd," or having packages. Play on Miss Roberts in your appeal, and tell the foundation of the story. This last should prove the best selling angle.

"The Great Accident"

Goldwyn Presents Tom Moore in Splendid Melodramatic Production of Popular Appeal.

Reviewed by Jacob Smith.

IN "The Great Accident" Tom Moore plays a somewhat different role than he has been in this season's Goldwyn productions, demonstrating his ability to play a variety of parts. "The Great Accident," by reason of its publication in one of the national magazines has already a large number of followers. They will find that the picture closely follows the original story and that the action is even more tense in the picture. Tom Moore plays his part splendidly. Being a story of politics, there is plenty of intrigue, and the action is fast. Mr. Moore's part is that of Winthrop Chase, who lives in a dry town, the scapegrace son of a wealthy and respected father. The story is along melodramatic lines, but it strikes a popular appeal with the public.

Tom Moore is splendidly supported by Ann Forest and others.

Direction, photography and settings are all up to the high standard which Goldwyn has adopted this year.

Those who admire Tom Moore will find their admiration increased when they see "The Great Accident," while to the casual photoplay patron both Mr. Moore and the production will be splendid entertainment.

Cast.

Wint Chase.....Tom Moore
Joan Caretall.....Jane Novak
Winthrop Chase.....Andrew Robson
Amos Caretall.....Willard Louis
Mrs. Winthrop Chase.....Lillian Langdon
Hetty Morfee.....Ann Forrest
Jack Routt.....Philo McCullough
V. R. Kite.....Otto Hoffman
Peter Gergeu.....Roy Laidlaw
Williams.....Edward McWade
Sheriff.....Don Bailey
Sam O'Brien.....Lefty Flynn

Story by Ben Ames Williams.
Director, Harry Beaumont.
Length, Five Reels.

The Story.

Winthrop Chase, Sr., is making a fight for the office of Mayor of Hardiston. James T. Hollow, backed by Congressman Amos Caretall, is his opponent. Winthrop Chase is for "cleaning up the town." His opponents represent the sordid element.

"Wint" Chase, Jr., is a wild, reckless, irresponsible young fellow who has been a thorn in his father's side. Hollow and his associates frame up a practical joke on Chase, Sr. They influence the voters to write "Jr." in on the ballot whereon the name of Winthrop Chase appears. When "Wint" learns of the practical joke played on him, he is amazed. His father is embittered by what he thinks is his son's humiliating trick on him. "Wint" leaves home.

The politicians imagine that with "Wint" as Mayor they will have things all their own way. But "Wint" suddenly shows his father's fighting spirit. He orders the town cleaned up and the law enforced to the letter, when Hetty Morfee, his former schoolmate, comes to grief through the conditions existing in the town. His sweetheart, Joan, is inspired by his wonderful fight for decency. He smashes the ring. They frame him up to ruin his character. Hetty, who has been used as a tool to disgrace him, makes a confession which clears his character. His enemies are put to rout. He and his father again renew their love for each other. Joan accepts him. His character has been redeemed through "The Great Accident."

Program and Exploitation Catchlines: He Was An Accidental Mayor—They Tried to Play a Joke on Him—But When He Got in Office They All Opened Their Eyes.

He Cleaned Everything Up—His Weakness—Drink—Got the First Blow—A Political Gang Was His Second Victim—The Dan Cupid Aimed at Him and the Accidental Mayor Won the Girl He Loved.

Tom Moore in a Snappy Comedy drama Telling of the Thrilling Romance of a General Good Fellow Who Was Accidentally Eected Mayor of His City.

Exploitation Angles: Split the exploitation between Tom Moore and Ben Ames Williams. The same story made an unusual hit when it ran in the Post and should bring many strangers to your house. Hook up with the newsdealers for a display of magazines and the statement that this story will be shown.

"Love's Flame"

Fidelity Presents Thomas J. Carrigan and Vivienne Osborne in a New Style Romantic Comedy.

Reviewed by Epes W. Sargent.

AFTER a surfeit of war stories, the Fidelity brings forward something new in the shape of a tale based upon the France of the post-war period and of an American aviator who meets and beats the remarkable code of laws governing marriage in France. For that matter the story might have been written of the France of ten or twenty years ago, but the present setting makes for added interest since the international marriage has been so widely discussed of late. The theme is somewhat light for its footage and moves almost too directly to its end, unmarked by serious complication, but the interest is well sustained and the surprise is held until well toward the climax. Of course we know that the hero always gets the girl; only the "how" can interest, and here the means is cleverly held back until the denouement. The story is commendably free from the flag waving and similar appeals to pseudo patriotism. It is purely a love story with war very much in the background; only a single scene being laid before the armistice.

Tom Carrigan sustained well a role which called for restraint and tact, and Miss Osborne as his fiancee shared the honors. Reginald Barlow, as the father, and J. P. Laffey, as the Mayor were excellent in character roles. The direction was intelligent and the French atmosphere was well sustained even in the outdoor scenes, which included many shots of more than usual charm. It should please a majority of patrons from all angles.

Cast.

Capt. Donald Clay.....Thomas J. Carrigan
Adele De Ronsard.....Vivienne Osborne
Mathilde.....Cora Williams
Maurice.....Alexis Rene
St. Gaudens.....J. Albert Hall
M. Brisson.....Albert Roccardi
Mme. Julia.....Marcelle Carroll
M. De Ronsard.....Major Reginald Barlow
The Mayor.....J. P. Laffey

Story and scenario by Louis Reeves Harrison.
Directed by Carl Louis Gregory.
Length, Five Reels.

The Story.

Capt. Clay, an American aviator, comes down with his plane in flames. He is so badly injured that the armistice has been declared before he is ready to remove from the chateau of the de Ronsards, where he has been cared for by the fair chatelaine. Ordered to report to his squadron for discharge, he declares his love for Adele de Ronsard and finds that his affection is returned.

There is an awkward moment when he discovers that there is a young child in the house, a moment made more awkward by the appearance of not one but two of Adele's former suitors. The first she supposed dead in a military prison before she accepted the second, St. Gaudens. They, too, hear the crying of the child and at once imagine the obvious explanation. Clay's strong appeal to their sense of honor and fairness, which is overheard by Adele, confirms her judgment. She returns the rings of her former admirers, to their evident relief, and gives her hand to Clay.

Then arises the problem of the parental consent, without which a marriage cannot be contracted. De Ronsard is of the old school. Even the great war has not shaken his ancient pride of race. Adele fears that his consent will never be gained, but Clay proves his American ingenuity. He cannot win the parent's consent, yet de Ronsard actually insists that the pair be married, and the de Ronsard estates are left to Claire's sister, who is in reality the mother of the little war baby.

Program and Exploitation Catchlines: All is Fair in Love and War, But It Was Playing It Lowdown on Father.

A Story of the France That Was Born of War and Peace.

A Delightful Little Comedy of the Winning of a War Bride.

Father Said She Shouldn't and Insisted That She Should.

A Romantic Story of the France Born of War.

Pleasing Comedy Drama with Thomas J. Carrigan.

Exploitation Angles: Play up the fact that this is a story of the France of today, but in no sense a war drama. Use such lines as "They wear uniforms, but they do not fight." Play up Carrigan and Miss Osborne, **but tell the story basis, dwelling upon the** difficulties under the French law of marrying a girl without her parent's consent. Get them interested in this angle and the story will draw them in. Make an especial appeal to the young couples.

Read the Big Cleveland Convention Story Commencing on Page 1567.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1234; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels), Vol. 44; P-858; C-R, P-1105.
The Trouble Makers.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins.

FOX ENTERTAINMENTS.

The Square Shooter (Buck Jones).
Her Elephant Man (Shirley Mason). Vol. 43; P-941; Ex. 1801.
The Last Straw (Buck Jones). Vol. 43; P-1115.
The Hell Ship (Madlaine Traverse). Vol. 43; P-1288.
Faith (Peggy Hyland). Vol. 43; P-1681.
The Devil's Riddle (Gladys Brockwell). Vol. 43; P-1840.
A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-597.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1499.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501.
White Lies (Gladys Brockwell).
The Twins of Suffering Creek (William Russell.
A World of Folly (Vivian Rich).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES

Should Dummies Wed?
Girls and Gunpowder.
Monkey Business.
Oh! What a Knight.
Mary's Little Lobster.
His Musical Sneeze.

MUTT AND JEFF

The Toy Makers.
The Tango Dancers.
One Round Jeff.
3 Raisens and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Food Industry.

FAMOUS PLAYERS-LASKY

March.

Alarm Clock Andy (Charles Ray)—L-4988 Ft. Vol. 43; P-1288.
April Folly (Marion Davies). Vol 43; P-1339; C-R, P-2172.
His House in Order (Elsie Ferguson)-L-4943 Ft. Vol. 43; P-1333.
Jack Straw (Robert Warwick)—L-4707 Ft. Vol. 43; P-1837; C-R 455.
Mary Ellen Comes to Town (Dorothy Gish). L-4707 Ft.; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)—L-4330 Ft.; Vol. 43; P-2003; C-R, Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L-4823 Ft. Vol. 43; P-1837; C-R, P-723.
Easy to Get (Marguerite Clark)—L-4,110 Ft. Vol. 43; P-1678; C-R 2002.

April.

Treasure Island (Super-Special-Tourneur). L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick)—L-5003 Ft. Vol. 44; P-459.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; C-R, P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5590 Ft. Vol. 44; P-727; C-R, 857; Ex., P-1479.
Dr. Jekyll and Mr. Hyde (Super Special). Vol. 44; P-239; C-R, P-723; Ex. 1086.

May.

Why Change Your Wife? (Cecil B. DeMille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, P-1359.
The Dancin' Fool (Wallace Reid)—L-4, 124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton)—Vol. 44; P-1238.

June.

Old Wives For New (DeMille Special Reissue)—L-5663 Ft.
Below the Surface (Thomas H. Ince Special)—L-5987 Ft. Vol. 44; Ex. 1330.
Paris Green (Charles Ray)—L-4257 Ft.
Remodeling Her Husband (Dorothy Gish)—L-4844 Ft.
The City of Masks (Robert Warwick)—L-4708 Ft.
Sick Abed (Wallace Reid)—L-4327 Ft.
Sand (William S. Hart)—L-4869 Ft.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue)—L-5,382 Ft.

COMEDIES.

May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'er Go (Sennett).
May 30—Beating Cheaters (DeHaven).
June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett—Two Reels).

PARAMOUNT BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Loreley.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.

PARAMOUNT MAGAZINE.

(One Reel.)

Apr. 18—Mental Acrobatics.
Apr. 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 30—A Forest Fantasy.
June 27—Quizzing the Prophets.

GOLDWYN DISTRIBUTING

Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Palliser Case (Pauline Frederick). Vol. 43; P-115, Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1256.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-456; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton), Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504).

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat, A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Take with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia); Vol. 44; P-800.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Siam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarite Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502.

Current Film Release Dates

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GEAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R 2002.

PATHE EXCHANGE, INC.

Releases for Week of April 18.

After Thirty No. 2 (The Stimulating Mrs. Barton) (Mrs. Sydney Drew—Two Reels).
No. 10 of Daredevil Jack (Paths of Destruction).
No. 8 of Trailed by Three (The Tyrant of the South Seas).
Harry Pollard One-Reel Comedy.
Pathe Review No. 47.
Topics of the Day No. 51.
Pathe News No. 32, 33.

Releases for Week of April 25.

Rio Grande (Rosemary Theby—Allan Sears—Seven Reels). Vol. 44; P-600; C-R, P-979.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan). Vol. 44; P-727; C-R, P-357.
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News Nos. 36 and 37 (May 5—May 8).

Releases for Week of May 9.

The Miracle of Money (Margaret Seddon and Bess Gearheart Morrison). Vol. 44; P-860;C-R, P-1105.
No. 13 of Daredevil Jack (Baiting the Trap).
No. 6 of Trailed by Three (Wanted for Burglary).
Trotting Through Turkey (Harry Pollard—One Reel).
Pathe Review No. 50.
Topics of the Day No. 54.
Pathe News Nos. 38 and 39 (Shipped May 12, 15).

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance).
No. 7 of Trailed by Three (In the Pasha's Harem).
No. 2 of Bringing Up Father (Father's Close Shave—Two Reels).
Nearly a Maid (Harry Pollard—One Reel).
Pathe Review No. 51.
Topics of the Day No. 55.
Pathe News Nos. 40 and 41 (shipped May 19 and 22).

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels). Vol. 44; P-989; C-R, P-1233.
No. 15 of Daredevil Jack (The Triple Chase).
No. 5 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger.
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels). Vol. 44; C-R, P-1499.
No. 9 of Trailed by Three (The Pasha's Revenge.
No. 2 of the Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News No. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

The Little Cafe (Max Linder). Vol. 44; P-1504).
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos. 46 and 47 (shipped June 9 and 12).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of the Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).
High and Dry (Harold Lloyd—Two Reels).
Pathe Review No. 55.
Topics of the Day No. 59.
Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week of June 20.

Passers-By (Herbert Rawlinson—Six Reels).
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All In a Day (Rolin Comedy—One Reel).
Pathe Review No. 56.
Topics of the Day No. 60.
Pathe News No. 50 and 51 (Shipped June 23 and 26).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death).
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).
Pathe Review No. 57.
Topics of the Day No. 61.
Pathe News No. 52 and 53 (Shipped June 30 and July 3.)

ROBERTSON-COLE

The Luck of Geraldine Laird (Bessie Barriscale). Vol. 46; P-1118; C-R, Vol. 44; P-455.
Seeing It Trough (Za Su Pitts). Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner)—Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell)—Vol. 43; P-2174; C-R-Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502).

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

February—Sheep O'Leavenworth.
Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619; Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R 2002.
March—Old Lady 31 (Emma Dunn)—Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Dangerous ot Men (Viola Dana). Vol. 44; P-598; C-R, P-979.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857; Ex. 1328.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459; C-R, P-857.
April—Parlor, Bedroom and Bath (Viola Dana).
April—Fine Feathers (May Allison).
April—The Skylark (Bert Lytell).
April—Burning Daylight (Mitchell Lewis). Vol. 44; P-1108.
Nothing But Lies (Taylor Holmes—Six Reels). Vol. 44; P-1235.
May—Four Horsemen (All-Star Cast—Six Reels).
May—The Marriages of Mayfair (All-Star Cast—Six Reels).
May—The Temple of Dawn (Bert Lytell—Six Reels).
May—A Daughter of the Snows (Mitchell Lewis—Six Reels).

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TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One-Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of April 19.

Hre Five-Foot Highness (Edith Roberts). Vol. 44; P-302; C-R, P-723.
No. 17 of The Lion Man (In Cruel Clutches).
No. 11 of Elmo the Fearless (The Temple of the Dragon).
Somebody Lied (Lyons-Moran—One Reel).
A Jazzy Janitor (Zip Monberg-Virginia Warwick—Two Reels).
One He Man (Jack Perrin-Josephine Hill—Western—Two Reels). Vol. 44; C-462.
International News No. 19 (Shipped April 20).
International News No. 20 (Shipped April 23).
New Screen Magazine No. 62.

Releases for Week of April 26.

Locked Lips (Tsuri Aoki). Vol. 44; P-601; CR, P-857.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Acord Serial—Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Lady Fingers (Century Lions—Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
International News No. 21 and 22 (Shipped April 27 and 30).
New Screen Magazine No. 63.

Releases for Week of May 3.

Bullet-Proof (Harry Carey). Vol. 44; P-728; C-R, P-857.
No. 13 of Elmo the Fearless (The Hand on the Latch).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons-Moran—One Reel).
Tiger Hand (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole—Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibson—Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4, 7).
New Screen Magazine No. 64.

Releases for Week of May 10.

No. 14 of Elmo the Fearless (The Avalanche).
No. 3 of The Moon Riders (The Red Rage of Jealousy).
Concrete Biscuits (Lyons-Moran—One Reel).
Ransom (Hoot Gibson—Western—Two Reels).
International News Nos. 25 and 26 (Shipped May 11 and 14.
New Screen Magazine No. 65.

Releases for Week of May 17.

The Girl in No. 29 (Frank Mayo).
No. 15 of Elmo the Fearless (The Burning Fuse).
No. 4 of The Moon Riders (Vultures of the Hills).
Too Many Burglars (Lyons-Moran—One Reel).
He Loved Like He Lied (William Irving and Consuela Henley—Two Reels).
New Screen Magazine No. 66.
International News No. 27 and 28 (Shipped May 18 and 21).

Releases for Week of May 24.

The Path She Chose (Anne Cornwell). Vol. 44; P-1237; C-R, P-1359.
No. 16 of Elmo the Fearless (The House of Intrigue).
No. 5 of The Moonriders (The Death Trap).
Caught in the Bad (Lyons-Moran—One Reel).
The Tale of a Dog (Brownie-Century Dog—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 67.
International News No. 29 and 30 (Shipped May 25 and 28).

Releases for Week of May 31.

Everything But the Truth (Lyons-Moran—Five Reels). Vol. 44; P-1106; C-R, P-1359.
No. 17 of Elmo the Fearless (The Trap).
No. 6 of the Moonriders (The Caves of Mystery).
His Friend's Tip (Lyons-Moran—One Reel).
An Artist's Muddle (Harry Mann and Lillian Byron—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 68.
International News Nos. 31 and 32 (Shipped June 1 and 4).

Realease for Week of June 7.

No. 18 of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'N Everything (Monty Banks—One Reel).
Moonshines and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrel McDonald—Two Reels).
New Screen Magazine No. 69.
International News No. 33 and 34 (Shipped June 8 and 11).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki).
No. 8 of The Moon Riders (At the Rope's End).
No. 2 of The Vanishing Dagger (The Night of Terror).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion's Jaws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century).
Bought and Fought for (Magda Lane—Western—Two Reels).
New Screen Magazine No. 70.
International News No. 35 and 36 (Shipped June 15 and 18).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239.

STAR PRODUCTIONS.

Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol.
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Rider (Harry T. Morey). Vol. 44; P-1362.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith).
July—The Gauntlet (Harry T. Morey).
The Silent Avenger (William Duncan—15 Episode Serial).
The Invisible Hand (Antonio Moreno—15 Episode Serial).

LARRY SEMON COMEDIES.

The Fly Cop (Two Reels). Vol. 44; C-462.
School Days.
Solid Concrete.

BIG V COMEDIES.
(Two Reels.)

Throbs and Thrills (Montgomery and Rock).
Fists and Foder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earl Montgomery).
He Laughs Last (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels).

The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 ft., Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Mills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
A Daughter of Two Worlds (Norma Talmadge). L-6078; Vol. 43; P-463.
The River's End (Marshall Neilan)—L-6534; Vol. 43; P-1523; Ex. 570, C-R, Vol. 44; P-723, 1328.
Vol. 43; P-1523; Ex. 570.
In Search of a Sinner (Constance Talmadge). L—5458 Ft.; Vol. 43; P-2005; C-R, Vol. 44; P-134.
The Inferior Sex (Mildred Harris Chaplin). L—5695 Ft.; Vol. 43; P-2175; Vol. 44. Ex. 949.
The Family Honor (King W. Vidor). Vol. 44; P-859.
The Notorious Miss Lisle (Katherine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex. 828, 1328, 1477, 1480.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-460; C-R, P-857.
April 4—Polly of The Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, P-979.
April 18—The Love Expert (Constance Talmadge—John Emerson-Anita Loos Production), Vol. 44; P-860; C-R, P-1105.
April 25—Passion's Playground (Katharine MacDonald)—L-5968 Ft.; Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
Aug. 2—Curtain (Katherine MacDonald).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard)—Vol. 43; P-1843; C-R-Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

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L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges

The Shadow of Rosalie Byrnes (Elaine Hammerstein). Vol. 44; P-858; C-R, P-1233.
The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; B-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein).
May 24—The Valley of Doubt (Special).
June 14—The Servant Question (William Collier).
June 7—The Desperate Hero (Owen Moore).
June 21—The Figurehead (Eugene O'Brien).
July 5—Stop That Man (Owen Moore).
July 12—The Point of View (Elaine Hammerstein).
July 19—Jennie (Olive Thomas).
August 2—Marooned Hearts (Zeena Keefe and Conway Tearle).

NATIONAL PICTURES.
Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth; Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Kinograms (News Reel).
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
An Adventuress (Julian Eltinge). Vol. 44; P-985.
The Woman God Sent (Special). Vol. 44; P-726.
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236.
The Great Shadow. Vol. 44; P-1237.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774; Ex P-1085.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts). Ex. 339.
The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Erstwhile Susan (Constance Binney). Vol. 42; P-354.
The Fear Market (Alice Brady). Vol. 43; P-465; C-R, Vol. 44; P-134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol 42; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P. 2011; C-R Vol. 44; P. 134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R; P-1619.
Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 537.
April 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087.
May 23—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239.

EQUITY PICTURES.

The Forbidden Woman (Clara Kimball Young)—Vol. 43; P-1291; Ex. 1500; C-R-Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

Uneasy Feet; Vo. 43; P-2176.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels).

Four Times Foiled.

Christie Comedies.
(Two Reels).

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel).

Adam and Eve in the Andes.
Wanted, An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
The Chamber Mystery.
Circumstantial Evidence.
Unseen Witness.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

Celebrated Players Film Corp.
("The Gumps" Comedies).

Andy's Dancing Lesson.
Flat Hunting.
Andy Visits His Mamma-in-Law.
Andy Spends a Quiet Day at Home.
Andy Plays Golf.
Andy on a Diet.
Andy's Wash Day.
Andy's Night Out.

GROSSMAN PICTURES INCORPOLATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Kentucky Colonel (Joseph J Dowling).
The Confession (Henry Walthall). Vol 43; P-1541

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

Colossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597
A Woman's Business (Olive Tell). Vol. 44; P-1505.

PIONEER FILM CORPORATION.

Sins of the Children.
Bubbles (Mary Anderson).
Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Nobody's Child (Jose Collins—Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol 44; P. 142.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

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Happy Days.

Texas Guinan Comedies.
(Two Reels.)

The White Squaw.
The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Her Lucky Day.
Her Bargain Day.

Billy Franey Comedies.
(One Reel.)

The Paper Hanger.
The Water Plug.

Milburn Moranti Comedies.
(Two Reels.)

Simp and Satan.
Wild, Wild West.

Napoleon & Sally Comedies.
(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

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729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

W. H. PRODUCTIONS.

Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Position Proven Right

AS far back as seven years ago this department insisted that there were great possibilities for the control of light tones in the chemicalization of carbons.

At that time, as our files show, the carbon manufacturers informed us, in very positive language, that the thing was impossible; that there was no known substance that would withstand the terrific heat of the arc; that any chemical that might be introduced would be dissipated by the heat before it reached the floor of the crater.

But we were unconvinced, because we had seen some remarkable results in the control of the tone of light from A C, which the projectionist, then "operator," declared was due to soaking the carbons in salt brine, but which we suspected was brine with something else added. But be the latter as it may, the result was there and could, as we saw it, be due to nothing else but some sort of chemicalization of the carbon.

Get Results Later.

Some years later those same manufacturers were able to get results from carbon chemicalization which they had declared impossible, and the results they attained were, on their own statement, wonderful. So much for history.

We have repeatedly expressed the opinion, in this department, that direct current light values could also be greatly beautified and controlled by chemicalization of the D C carbons. This we understand carbon manufacturers are working on now.

The Proof.

A few days ago we dropped in at the Empress Theatre, New London, Conn. The projectionist of the Empress, whose name we cannot at this moment recall, is a real projectionist. He was trying an experiment, using a National Special A C upper and Silver Tip lower on D. C. Did it affect the light tone? We'll tell the whole wide world it did. The resultant screen illumination was nothing short of startling. The spot at the aperture was blinding to look at. The light was dead white and the contrast of the blacks and whites something almost unbelievable.

Personally, we did not like it. We do like heavy contrast, but, oh, boy! that was too much. It was almost ghastly.

But it nevertheless did, to our mind, show the great possibilities for improvement in projection by control of light tone through chemicalization of D C carbons, or carbons to be used for D C projection, rather.

? ? ? ? ?

But many things enter when it comes to practical application, so that the problem presented is not an easy one from the carbon manufacturer's viewpoint. Just what the net result of what we viewed at the Empress would be if, for instance, a moonlight scene had been projected with that light, we cannot say. Yellows and reds would present still other complications, and whatever is done as to control of light tones must fit in with the ideas of producers as to film tinting; also, we might remark, the ideas of producers in the matter of tinting is highly variable and, almost without exception, more or less weird.

We have, for instance, tinting supposed to produce sunlight effect, but ranging all the way from too much yellow (sunlight is NOT yellow) to something like fifty times too much yellow. We have moonlight tinting ranging from very good to almost opaque, and all this immensely complicates the situation from the viewpoint of light tone control at the arc.

We Almost Suggest.

We would almost be willing to suggest that, in view of the possibilities for splendid achievement in the light tones by chemicalization, provided black and whites be used entirely, and in view of the awful results attained in film tinting (awful from the viewpoint of screen results, we mean) it might be well to abandon the latter and tint by means of color wheels and a schedule. Such a scheme would not be at all impossible and the saving in tinting expense would far more than compensate for the making of the tint schedule. The trouble would be with the projectionist in the beginning, but that need worry no one, since it would very soon take care of itself and would make for improvement by supplying the impelling motive for the projectionist to stay on the job.

It would work something like this: First, a series of standard colors would be selected and numbered. These standard, numbered tints would of necessity be a part of every projection equipment. Let us assume the following:

Sunlight	No. 1
Moonlight	No. 2
Lamplight,	No. 3
Fire scene	No. 4

These and such other colors are added to the projection machine, also a footage counter. The producer supplies a color schedule, which becomes a part and parcel of the release. Suppose it reads, in part, as follows, assuming the play to always start as black and white:

65	No. 1
123	No. 3
430	
720	No. 2

et cetera.

Meaning that when the footage counter reads 65 the projectionist drops color No. 1 in front of the lens. At 123 he replaces No. 1 with No. 3. At 430 he removes all color, the footage from 430 to 720 being black and white. At 720 he drops in color No. 2, some simple plan for instantaneous change being provided.

Not a Complete Plan.

Now, gentlemen, this is NOT designed as a worked-out plan. On the contrary, it is merely a crude suggestion for a plan. THERE IS NOTHING IMPRACTICAL ABOUT IT.

You may say: "Yes, but removal of film would throw the whole scheme out." True, but that, too, could readily be taken care of in any one of several ways. What about the theatre which edits its own film, you ask. Easy. It would simply make its own color schedule from the re-edited film.

And, anyhow, God knows its operation could hardly be more uncertain and entirely punk than is the present hap and very much hazard tinting, which gives results ranging over almost the entire range of densities for what is supposed to be the same thing.

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

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You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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Are You In On It?

See April 10 Issue for Particulars

NOTICE

The closing time on the prize contest has been extended to noon of July 1.

Don't Blame Us

C. E. Walden, Markdale, Ontario, says:

Received lens charts, but am in difficulty. My front condenser measures 6.5, while the rear one apparently is 5.75 inch focus, though it is cracked, which may cause the odd size. The extreme limit of my projector is 16.5 inches from center of condenser to film. The aerial image is 9.75 inches from the aperture. As I am unable to make these measurements fit in with the lens chart, I am asking your advice on the matter.

Am using fifty amperes A C and apparently a distance of 22.5 inches is required, which is impossible on my Power's Six-A.

You must be using meniscus bi-convex

condenser, although you do not say so. You have not given us the working distance of your objective, hence we are unable to say what you ought to have, but the application of chart No. 2, in reverse, seems to fix it at about 4.5 E F, which would mean probably a working distance of about 3.5 inches.

Our Suggestion.

We would suggest that you use two six and a half inch plano convex lenses, spaced not to exceed one-sixteenth of an inch apart, with a little more than 19.5 inches from center of condenser combination to film.

Don't blame us if projectors are not made with sufficient adjustment distance. Let us say in justice, however, that the Power's is and has always been one of the best we have in this particular respect. Also the Powers company will, upon application, supply you with special table rods which will give you all the distance you require between condenser and film. The crack in the condenser will not alter its focal length. Cheap condenser lenses are apt to vary considerably in focal length, but you should have something considerably closer than that.

A New Invention

Leonard C. Pagenhardt, Projectionist, Westernport, Md., sends pictures of an invention he has perfected and patented and which he describes as follows:

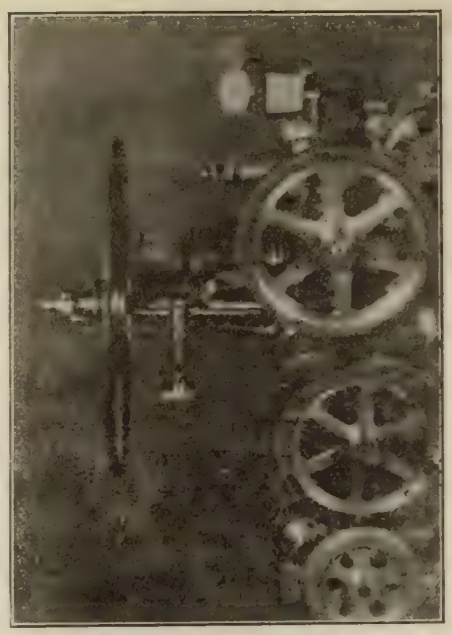
Friend Richardson: It has been a long time since I last wrote the department. Suppose you will remember when Wilson Hays and myself used to answer questions. We are still very much alive over in this neck of the woods, and I sure drain the department dry every week.

Am enclosing photo, taken by myself, showing a projector equipped with a device I have just had patented. It can be attached to any projector having an outside shutter arm or bracket, without making any change in the mechanism. It is not necessary to drill holes or to change any part, which is the great feature of the device. It is merely slipped into place and two screws tightened.

Sets Shutter.

Its purpose is to set the revolving shutter while the projector is in motion. The adjustment may be made, even to so little as 1/1000 of an inch. It is particularly valuable when working with a worn machine, in which there is much lost motion.

A feature of the device is that the shutter always remains in the same position axially, but may be adjusted forward or backward in the plane of rotation. It is very neat, has been thoroughly tested and does the work perfectly.



We have two Power Six B projectors, with Power Excelite equipment, and a 3 KW light plant. It sure does deliver the goods.

In closing I wish yourself and the department every success.

Device Seems Practical.

The device seems practical enough; also its workings are made fairly plain by the patent drawings. Personally I do not regard ability to set the revolving shutter as anything more than a convenience, because once set it remains set, or should, and when gears wear so badly that there is travel ghost and trouble through lost motion, the logical remedy is either repairs to the machine or else a retarding brake.

How It Works.

But some will disagree with this view, so we are giving the matter space.

As will be seen, the shutter is mounted on a sleeve which I have, in ink, marked A, in which are two spiral grooves which engage with pins B in the collar carrying the shutter itself.

This sleeve cannot rotate on the shutter shaft, but may be pulled endwise by means of screw D, which is operated by knurled knob E. The shutter is held from moving endwise by part C, but, by means of slot F, it is permitted to rotate.

It will thus be seen that when part A is moved ahead or back, the shutter remaining stationary insofar as concerns endwise movement, it, the shutter, will be rotated toward or against its direction of rotation.

It is a clever invention and will doubtless appeal to many projectionists. It might even interest projector manufacturers, though I am inclined to doubt it.

Understand that I hold nothing against the adoption of such a device. Its installation will certainly work no evil. I simply regard it as one of those things which are not really necessary. I would be glad to have the views of other men on this point. If I am in error we will be glad to have that fact pointed out.

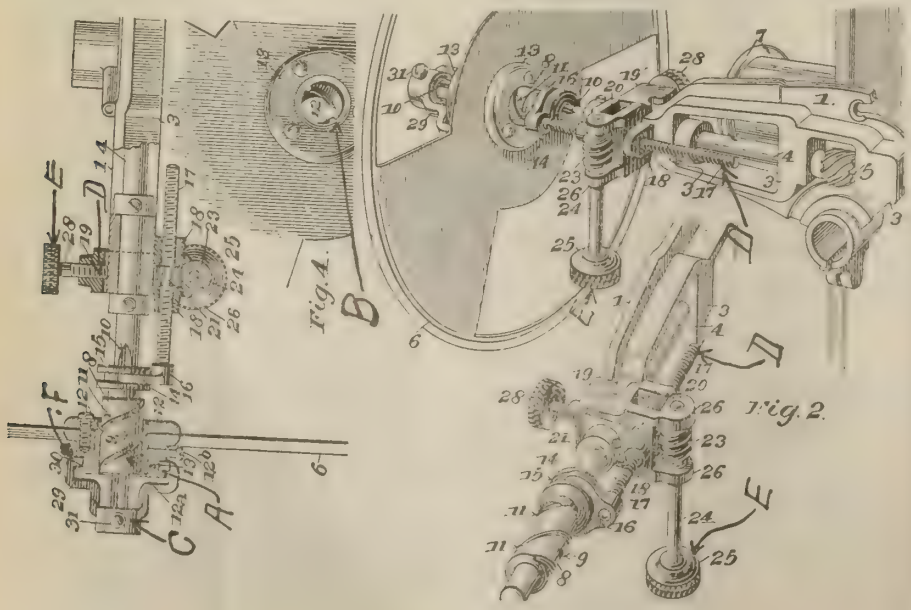


Fig. 4.

Fig. 2.

Arcs in Series

S. H. Croxdale, projectionist, South West City, Missouri, orders a handbook and says:

Have the lens charts and must say that they are a very great help. Am using only thirty amperes, at 110 volts, and get a very brilliant picture. And now here is a question. Can I run two arcs at once on this current? Would be very willing to use more, but have my own set and thirty amperes is the limit. Have tried the following hook-up, but find the arc is very apt to go out unless watched very closely. Could you suggest any method for making the arcs more stable?

The brother sends along a sketch showing the arcs wired so that they may be used in series or singly, but in thesketch two rheostats are shown, with the remark that "when second arc is struck the thirty-five ampere rheostat is cut in to compensate for additional resistance introduced into circuit." His sketch apparently shows a thirty and a thirty-five ampere rheostat wired in series on the negative, but the sketch is wrong and what is shown is impossible.

Outfit Unsuitable.

No, friend Croxdale, I cannot suggest any method for making the arc more stable. Arcs burning in series are usually rather unstable, unless operated from a generator designed for that particular sort of work.

Your outfit is apparently unsuited to projection work, but more than that I would not care to say without full information as to exactly what it is. With the outfit you seem to have I would consider it the better practice to wire your arcs in parallel (multiple) and "steal" the current at change over. You, of course, mean that when the second arc is cut out the other rheostat is cut in to compensate for the resistance of the second arc.

In Montreal

While in Montreal attending the meeting of the Society of Motion Picture Engineers the editor had little time to get around, but did visit two or three theatres.

The motion picture theatres of Montreal, so far as we have examined them, do not, we are sorry to say, impress us as being either progressive or up to date. This applies both to auditorium appointments and projection.

They are for the most part unnecessarily dark, and that, while much better than unintelligent lighting, is not good.

The auditoriums might have considerable more illumination if it were rightly placed. In one we saw a grill or lattice work under a screen, with illumination behind it. This had, to our mind, two very bad effects. It detracted from the picture interest. Second, it served to constantly impress upon one's mind the fact that one was looking at a picture and not a real play.

Raw Work.

In one theatre we mounted to the projection room (we call it a "room" by courtesy; it really was little more than a glori-

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fied cubby-hole at the back of the top of the balcony).

When we came in sight a man was seated outside the projection room and fully six feet from its open door. When we turned up the balcony isle he arose and went inside. THAT MAN WAS THE PROJECTIONIST, and there was no other man, helper or otherwise, on the job. The "room" contained two Powers projectors. Its floor was just freshly painted, which might be urged by the projectionist in excuse for being fully ten or twelve feet from the projector which was running, with another projector between it and him, but such an excuse is beyond possibility of acceptance.

The Montreal union did us the honor to make us an honorary member. We appreciate the spirit which prompted the action, but must very seriously object to any of our brother members being allowed to pull such entirely raw stunts as this.

That the management does not supply a decent projection room is no excuse. If the room is not fit to stay in (which it was NOT), then the union should demand, and if necessary enforce, the installation of a proper room, since a small, crowded-up room, with no fresh air except such as may come in at an open window (which floods the room with daylight when matinees are on), or from the highest, hence the very hottest place in the balcony, makes for poor work, besides being dangerous, since if there is a fire most, if not all, of the smoke and gases will go right out into the auditorium.

At the Strand.

We called at the Strand and met George Ganetakos, one of the heads of the Independent Amusement, Limited, which operates ('nother kind of "operator") the Strand; also E. F. McMahon, secretary-treasurer, both live-wire gentlemen who are progressive, as is proved by the fact that in the new house they are about building they propose locating the projection room in the front of the balcony, so as to get a flat trajectory.

The Strand has two Simplex projectors. Its projection room, while far from ideal, has black walls and a high ceiling.

Judging the Montreal situation from what we have seen, there seems to be an opening for a Broadway Rialto, on perhaps a smaller scale. We did not examine into the plans of the Independent Amusement because of lack of time on the part of both Mr. Ganetakos and ourselves, but we would respectfully suggest to that gentleman that, unless he has already done so, he visit several cities the size of Montreal where up-to-date moving picture practices prevail and examine into the possibilities for something very much better than anything Montreal at present has in the way of a motion picture theatre.

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What Is Possible.

It is quite possible at this stage of advancement in the art of motion picture photography and display to put on a really magnificent show at a very moderate price. We venture the assertion that a really well managed, strictly high class moving picture theatre in Montreal would be a gold mine. And Montreal is progressive enough, up to date enough and enterprising enough to have the very best there is and to support it well.

Department for Sale

Joseph S. Pare, 2310 Valentine avenue, New York City, saved all the projection departments from 1913 to 1918, when he stopped projecting and entered other business. They are removed from the paper, together with friend Sargent's departments, and are bound together in volume form with staples, two or more to the year, as follows:

1913, two volumns.
1914, three volumns.
1915, four volumns.
1916, one volumn from January to April.

The rest of 1916 is all there, but not arranged or bound. Most of 1917 is there, too, though he does not guarantee that every week will be found.

Mr. Pare does not expect to again enter the projection field, hence would like to dispose of these volumns and loose departments. Who wants them? Write friend Pare direct if you want them. He is willing to accept any reasonable offer.

Output Oversold

The Universal Motor Company, Oshkosh, Wis., reports to this department that their electric generating outfits for projection work are oversold to the extent that it will require six to eight weeks to make delivery.

This being the case, prospective purchasers will do well to get their orders in pronto to insure being well up to the front of the waiting list.

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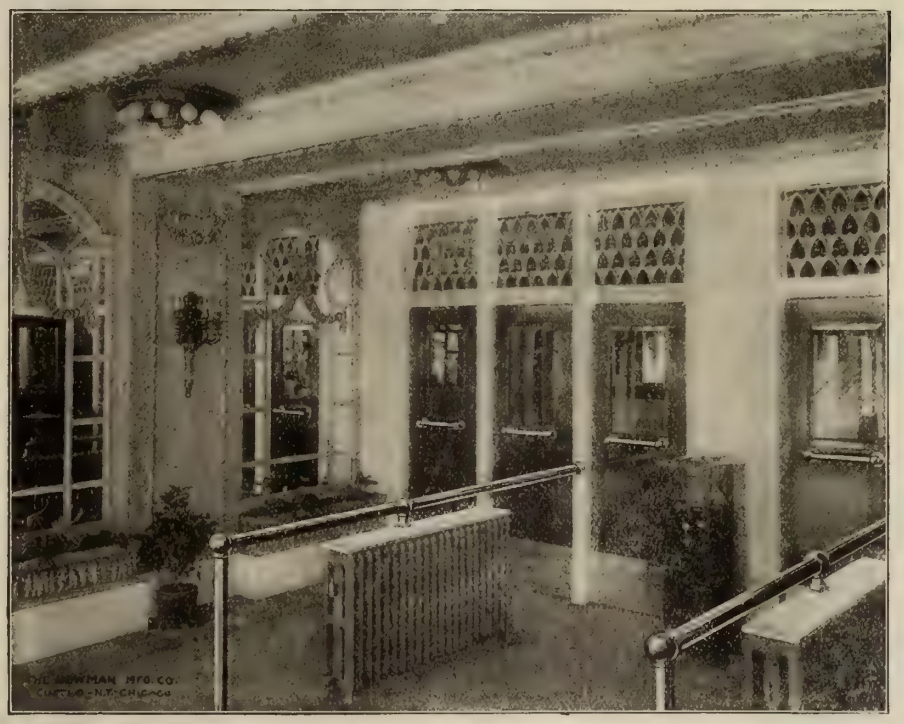

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CONDUCTED BY E.T. KEYSER

Exhibitor Cohen Found Mirroroid Screen So Good That He Now Manufactures It

THE United Mirroroid Manufacturing Company, 725 Seventh avenue, New York, capitalized for $50,000, has purchased the patents, machinery, stock and the good-will of the J. H. Genter Company, of Newburg, N. Y., manufacturers of the famous Mirroroid screen.

George Cohen.
Who discovered the merit of Mirroroid screens by using them.

A new factory building at 140 West Forty-sixth street, New York, has been purchased, and on five floors of these premises, with a total of 7,000 square feet, the Mirroroid screen will in future be manufactured.

The United Mirroroid Manufacturing Company will continue to manufacture the Mirroroid screen under the same formula that has made it so popular in the past, but will greatly improve the product by mounting it on a heavier fabric than formerly used.

With increased facilities at its command, the new concern guarantees immediate deliveries. In fact, it states that one hour after the receipt of an order the screen will be shipped to the purchaser.

George Cohen Is President.

The personnel of the new company is as follows: George Cohen, president; M. H. Cohen, vice-president; F. R. Herron, secretary and treasurer; H. A. Cohen, sales manager.

President Cohen has had fifteen years practical experience as an exhibitor. He was chairman of the grievance committee and is one of the executive committee of the New York Exhibitors' League, and proprietor of the following theatres: Rialto, Poughkeepsie; Cohen's Opera House, the Royal and the Garden theatres of Newburg, and also the Good Theatre of Beacon, N. Y. He is also actively engaged in marketing Tom Mix two-reelers in New York and is the proprietor of the Hotel Plaza in Newburg.

It was Mr. Cohen's experience as an exhibitor that lead him to appreciate the sterling qualities of the Mirroroid screen and to form a company which, from now on, will be actively engaged in manufacturing and marketing it. This is a testimonial to the Mirroroid's merits that is bound to be absolutely convincing.

The Mirroroid screen is, in every sense, a rollable glass canvas cloth, with a mercury foil glass amalgamation coating which will not turn black and is unaffected by moisture. This immunity to damage from dampness allows the screen to be washed with soap and water when necessary.

No Seam Visible.

A further advantage, not only from the projection point of view, but also from the point of promptness in making deliveries, is the fact that the seaming in the screen is absolutely invisible. This not only permits of perfect projection, but allows a screen of any desired dimensions to be instantly made up and shipped, which in these days of delay, linger and wait, is a factor to be appreciated.

The company is now organizing its own export department to care for the foreign trade, the demands of which have greatly increased during the past few months.

The Mirroroid screen is a particularly good sales proposition for reliable and energetic supply houses, and there is a good proposition awaiting those who will address the United Mirroroid Manufacturing Company, 725 Seventh avenue, New York City, in regard to same.

Francis Doublier Joins Palisade Laboratories

H. J. STREYCKMANS, general manager of the Palisade Laboratories, announces the acquisition of Francis Doublier as technical manager of the big plant in Palisade, N. J. Mr. Doublier is the oldest man in years of service connected with the motion picture industry, as he became identified with the Lumiere Company in Paris twenty-five years ago and was selected to exhibit to the crowned heads of Europe the new marvel of the age—motion pictures. In 1896 he personally directed the taking of the pictures of the coronation of the late Czar of Russia.

He came to America in 1902 to install and equip a plant for the Lumiere Co. for photographic plates, after which, in 1911-16 he was associated with the Solax Co. and a member of the board of directors of the Eclair Co. of America. The Paragon Laboratory was designed and equipped by Mr. Doublier in 1916, and he had personal charge of the construction. He comes to the Palisade from the Eclipse Laboratries, which has been doing the printing for the Metro Film Corporation.

Lucas of the South Does a Big Simplex Business

THAT the reputation of being "the largest supply house in the South" is well-earned is being demonstrated every day by Mr. Harry Lucas, president and general manager of the Lucas Theatre Supply Company of Atlanta, Ga., which company holds the exclusive selling franchise for the Simplex Projector throughout the South.

As an indication of the popularity of the Simplex product, as well as the Lucas business-getting proclivities, it is only necessary to point to the following recent Simplex installations that were made through the Lucas office:

Electric Theatre Co., Eunice, La., 1 Simplex; Ouachita Amusement Co., W. Monroe, La., 2 Simplexes; Strand Amusement Co., Tampa, Fla., 2 Simplexes; Marks-Rothenberg Co., Meridian, Miss., 2 Simplexes; F. E. Huggins, Hemingway, S. C., 1 Simplex; Tailsman Theatre, Rosedale, Miss., 1 Simplex; E. B. Spann, Richton, Miss., 1 Simplex; Bonita Theatre, Lindale, Ga., 1 Simplex; Kozy Theatre, Pass Christian, Miss., 1 Simplex; R. G. Creech, LaGrange, N. C., 2 Simplexes; Shelby Theatre, Shelby, Miss., 2 Simplexes; Jacob's Theatre, McComb, Miss., 2 Simplexes; Arcade Theatre, Brookhaven, Miss., 2 Simplexes; DeSota Theatre, 868 Arkansas Ave., Memphis, Tenn., 1 Simplex; J. L. Clayton, Draper, N. C., 1 Simplex.

Write for It Today

A new catalog of brass railings, easels and unit-frames, ticket booths and choppers, brass and plastic-relief lighting fixtures, also a variety of other necessities for motion picture theatres, has just been issued by the Newman Manufacturing Company of Cincinnati. It will be sent free to the wide-awake exhibitors requesting a copy.

Francis Doublier.
Technical manager, Palisade Laboratories.

TYPHOON COOLING SYSTEM

Why Is It That So Many Theatres Find It Difficult to Attract People During the Summer?

The ready answer to this simple question is HEAT.

Long ago the summer problems of the exhibitor were solved by the installation of the

TYPHOON COOLING SYSTEM

and immediately his house was turned from one of the hot, stuffy kind into a delightfully cool retreat where on the hottest days people still go to cool off while enjoying the show. Typhoons installed now will take care of all your summer worries.

Get your order in at once for immediate delivery.

Write for Catalog "M"

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Five Thousand	$3.00
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Put a Cushman Lighting Plant in Your Theatre and Watch the Currents Grow

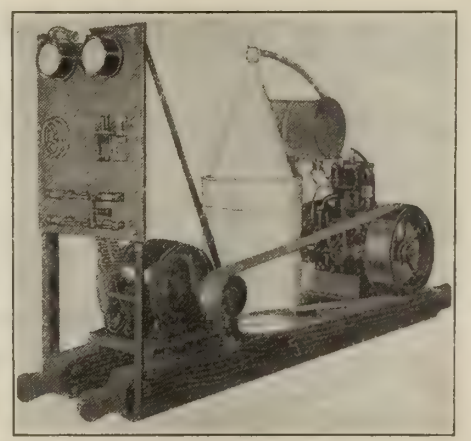
TO both the road showman and the exhibitor whose house is located where dependable electric service is unobtainable, an isolated lighting plant or motor generator set is of prime importance.

The Cushman Motor Works, Lincoln, Neb., manufactures a line of completely equipped motor generators well worth the attention of our readers.

These sets are equipped with four-cycle one and two cylinder motors, which may be operated on either kerosene or gasoline.

These motors are equipped with Schebler carburetors and with throttle governors, by which the speed is automatically regulated, although the engine may be speeded up or slowed down at the will of the operator by means of a simple timer with which it is equipped.

The positiveness of the water circulation



Plant No. 1.
Cushman isolated lighting plant complete with switchboard.

is insured by a direct driven circulating pump.

The Cushman engine is flexible and possesses an ample range of speed, and the manufacturers claim that the fuel consumption at each power is in direct proportion to the load on the motor.

Six Types of Outfits.

Complete lighting plants are supplied by the Cushman Motor Works in six distinct types.

Outfit No. 1 consists of a four horsepower, single cylinder motor equipped with magneto and starter coupling ignition and direct connected to a 2 KW-60 volt generator. The switchboard is complete, with all wiring and instruments thereon. There is a back-of-board rheostat control and endless belt. The capacity of this outfit is 33 amperes at 60 volts, sufficient for from fifty to eighty 20-watt Mazda lamps without arc, and from five to fifteen lamps used in connection with the arc. The weight of the outfit, on skids connected up, complete, is 600 pounds. The length over all is 84 inches, width 25 inches.

Outfit No. 3 consists of an eight horsepower, double cylinder motor. The generator is 4 KW-60 volts, with a capacity of 66 amperes at 60 volts, sufficient to operate from 150 to 175 20-watt Mazda lamps without the arc, or fifty such lights in combination with the arc. The outfit weighs 850 pounds and is 97 inches long and 28 inches wide.

With the above exceptions, it has a similar equipment to outfit No. 1.

No. 4 uses the same equipment as No. 3, except that the capacity of the generator is 36 amperes at 110 volts.

110 or 60 Volts.

Outfit No. 5 consists of a ten horsepower, double cylinder motor and a 5 KW-110 volt generator, with a capacity of 46 amperes at 110 volts, sufficient for 250 20-watt, 16 candle power Mazda lamps, without the arc. This plant, which has a front-of-board rheostat control, may also be obtained, if desired, with a 60 volt generator.

The estimates as to the number of lights that these plants handle is approximate and depends upon efficiency of installation, the size of lamps used, number of ventilating fans operated, and the amount of resistance encountered from varying length of lines from plant to arc, lights and fans.

Outfit No. 7 consists of a fifteen horse power, two cylinder motor, equipped with a double ignition system. A 7½ KW-110 volt generator, with a capacity of 66 amperes at 110 volts, sufficient to operate 350 to 400 16-candlepower, 20-watt Mazda lamps without arc. This plant is regularly furnished unmounted for installation on a concrete base. It may be mounted on steel skids, if desired.

Where extreme compactness and light weight must be obtained, an automobile radiator and fan-cooling system may be substituted for the regular water tank cooler, at an extra cost.

The standard plant is equipped with water tank equipment.

This Is Big Ten.

Outfit No. 10 consists of a twenty horsepower, two cylinder motor, with double ignition system. The generator is 10 KW-110 volts, with a capacity of 90 amperes at 110 volts, and will operate 500 16-candlepower 20-watt Mazda lamps, without arc. This plant is also regularly supplied unmounted for installation on concrete base, although it may be furnished on steel skids, at extra cost.

The switchboards furnished for these outfits are of nicely finished oil slate, mounted on angle iron legs. The equipment consists of voltmeter, ammeter, rheostat, pilot light, display light switch, independent of other circuits.

The double throw switch makes it possible to cut out the arc and throw in the house lights at one operation. This switchboard can be installed in and controlled from the operating room.

Things Are Doing in Des Moines

The Des Moines Film & Supply Company recently sold to the A. H. Blank Enterprises ten new Power's Six B machines, and in the last month have made the following installations:

Two new Power's Six B machines in the Family Theatre, Des Moines; one Power's Six B machine in the Star Theatre, Des Moines; one Power's Six B, with Mazda equipment, American Theatre, Prairie City, Iowa; two Power's Six B machines, Lincoln Theatre, Des Moines; two Power's Six B machines, Pastime Theatre, Arnolds Park, Iowa; one Power's Six B machine, Lyric Theatre, Sac City, Iowa; one Power's Six B machine, Opera House, Baxter, Iowa.

Business has been great in Des Moines and the company has made five installations of the Hertner Transverter, also numerous installations of the Minusa screen.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week by early mail.

You're Losing Money Using That Flat Screen!

Cash in on every seat—those box seats, side seats and front rows—you can make every seat in your theatre a desirable one without remodelling your house or changing a single chair by using the

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It is the only screen improvement made since the beginning of pictures. Hyperboloid curves correct the eye's errors—see a perfect picture from any angle.

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Loew's Bijou Theatre
Loew's Palace Theatre, Washington, D. C.
Rialto Projection Room
The Plaza Theatre
De Luxe Theatre, Utica, N. Y.
Cortlandt Theatre, North Bergen, N. J.

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GLIFOGRAPH CORPORATION

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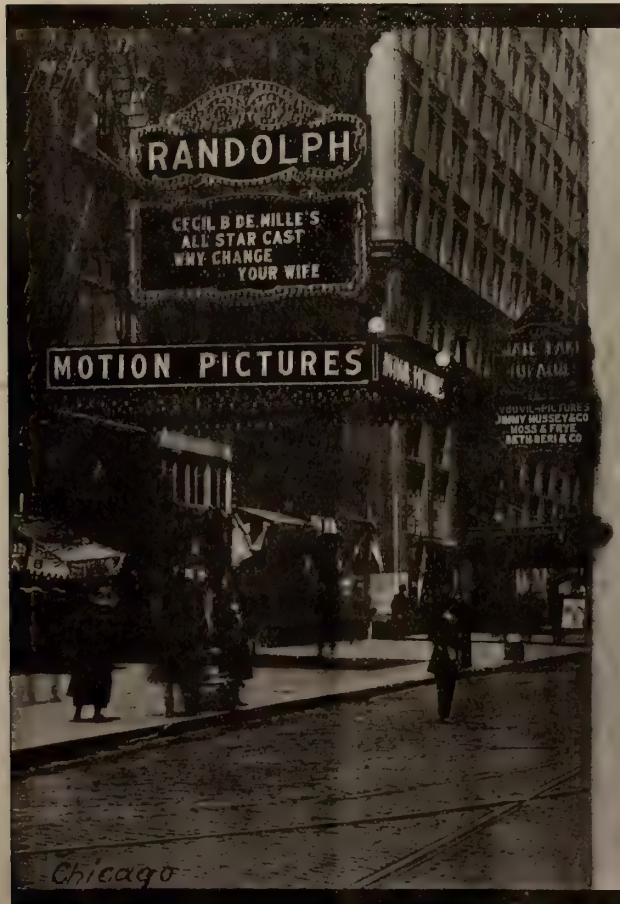

See The Oplex Sign In This Picture

NOTICE this picture. See how the Oplex Electric Sign is the one outstanding thing in the whole block. It stops the eye.

This is because the letters are white and raised, the distinctive mark of an Oplex Sign.

Here's another thing about this sign in the picture—the four-line bulletin board is in Oplex Interchangeable letters. You can change the reading in a few minutes—just take out one set of letters and put in another. No lamps or wiring to change.

Let us send you our new book on Oplex Signs for theatres.

THE FLEXLUME SIGN CO. ELECTRICAL ADVERTISING
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Pacific Coast Distributors
THE ELECTRIC PRODUCTS CORP.
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THE FLEXLUME SIGN CO., Ltd
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Carl Boller & Brother
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Consultants to other architects. Advisors to owners regarding plans and specifications of contemplated theatres.

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SPECIALISTS IN THEATRICAL WORK
No Charge for Preliminary Services

Use *Reco* Color Hoods

Fits 5, 10, 25 and 40 W. Lamps

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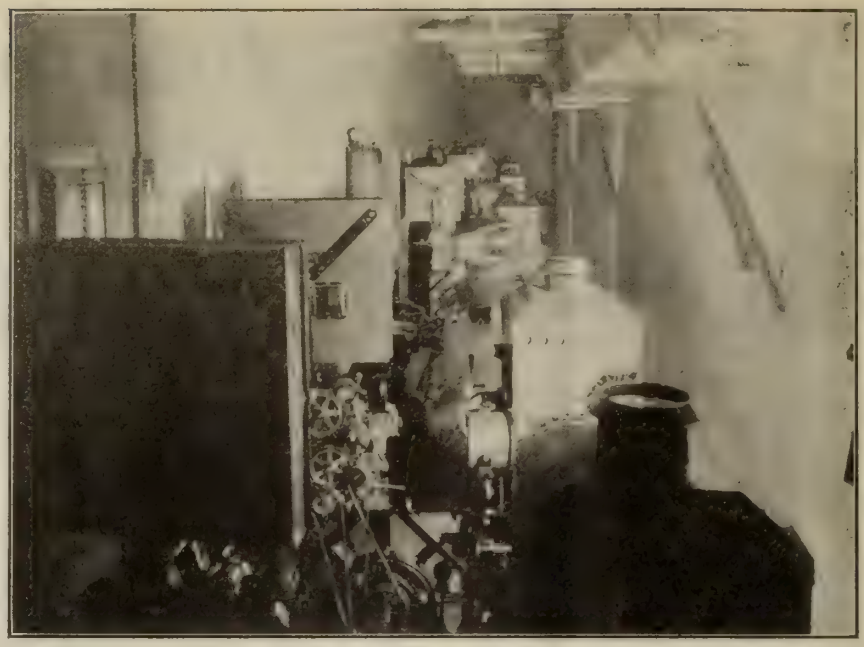


Projection Room of Fox Film Corporation.
Eight Power's machines are on duty, but you cannot see them all in the picture.

Eight Power's Cameragraphs Equip Fox Projection Room

THE accompanying illustration shows the projection room of the Fox Film Corporation, said to be the largest in the world devoted solely to motion picture machines, contains a battery of eight Power's projectors. This immense room, which is part of the splendid new Fox studios, is nearly 60 feet long and about 12 feet wide. As the room is so narrow in proportion to its length, it was impossible to secure in the photograph the full effect of the "squad" of Power's lined up ready for action, but the eight Power's machines are actually on duty. The room is equipped with all the modern ventilating and lighting devices which are a part of the carefully worked out plans of the entire Fox building.

This projection room is one of several in the Fox studio used for showing films, but the full projection installation is not yet in operation. It is expected that the laboratory projection equipment will be ready in the near future. Power's machines will be used exclusively and the projection is in charge of a corps of expert operators. Deon J. De Zitter is in charge of Mr. Fox's private projection room and the remaining projection equipment is looked after by J. Lefante, Theo. Ridder and Fred Boehringer.

Carrell Succeeds S. & P. of Louisville

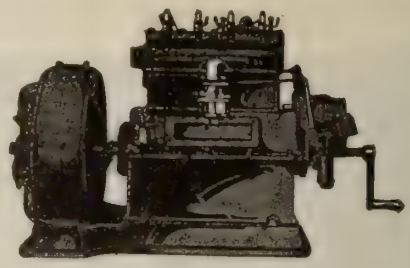
The S. & P. Film & Supply Company, of Louisville, Ky., has been succeeded by the Carrell Film & Supply Company, which reports business in the supply end as being particularly good.

The Carrell Film & Supply Company is distributor for the Nicholas Power Company, and has just made installations of eighteen Cameragraphs for the Broadway Amusement Company, of two for the Palace Theatre of Louisville, of two for the Parent Teachers' Association of Caneyville, and of one for David Atkins of Sellersburg.

Haeple & Company Are Busy

N. C. Haeple & Company, 412 E. Lexington street, Baltimore, Md., reports the accessory business as being extremely good. Among the installation of Simplexes made made by this concern during the past five weeks, the following may be mentioned:

Lincoln Theatre, Baltimore, two outfits; Little Pickwick, Baltimore, two outfits; Colonial Theatre, Baltimore, two outfits; Eureka Theatre, Baltimore, two outfits; Curtis Theatre, Curtis Bay, Md., one outfit.



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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
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RELIABLE CAMERAMEN
Let us take care of your camera work in the Middle West.

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MIRRORDID DAYLIGHT

MIRRORDID DAYLIGHT

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who will continue to manufacture and distribute on an enlarged scale.

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STEADY!

That describes the D. C. arc when the Speer "Hold-Ark" Carbon is used as a lower. Did you ever notice how it **holds the arc** to the tip? Any old carbon will do for any old screen, but if you want to put on the best show in town go to your dealer and say

SPEER HOLD-ARKS

SPEER
"Directo" Carbons for D. C. Projection

SPEER
"Alterno" White Combination Carbons for A. C. Projection

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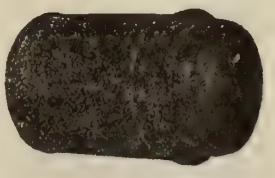
SAINT MARYS, PA.



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THE ONLY **Fool-Proof Splicing Machine**

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THE RELIABLE HOUSE
Excellent work at reasonable prices.
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Cameramen furnished for all occasions.

Popular Canadian Projectionist Pays Visit to Simplex Factory

A RECENT interested visitor and guest at the Simplex plant was C. A. Dentelbeck, Supervisor of Projection, for the Paramount Theatre, Ltd., of Toronto, Canada.

Mr. Dentelbeck included the visit as a part of his itinerary on his way back to Canada from Cleveland, in which city he attended the recent convention of the I. A. T. S. E. of U. S. & C., at which convention he represented as a delegate Local No. 173 of Toronto, of which he is president.

Mr. Dentelbeck, on acount of his prominence in labor circles throughout Canada and also due to his standing as a projectionist, is looked upon by Canadian exhibitors as an ideal type of labor leader.

Dentelbeck Is an Old Timer.

Mr. Dentelbeck traces his apprenticeship in the industry back to 1909 when he operated a store show in Toronto and since that time has held almost every important office in the gift of his Union and watched his organization grow from thirty-five members up to one hundred and seventy-six, and the wage scale run from twelve to fifteen dollars in the earlier days to twenty-five to forty dollars at present. This scale being based on a six day week.

Mr. Dentelbeck's first connection with the Paramount Company was through the Allen Theatre where he had charge of the projection, and through his ability of producing pleasing screen results, he gradually assumed charge of the projection for the Paramount Company's circuit, in which are included the Allen, Family, Strand, Alhambra, Pantages, Teck, Garden and Regent, as well as the Strand-Kingston, Regent-Guelph, Pape and Danforth theatres. In Montreal, Winnipeg, Toronto and Vancouver, other theatres are being built by this popular company that uses many Simplex Projectors throughout its circuit.

Argus Is Fulco Distributor

The Argus Enterprises, Inc., of Cleveland, with branches in New York, Chicago, Boston, Denver, Omaha, Salt Lake City and Los Angeles, has been appointed exclusive distributor for the E. E. Fulton Company of Chicago for the states of Washington, Oregon, California, Nevada, Arizona and Idaho.

A complete stock of Fulco products is carried in each of the branches, and shipments to Argus customers will be made direct, thus saving the time that would otherwise be consumed in making same from Chicago.

Kelley Company Gets Walter Wortham

The Kelley Theatre Supply Company, of Oklahoma City, has just closed two years of exclusive handling of repairs, moving picture equipment and theatre supplies.

Walter Wortham, whose record for efficiency as a repair man and electrician is more than enviable, has joined the forces of the company.

This insures the Kelley Company's customers prompt and efficient service not only in repair work, but in improved projection results.

Los Angeles M. P. Co. Makes Good

The Los Angeles Motion Picture Company, 215 East Washington street, Los Angeles, reports that their improved iris diaphragm is being snapped up by the Los Angeles cameramen as fast as the company can turn them out.

The company is also making some improved tripods, which are also meeting with local favor.

Albany Supply Company Busy

The Albany Theatre Supply Company, 4 Clinton avenue, Albany, N. Y., reports that it has equipped the New Community Theatre, Catskill, with Simplex machines. The Albany Theatre Supply Co. is now located in new quarters, and it is one of the neatest little supply houses in the state.

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100 Watt Lamp.	Each	.32½	15 Watt Lamp.	Each	.26¼
150 Watt Lamp.	Each	1.24	25 Watt Lamp.	Each	.26¼
200 Watt Lamp.	Each	1.65	40 Watt Lamp.	Each	.26¼
300 Watt Lamp.	Each	2.44	60 Watt Lamp.	Each	.31
			100 Watt Lamp.	Each	.66

2, 4, 8, 16 Candle Power Carbon Bulbs, 15c Each
Red, Blue, Green Frosted, 3c Extra
Every Lamp Standard Grade "A" Licensed Lamps
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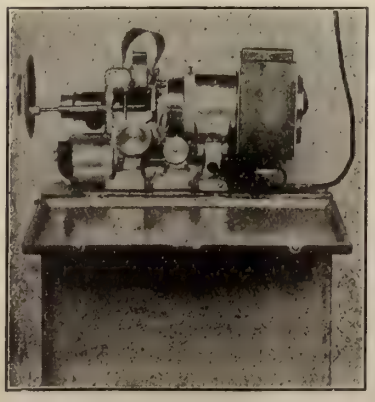
MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE



The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

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WANTED—Position as manager of theatre. Vaudeville, picture or combination. Experienced. Box 115, care M. P. World, New York City.

OFFICIAL CAMERAMAN for the U. S. Marine Corps for past three years returning to civil life and open for new engagement; twenty years' experience behind the camera and in the laboratory; have traveled widely through Europe and South America; have complete outfits for both still and motion pictures and can deliver the highest grade of work; best of references. Lieut. L. H. Caverly, U. S. Marine Corps, 117 East 24th St., N. Y. City.

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BUILD WISELY and renovate economically. "Modern Theatre Construction," by Edward Bernard Kinsila, will give you full information on safety, comfort and architectural perfection. $3.00, postpaid. Chalmers Publishing Company, 516 Fifth Ave., New York City.

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FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalogue and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., etc., all at sensational money-saving prices. Write for this valuable, F-R-E-E catalogue today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

NOW READY—The New Miner Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

WILLIAMSON CAMERA, Goertz Celor lens, F. 3.5, complete; perfect condition. 111 West 42d St., New York City.

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WANT TO BUY portable projector-M. P. camera lens, three-inch focus in focusing mount-film rewinder; other small M. P. accessories. Copeland, 5421 Spruce St., Philadelphia, Pa.

THEATRE EQUIPMENT OF EVERY DESCRIPTION—MACHINES, CHAIRS, COMPENSARCS, GENERATORS, FANS. WILL BUY FOR CASH ANYTHING PERTAINING TO MOTION PICTURE THEATRES IN ANY QUANTITY. WRITE OR WIRE TO S. E. SHAFFER, 207 SOUTH WABASH, CHICAGO, ILL.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

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WANTED TO BUY—Junk moving picture film. Write for particulars to Junk Film, Maple Street, West Fort Lee, N. J.

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THIS WAY OUT

Of All Your Theatre Troubles Wherever Located

Undercrowding

is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

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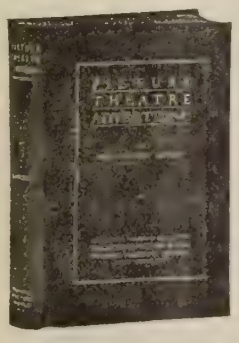
300 pages $2.00 Postpaid



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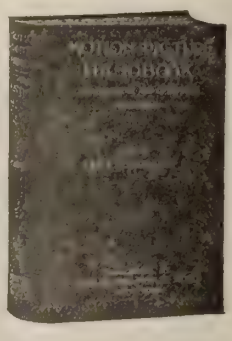

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disappear with the help of the practical advice that fills this book on every phase of electrical theatre equipment and maintenance.

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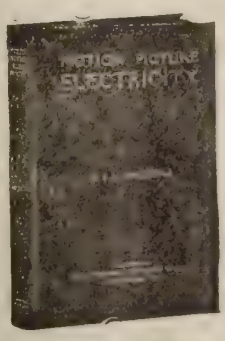

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Modern Theatre Construction

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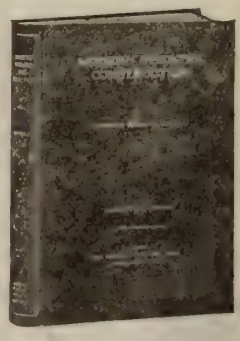

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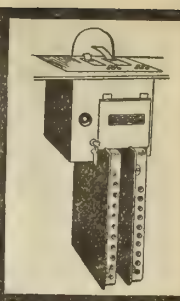

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In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

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Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

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If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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to all, the absence of misrepresentation, quick service and genuine satisfaction with every business transaction.

MADE US FAMOUS
It will be to your financial interest to send us your orders.

Service PLUS Quality
THEATRE ACCESSORIES
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"AMERICA'S GREATEST INDEPENDENT MOVING PICTURE MAIL ORDER SUPPLY HOUSE"

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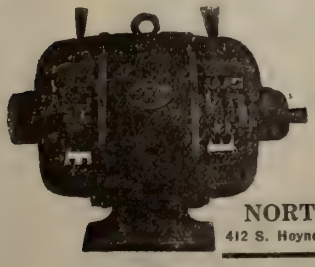
VIGNETTING DEVICES

The cameraman who has "arrived," with regard to reputation and large salary, uses the latest and best equipment. Such experts rely upon the well-known GOERZ VIGNETTING DEVICES and *produce results*. In connection with these devices they use the GOERZ KINO HYPAR F:3.5, and the combination is unsurpassed. If you want up-to-the-minute, practical equipment, call or write. Take the time to investigate—it will pay you.

C. P. Goerz American Optical Company
319-M EAST 34TH STREET NEW YORK CITY

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD



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FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
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NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

UNIVERSALS—BASS SERVICE

Latest and Best Universal Internal Dissolve Model Camera. Equal to any made. Complete with Tessar 3.5 lens. List, $518. Bass price, $467.

Newest enclosed top Universal Pan and Tilt Tripod. A marvel of excellence. List, $120. Net price, $108.

Used 200-foot Model Universal Camera. Tessar F:3.5 lens. List, $430. Bass price, $275.

The famous Minor Ultra Stigmat F:1.9 lens in Bbl. $75. Mounts from $15 up.

"Behind the Motion Picture Screen." A complete treatise on motion picture taking and making. Postpaid, $3.65.

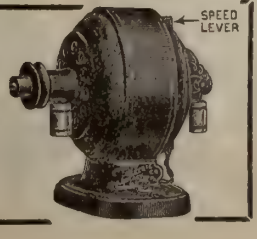
Let Bass supply your motion picture equipment.

BASS CAMERA COMPANY
CHARLES BASS, President
109 North Dearborn Street, Chicago, Ill.

FIDELITY FAMOUS MOVING PICTURE MOTOR

This is the 1/10 H.P. Variable Speed Motor you have heard about. Thousands in use on machines successfully. Price, $22. Send us your order for careful attention and mention your kind of current.

FIDELITY ELECTRIC CO.
LANCASTER, PA.



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BULLETIN

Years and years after the date of installation is forgotten the SIMPLEX is still giving one hundred per cent satisfaction

THE PRECISION MACHINE CO. INC.
317-29 East 34th St. New York

Universal Film Uses Power's Exclusively and Explains Why

OFFICES OF

UNIVERSAL FILM MANUFACTURING COMPANY

PACIFIC COAST STUDIOS

UNIVERSAL CITY, CALIFORNIA

OFFICE OF EDITORIAL DEPARTMENT

February 11, 1920

Nicholas Power Company
90 Gold street
New York, N. Y.

95% of the Machines used by the Studios and Laboratories of Los Angeles and vicinity are Power's Projectors

Gentlemen;-

We are using your projectors exclusively, ten in number, and they are giving us excellent results. Our work is very exacting, more so, in fact, than in any studio I know of. We must have perfect projection in order to judge photography and printing; poor projection would be worse than nothing. In addition, owing to the large number of companies at work, the machines are used constantly all day long, and a large part of the night---a severe strain that only mechanical perfection can meet.

The fact that we are using Power's Cameragraphs exclusively speaks for itself.

Yours very truly
Frank Lawrence
Film editor-in-chief, Universal.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 44 No. 13 JUNE 26, 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

WATCH

for the

Significant Announcement of our big special productions for 1920-21 and our policy of "Live and let live"—for the exhibitor

METRO

in Next Week's Trade Papers

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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But—

SOME people enjoy making money—others in spending it. The exhibitor will do neither unless he uses plenty of RITCHEY posters!

But—and it's a very important but—he won't get plenty of RITCHEY posters until he devotes plenty of energy toward securing them.

Anything that is worth having is worth working for. That the RITCHEY poster is worth having is beyond question. All motion picture experience proves that the poster is the most important factor as far as ticket sales are concerned. Actual experience proves that ticket selling is the most notable characteristic of the RITCHEY poster.

It does not do that as a result of mere chance. It does it because no single point is overlooked which would tend to give the RITCHEY poster an increased advertising value. They are always based on an intelligent study of crowd psychology. They are drawn, designed and colored by the greatest poster artists in the world. They are executed and printed by unsurpassable experts. These varied efforts are perfectly combined and co-ordinated under the direction of the greatest poster authority in America. The result is the RITCHEY poster! The exhibitors should bend their efforts towards getting them. The success of their efforts, combined with the success of ours, would result in a degree of prosperity for motion picture theatres hitherto unknown in the motion picture industry.

RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK PHONE, CHELSEA 8388

This Advertisement Appears in

SATURDAY EVENING POST...June 26
Circulation, 2,052,538

LADIES' HOME JOURNAL.....August
Circulation, 2,026,564

PHOTOPLAY MAGAZINE.....August
Circulation, 400,000

MOTION PICTURE MAGAZINE..August
Circulation, 355,630

MOTION PICTURE CLASSIC.....August
Circulation, 224,580

PICTURE PLAY MAGAZINE.....August
Circulation, 188,000

PHOTOPLAY JOURNAL.....July
Circulation, 125,000

THEATRE MAGAZINE.....July
Circulation, 45,610

Total Circulation
5,417,922

THE SATURDAY EVENING POST
EVERY NIGHT'S A BIG NIGHT
A few of the latest PARAMOUNT PICTURES alphabetically listed
JOHN BARRYMORE in "DR. JEKYLL AND MR. HYDE" Directed by John S Robertson
"THE COPPERHEAD" With Lionel Barrymore Directed by Charles Maigne
CECIL B. DeMILLE'S Production "WHY CHANGE YOUR WIFE?"
"EVERYWOMAN" Directed by George H. Melford With All Star Cast
A few of the latest PARAMOUNT PICTURES alphabetically listed
GEORGE FITZMAURICE'S Production "ON WITH THE DANCE!"
WILLIAM S. HART in "THE TOLL GATE," A William S. Hart Production
GEORGE H. MELFORD'S Production "THE SEA WOLF"
WILLIAM D. TAYLOR'S Production "HUCKLEBERRY FINN."
DINNER'S over, and the cool of the evening calls you out Whither-away? To the theatre that is showing a Paramount Picture, of course.
There's where everybody is. There's where the flame of romance burns bright.
There's where the dusk is athrill with pleasure and the whole world sails in view.
Every night is a big night if you only pick them right.
—PARAMOUNT!
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

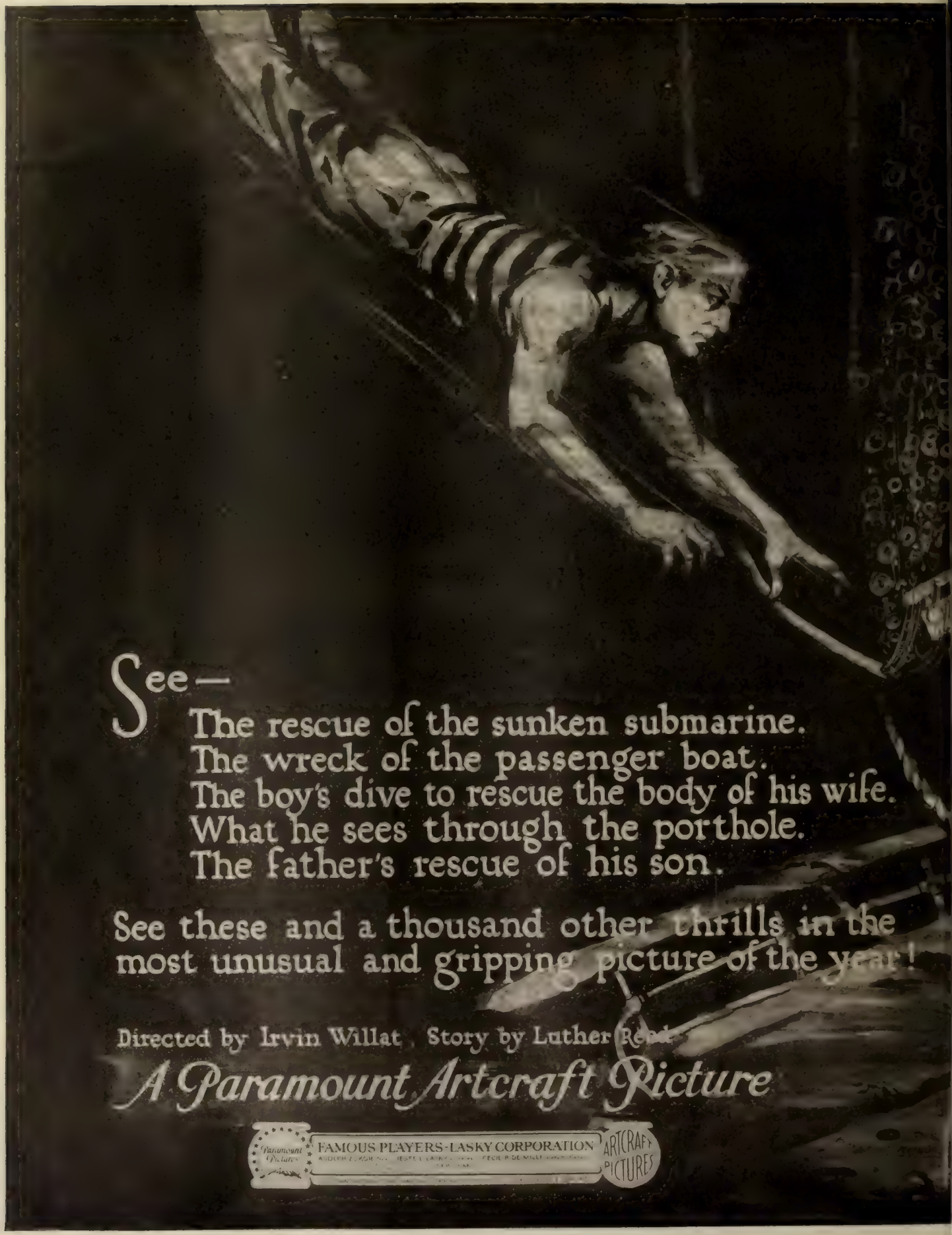
IN the old days it was "Let's go to a movie."
Now it's "Let's go and see a good picture."

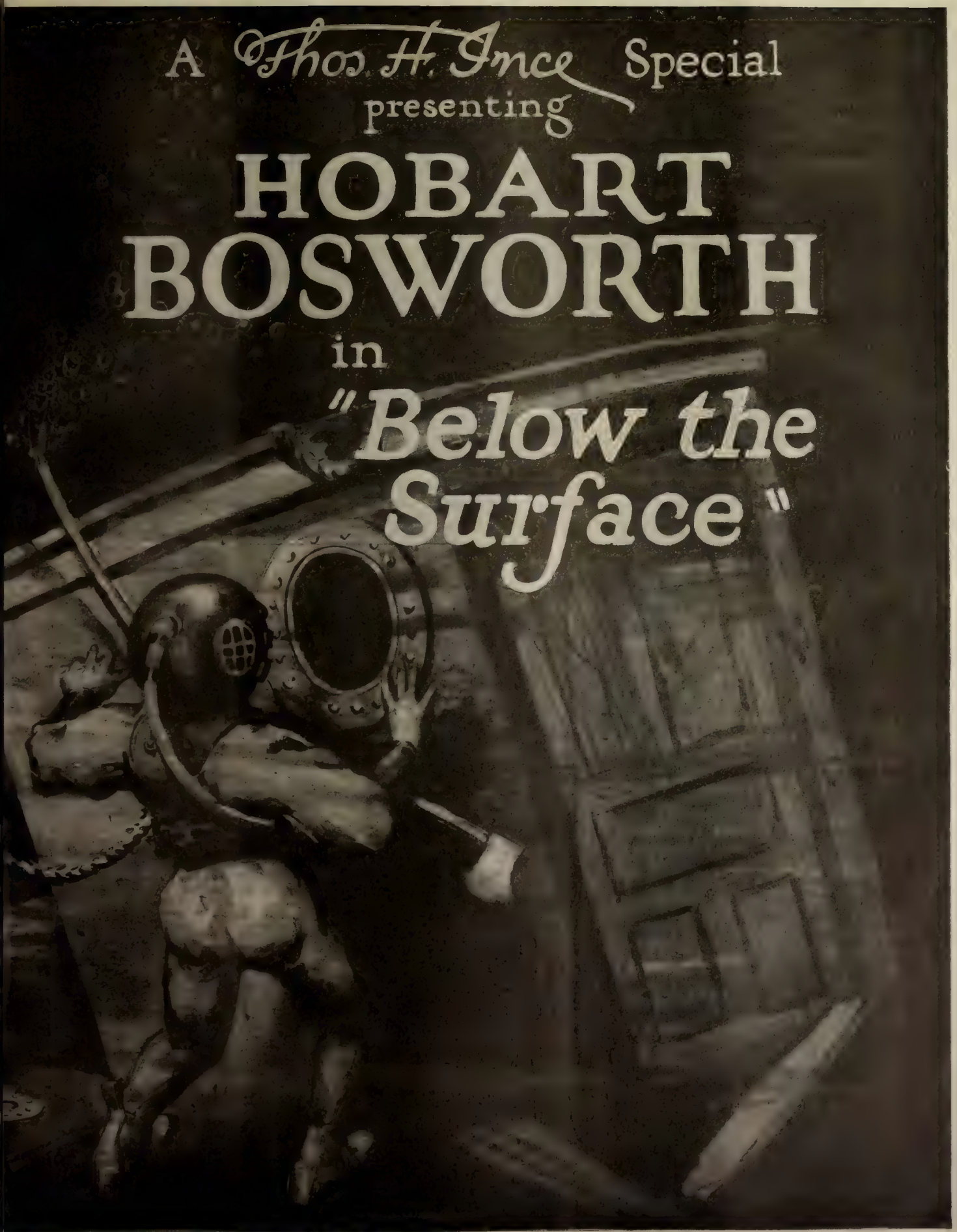
And the national advertising of the Famous Players-Lasky Corporation has told the public how to pick the good pictures—the ones they're sure to like.

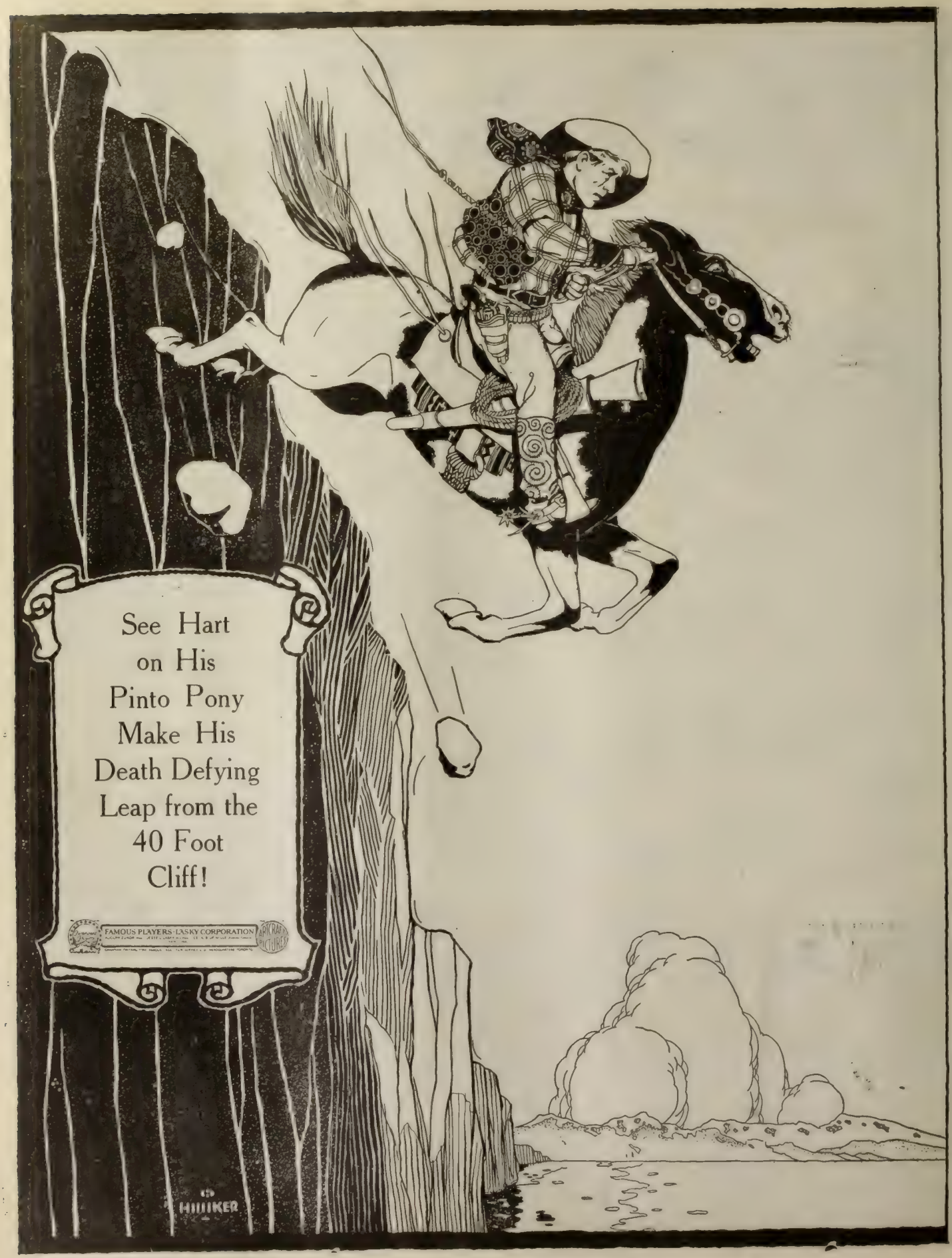
So the millions of readers of these advertisements are wise enough to go to the theatres that say in **their** advertisements

We Show Paramount Pictures!

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES


See—
The rescue of the sunken submarine.
The wreck of the passenger boat.
The boy's dive to rescue the body of his wife.
What he sees through the porthole.
The father's rescue of his son.
See these and a thousand other thrills in the most unusual and gripping picture of the year!
Directed by Irvin Willat. Story by Luther Reed.
A Paramount Artcraft Picture
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES


A Thos. H. Ince Special
presenting
HOBART BOSWORTH
in
"Below the Surface"


See Hart
on His
Pinto Pony
Make His
Death Defying
Leap from the
40 Foot
Cliff!
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES
HILLIKER

William S. HART

in

"SAND!"

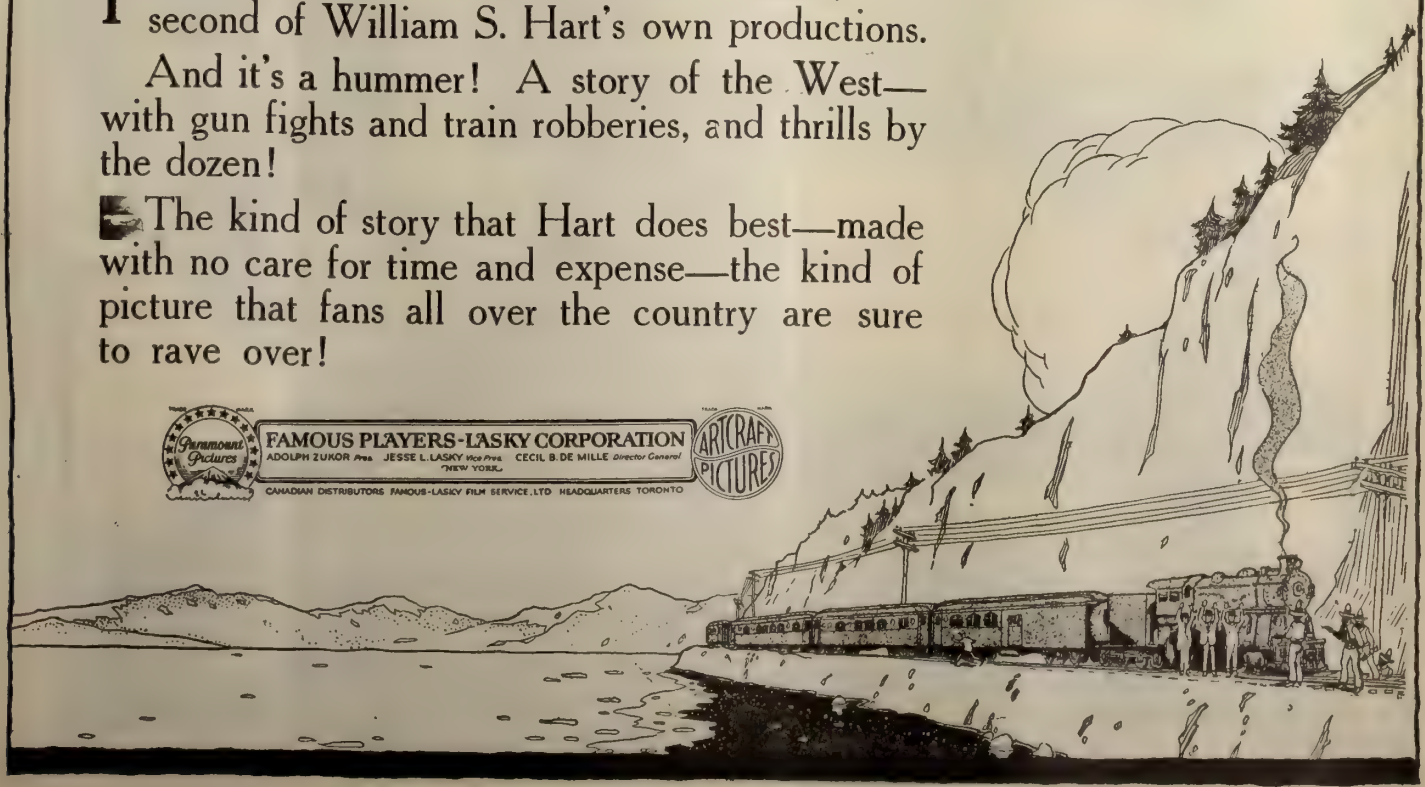
Adapted for the screen by
LAMBERT HILLYER
from the story "Dan Kurrie's Inning"
BY RUSSELL A. BOGGS
Directed by LAMBERT HILLYER
Photographed by JOE AUGUST A.S.C.
A WILLIAM S. HART Production,

A Paramount Artcraft Picture

FIRST "The Toll Gate," then "Sand," the second of William S. Hart's own productions.

And it's a hummer! A story of the West—with gun fights and train robberies, and thrills by the dozen!

The kind of story that Hart does best—made with no care for time and expense—the kind of picture that fans all over the country are sure to rave over!



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE, LTD HEADQUARTERS TORONTO

ARTCRAFT PICTURES

Paramount-MACK SENNETT Comedy

"The Quack Doctor"
Featuring
Louise Fazenda
Billy Bevan, Billy Armstrong
and
John Henry, Jr.
A riot of fun from start to finish, and---
Absolutely and unqualifiedly the best Sennett comedy in the last 16 months.
And that's straight goods!
FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky presents
"The Sins of St, Anthony"
with
Bryant Washburn
by Charles Collins.
Directed by James Cruze
Scenario by Elmer Harris
A Paramount Artcraft Picture
They called him "Saint Anthony."
And he wanted so hard to be a sinner!
Then—back stage at a girly-girly show—he met Solomon's Pet Wife! Whee! Watch him cop Solomon's glories!
It's a big comedy picture with a big cast including Margaret Loomis, Viora Daniel and Lorenza Lazzarini.
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director general
NEW YORK
ARTCRAFT PICTURES

AMERICAN SOCIETY OF CINEMATOGRAPHERS

OUR MOTTO: LOYALTY! PROGRESS! ART!

OUR IDEAL: **That membership in this Society may become a mark of honor and distinction based on merit.**

This organization has been formed for the purpose of bringing into the closest confederation all—but only—those leaders in the cinematographic science whose attainments in their chosen field entitle them to membership in this Society, for the purpose of maintaining the high standard set for themselves—and at the same time promote the interest and welfare and protect the rights of all who shall be so fortunate as to be called to membership.

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Membership is by invitation only, each man being judged solely upon his record and ability as a cinematographer and his personal fitness as a man.

Address:

325 Markham Building
6372 Hollywood Boulevard
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Thousands Of Profitable Theatres Have Been Made By These Able Producers

The seven producers who have bound themselves together in their own organization to market their own productions without middlemen have been—last year, this year and for many years—makers of the biggest and best in motion pictures. They have been the chief agencies in the making of those great pictures on which shrewd and skilled exhibitor-showmen have built great theatre institutions.

Exhibitors are prompt to uphold the tremendous mastery of *Thomas H. Ince;* the true, genuine values of his pictures; their great hold upon the public.

Exhibitors themselves are the first to emphasize the unparalleled uniqueness of *Mack Sennett*—that brilliant artist-business man who fans the laughter of the world into box-office profits

Exhibitors themselves hail *Marshall Neilan,* with his tremendous dynamic "punch" of young manhood; with his Irish tenderness and romance, catching and picturing on the screen the eternal heart of youth.

Exhibitors are first to remember and talk about the wistfulness of an old-time "Fifty-Fifty" and to praise the glowing romance and thrilling power of the present day *Allan Dwan.*

Exhibitors themselves have a place alone from all others for *George Loane Tucker,* maker of the mightiest of all productions—"The Miracle Man." The heart that was put into that unrivalled picture will be put into others of equal power and profit.

Exhibitors themselves tell you that in all the world of picture making there is one—and just one—*Maurice Tourneur,* with a rattling, imaginative, conception of action, colour, romance—of stories that stir the blood.

Exhibitors take pride in the rapidity of development of *J. Parker Read, Jr.,* grown to power and position in a hard-to-conquer industry by his bold imagination and his flair for showmanship values on the screen.

These seven producers in the year from Sunday, September 12th, are releasing to you a minimum of thirty productions under the most flexible and likeable sales policy ever devised in this industry. Their productions will stand alone—you may buy those of any one, two or three producers, or *you may have them all* with the vast sense of protection and profit that they will afford you.

THOMAS H. INCE MACK SENNETT MARSHALL NEILAN ALLAN DWAN
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ASSOCIATED PRODUCERS, INC.
HOME OFFICES: NEW YORK CITY

MARY PICKFORD'S

NEWEST PICTURE

"SUDS"

FROM THE CHARLES FROHMAN PRODUCTION
"OP O' ME THUMB"
BY FREDERICK FENN AND RICHARD PRYCE
DIRECTED BY JACK DILLON
SCREEN ADAPTATION BY WALDEMAR YOUNG
PHOTOGRAPHED BY CHARLES ROSHER

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WAS HAPPY TO BE ABLE TO PRESENT MARY PICKFORDS SUDS IN REVIEW AT MY STRAND THEATRE LAST NIGHT WONDERFUL PICTURE BEST COMMENTS FROM EVERY ATTENDANT OF A TURNAWAY AUDIENCE THINK IT THE MOST WONDERFUL CHARACTER WORK EVER ENACTED BEFORE THE CAMERA BY ANYONE YOU CAN BANK ON THIS BEING A BIGGER MONEY GETTER THAN ANY OF HER PREVIOUS PICTURES ALREADY SIGNED CONTRACT TO PLAY IT AN ENTIRE WEEK.

JACK ROOT.

UNITED
ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
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UNITED ARTISTS CORPORATION

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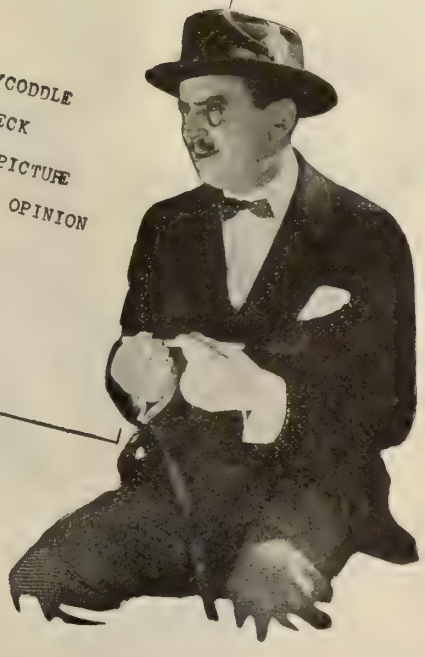
IS THE BEST PICTURE DOUGLAS FAIRBANKS EVER MADE STOP C E BECK
OF THE CASTLE THEATRE CHICAGO SAYS MOLLYCODDLE IS THE BEST PICTURE
DOUGLAS FAIRBANKS EVER MADE STOP IF A FILM EXCHANGE MANAGERS OPINION
IS ANY GOOD I SAY IT IS THE BEST PICTURE ANYBODY EVER MADE
CRESSON E SMITH



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NEW PICTURE

"THE MOLLYCODDLE"

STORY BY
HAROLD MAC GRATH
SCENARIO BY
TOM GERAGHTY

Start Something!

Ask The Ladies in Your Vicinity
This Question:

"Is Your Husband True?"

The HOUSE

featuring

SEENA OWEN
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PLYING "A"
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# of TOYS

An Emotional Drama of Domestic Life

by HENRY RUSSELL MILLER

An attraction written, designed, directed, produced and offered to exhibitors on account of its appeal to women.

A story written with the dominant idea of interesting women.

Directed and acted with the feminine theatre patrons constantly in mind.

In every sense a 100% woman picture in which every man will be interested.

It's a sure-fire house-packer!

Get in touch with the American Film Company representative at your nearest Pathe Exchange today!

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AMERICAN FILM COMPANY, INC.
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PACKING THEM IN!

The Most Sensational Laugh-Getting

COMEDY HIT

OF THE YEAR

A Hank Mann Burlesque on the Famous Story of

Dr. Jekyll and Mr. Hyde

BOOKING

THROUGH THE FOLLOWING

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HANK MANN

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Arrow - Hank Mann Beauties

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In answer to the hundreds of requests for information on the New, Big Callaghan Productions, we're delighted to say:

THE WAITING'S ALMOST OVER

BESSIE LOVE

The Princess Charming

Will soon be available for your screen in the first of her New-Era, Money-Making Series of Bigger and Better Photo-plays founded on famous novels and dramas

Presented by
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
in

"THE MIDLANDERS"

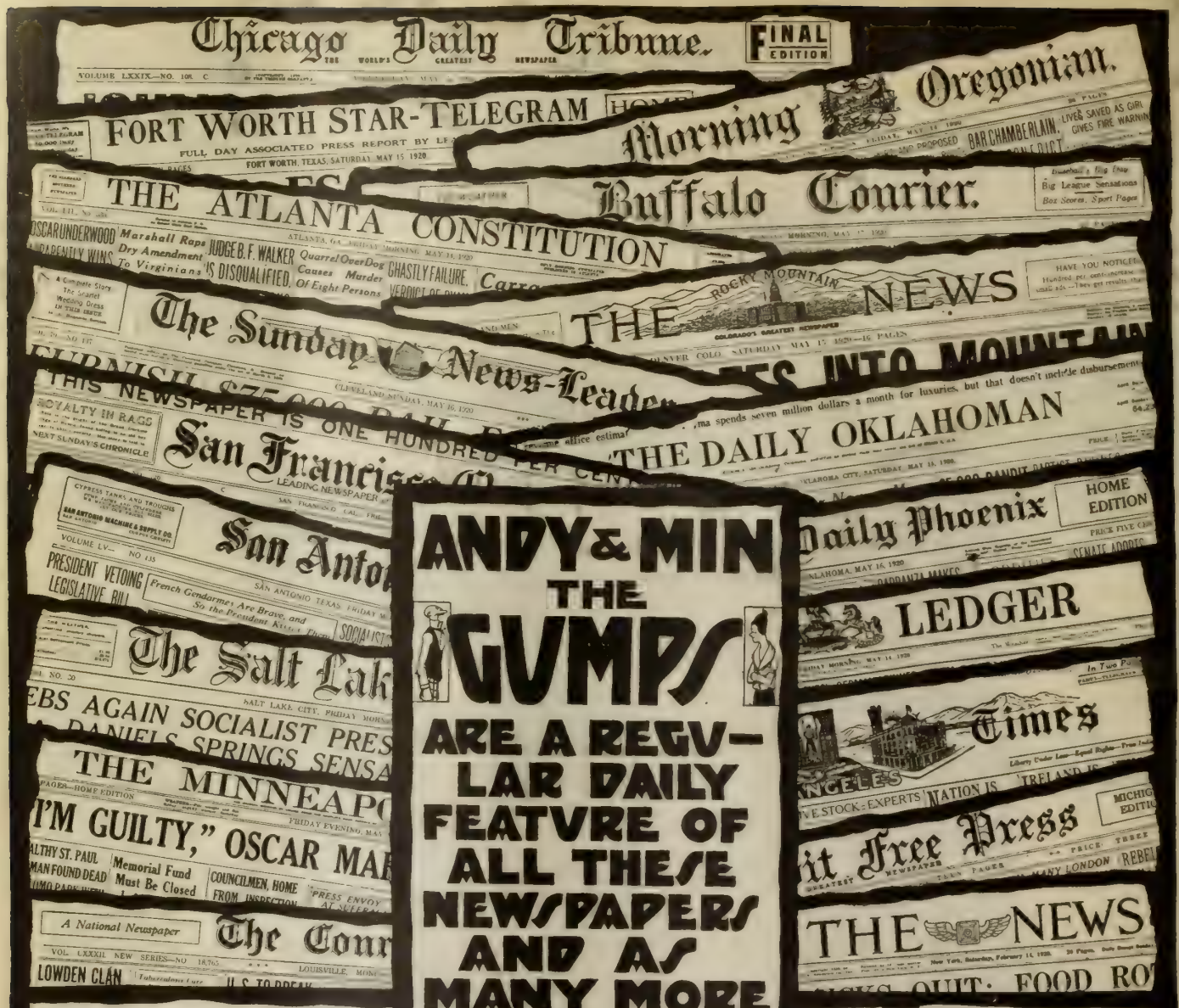
From the novel by Charles Tenney Jackson

GET READY FOR A BIG DRIVE
ON THE PUBLIC PURSE

Directed by
IDA MAY PARK *and* JOSEPH DE GRASSE

Here's the reason: THEY'RE BUILT TO PLEASE THE PUBLIC

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET NEW YORK CITY



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TO know that during the coming season we will have in our exchanges a series of New Big Special Productions that will rank second to none.

These Specials, all built on an elaborate scale, are designed especially to meet the box-office requirements of select theatres in attracting high-class patronage.

We are very proud of the fact that we have such productions to offer you.

It is also with a deep sense of pride that we point to the fact that we now have available in our exchanges the greatest galaxy of big stars in recreated successes ever offered under one banner.

With these new Hallmark Specials and this great collection of famous stars in their greatest productions, exhibitors are now afforded the opportunity to maintain their independence and to solve their booking problems to very profitable advantage at any of our exchanges.

PRES.

HALLMARK

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NOW AVAILABLE AT
HALLMARK EXCHANGES

DOUGLAS FAIRBANKS
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SENSATIONAL SERIALS
NOW AVAILABLE
AT
HALLMARK EXCHANGES

STUART PATON'S
STRANGE AND FASCINATING SUPER-SERIAL
"THE FATAL SIGN"

FIFTEEN EPISODES OF POWERFUL SUSPENSE

WITH
HARRY CARTER
and CLAIRE ANDERSON

FIFTEEN WEEKS OF PACKED HOUSES

SO ENTIRELY DIFFERENT FROM THE ORDINARY SERIAL
IT RANKS AS THE GREATEST OF ALL

Foreign Rights Controlled by E. S. Manheimer

NOW PLAYING EVERYWHERE

BENNY LEONARD in "THE EVIL EYE"
15 EPISODES
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BEN WILSON and NEVA GERBER in "THE TRAIL OF THE OCTOPUS"
15 EPISODES
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15 EPISODES
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TREMENDOUS BOX-OFFICE ATTRACTIONS

HALL

"The

The fangs of treachery sink deep — the poison rankles the heart and destroys the soul. A woman betrayed by man and discarded as a thing unfit knows too well the remorse that follows. But is not this remorse overwhelmed by the desire for revenge?

THE FIRST OF A SERIES OF NEW BIG SPECIALS PRODUCED ESPECIALLY TO ATTRACT THE BETTER CLASS PATRONS TO THE BETTER CLASS THEATRES

NOW READY

AT

HALLMARK

MARK

THE EXQUISITE STAR

GRACE DARLING

IN

DISCARDED WOMAN"

with

Rod La Rocque

and

A Brilliant Cast

A Highly Dramatic and True to Life Story

Produced by

BURTON KING

BOOK TO-DAY

ALL

EXCHANGES

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"For LOVE

In a certain Great City a god is worshipped, second to none in pomp and power.

Stern is this god—selfish, unrelenting, cruel — yet a million willing vassals kneel before his tinsel throne.

The Name of this god is Social Preference; and honor, wealth, happiness—even salvation of the soul itself—are bartered freely for his favors.

AT

HALLMARK

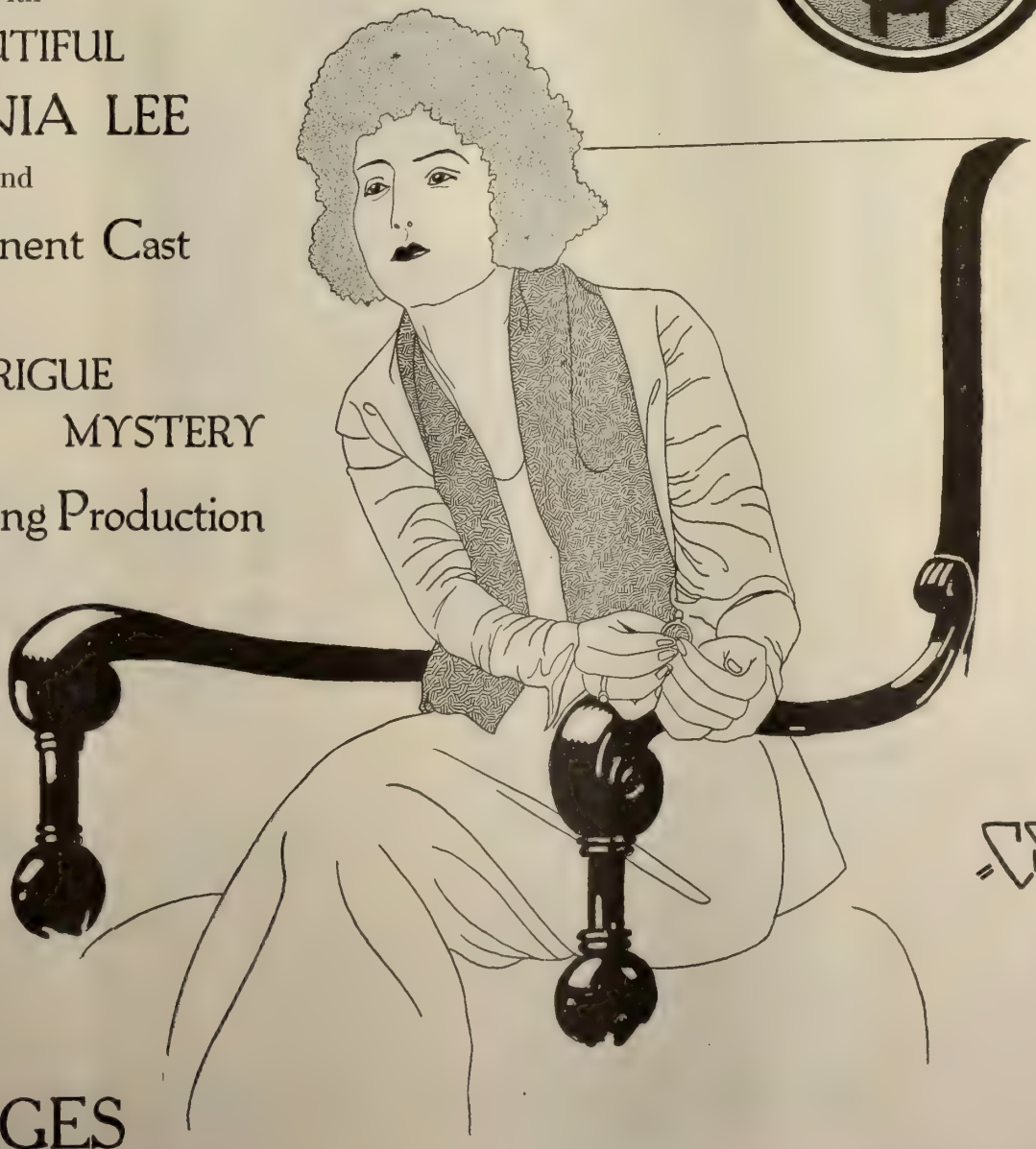
MARK

OR MONEY"

With
BEAUTIFUL
VIRGINIA LEE
and
An Eminent Cast

ROMANCE
INTRIGUE
MYSTERY

A Burton King Production



LL
EXCHANGES

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"SHOULD WIFE

A Showman need never be told twice to book this absolute success.

AT

HALLMARK

MARK

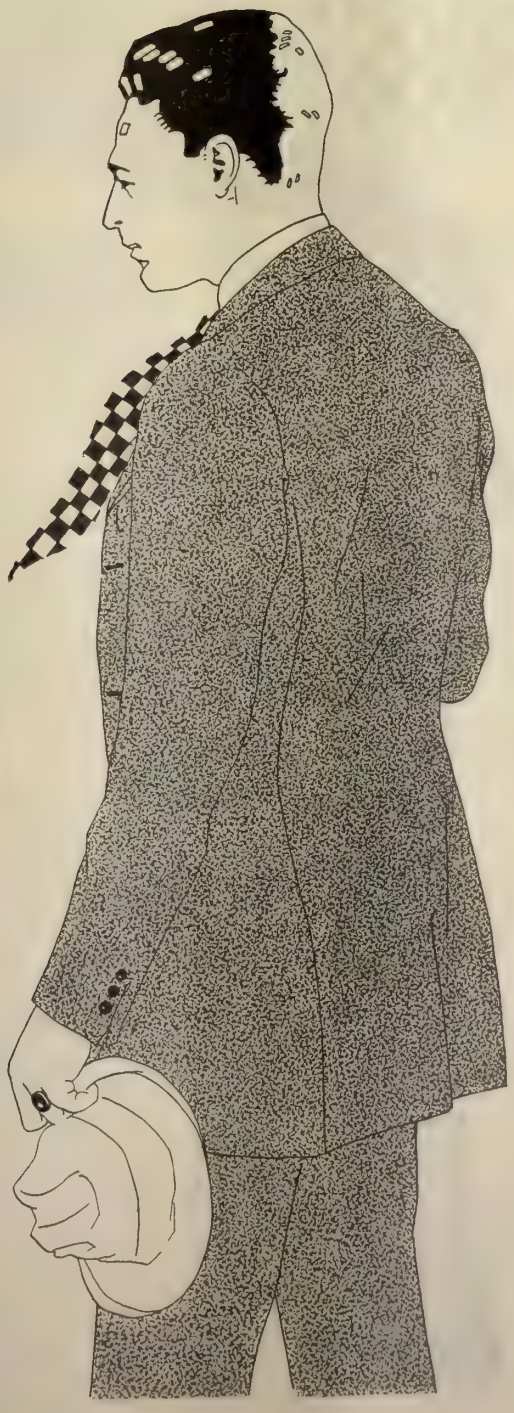
A SERIOUS QUESTION

that is crowding some homes with misery and bringing untold joy to others

EVERY MAN AND WOMAN

of to-day is keenly interested in this problem.

A WORK?



Starring

EDITH STOCKTON

Directed by

HORACE G. PLIMPTON

ALL

EXCHANGES

HALL

MARK

"The COMMON $IN"

BY

WILLARD MACK

STARRING

GRACE DARLING

Screen Adaptation by F. McGrew Willis

What does love mean to parents whose God is the Dollar and whose church is the United States Mint?

A Burton King Production

AT ALL

HALLMARK EXCHANGES

HALL

BRIGHTEN UP THE

NOW READY FOR

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DULL SUMMER DAYS

with

STUART PATON'S

Strange and Fascinating Super Serial

"THE FATAL SIGN"

WITH

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MORE THRILLS DEEPER MYSTERY

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THAN IN ALL OTHER SERIALS COMBINED =

15 SMASHING EPISODES —**15** WEEKS of PACKED HOUSES

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FOR LOVE OR MONEY	Virginia Lee
SHOULD A WIFE WORK?	Edith Stockton
THE COMMON SIN—A Willard Mack Play	Grace Darling

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THE IRON STRAIN	Dustin Farnum-Frank Keenan
BACK OF THE MAN	Dorothy Dalton
THE GREEN SWAMP	Bessie Barriscale
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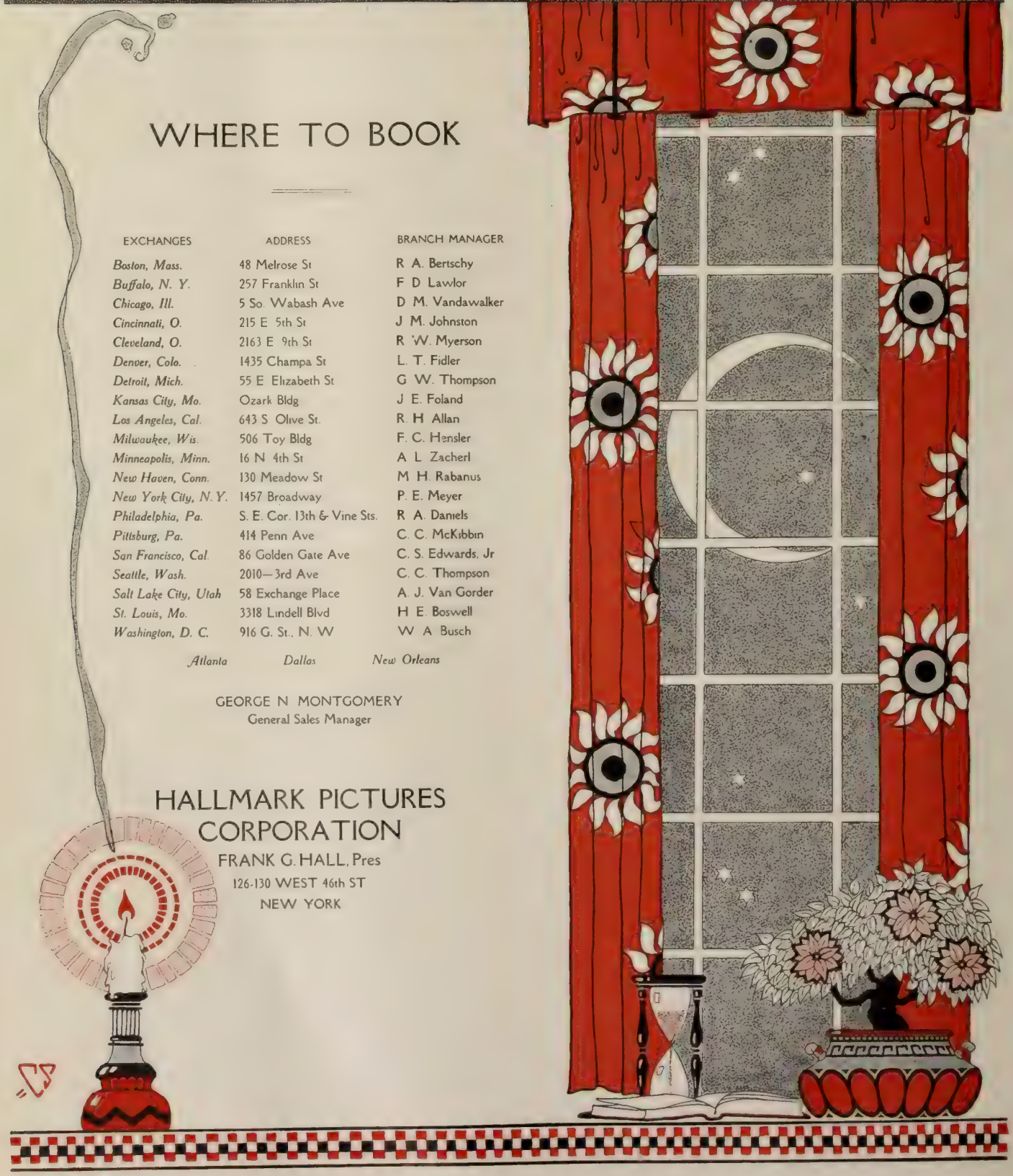

PRESS OF THOS. B. BROOKS, N. Y.

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JUNE-27TH

Featuring
MARVEL REA

"A FRESH START"

First of a New Series

MERMAID COMEDIES

JACK WHITE has put the best of his experience with the Mack Sennett and Sunshine studios into this initial Mermaid Comedy. Rapid fire action and pretty girls are featured, with such clever comedians as Jimmie Adams, Frank Coleman and Lige Cromley.

It is built with a single purpose—a succession of laughs in attractive settings and without vulgarity. It's a REAL COMEDY. There'll be a Mermaid every four weeks.

And have you shown the first Chester Comedy—"Four Times Foiled"?

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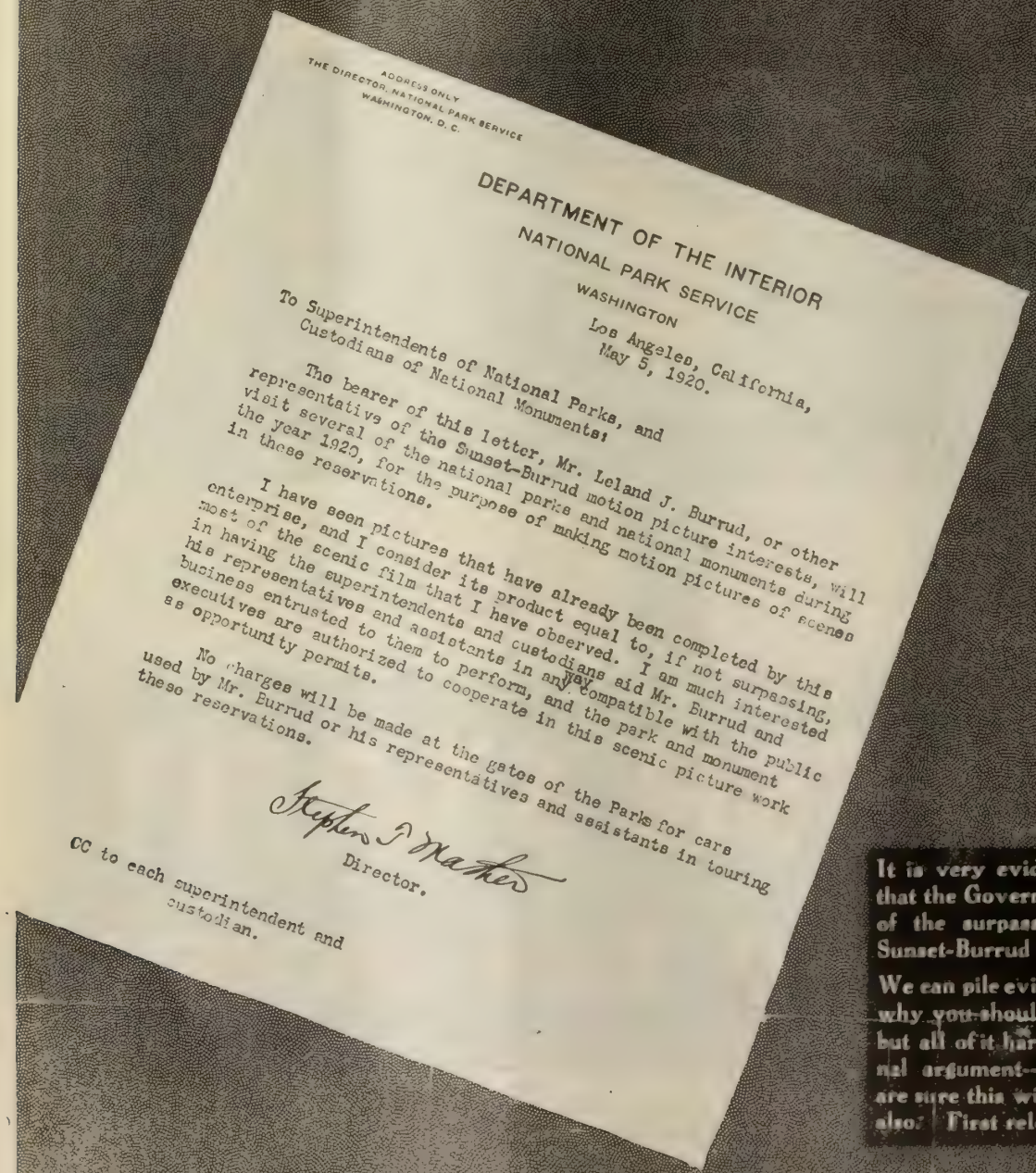
No Weakly Effort Wins Such Support



ADDRESS ONLY
THE DIRECTOR, NATIONAL PARK SERVICE
WASHINGTON, D. C.

DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WASHINGTON

Los Angeles, California,
May 5, 1920.

To Superintendents of National Parks, and
Custodians of National Monuments;

The bearer of this letter, Mr. Leland J. Burrud, or other representative of the Sunset-Burrud motion picture interests, will visit several of the national parks and national monuments during the year 1920, for the purpose of making motion pictures of scenes in these reservations.

I have seen pictures that have already been completed by this enterprise, and I consider its product equal to, if not surpassing, most of the scenic film that I have observed. I am much interested in having the superintendents and custodians aid Mr. Burrud and his representatives and assistants in any way compatible with the public business entrusted to them to perform, and the park and monument executives are authorized to cooperate in this scenic picture work as opportunity permits.

No charges will be made at the gates of the Parks for cars used by Mr. Burrud or his representatives and assistants in touring these reservations.

Stephen T. Mather
Director.

CC to each superintendent and
custodian.

It is very evident from this letter that the Government is well aware of the surpassing high quality of Sunset-Burrud productions.

We can pile evidence upon evidence why you should be booking now---but all of it harks back to the original argument---quality. And we are sure this will win your support also. First release July 4th.

SPECIAL PICTURES CORPORATION

H. W. Hellman Building **Los Angeles**

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MOVIE CHATS
SHORT-BRIGHT
SNAPPY and CRISP
PICTURES
of
ACTUAL EXPERIENCES
of Mr. Charles Urban
DURING HIS
WORLD'S
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DESCRIBED WITH
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Featuring

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Telephone Bryant 984-5

They Tried to Sink a Ship

And Steal the Cargo

A Woman's Wits and the Wireless

Foiled a Whole Ship's Crew

Cynthia-of-the-Minute was On Deck

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

A PERSONAL MESSAGE
TO THE
AMERICAN PRODUCER

I HAVE just arrived in your hospitable country, preparatory to the formation of the Cinema Sales Corporation, an organization which will specialize in the distribution of American productions of quality in the United Kingdom. The new company will not in any way interfere with my affiliation with Hayward Productions, which organization, I am happy to announce, is meeting with wonderful success.

Mr. Henry Cundy, my business associate, has accompanied me on this trip, and we have both put up at the Hotel Astor in New York where we will be accessible to the American producer.

Our mission is to obtain the best American productions, and we are prepared to negotiate at once for the acquisition of such productions for distribution in the United Kingdom. In this connection, we are pleased to announce that we are working in association with Mr. Walter Hoff Seely, American representative of the Cinema Sales Corporation, whose offices are at 50 East Forty-second street.

Signed HARRY WARD.

TO STATE RIGHT BUYERS

You've been searching the market for BIG PICTURES with big stories and BIG stars. Here's a smashing opportunity for you to make an absolute clean-up no matter what territory you may be operating in.

Rembrandt Film Sales Co., Inc.

—Present—

THE BRILLIANT INTERNATIONAL STAR

FANNIE WARD

In SHE PLAYED AND PAID

ADAPTED FROM HENRI BERNSTEIN'S CELEBRATED STAGE SUCCESS "LA RAFALE"

No picture, no story, no author and no star on the market surpass the tremendous exploitation possibilities offered you in "SHE PLAYED AND PAID." The title is a whale from the box office angle. The story is drama to the tensest degree. The posters are the most sensational you've ever seen in your life. The newspaper ads, accessories and helps are amazing, and the mere mention of FANNIE WARD means piles of dollars to you. DON'T buy a single state rights production till you see FANNIE WARD in "SHE PLAYED AND PAID." It's a clean up for State Rights Buyers if there ever was one. Write or wire for terms, prices, territories, etc., immediately to the—

Rembrandt Film Sales Co., Inc., 33 West 42nd Street, New York

P. S.—The Campaign Press Book is ready. It will get you all the bookings you can handle and then some.

An Announcement of Particular Importance

TO THE

Independent Producer, Director, Star or Author

By the

Pioneer Film Corporation

¶ The Pioneer Film Corporation with its unrivaled system of exchanges throughout the United States and Canada offers to the Independent American Producer an assured and profitable market for his productions.

¶ The individual star, whether legitimate or screen, the individual director, or author contemplating entering the independent field, who is seeking advice or financial assistance, will find the Pioneer willing to go into careful consideration of his proposition.

¶ In the past, the greatest difficulties confronting the independent producer, whether director, star or author, were either the lack of an assured and profitable outlet for his product, or the lack of proper co-operation and financial support.

¶ The Pioneer organization is more than anxious to encourage independent production by every means of assistance, financial or otherwise, to develop to the fullest extent the great possibilities which it believes lie in the hands of the individual star (man or woman), the individual director or author.

¶ The Pioneer has behind it a record of constant and consistent growth, and is today the largest and most successful independent motion picture distributing organization in the world.

¶ The coming season will be, from all indications, the biggest in the history of the industry. The public demand is for big pictures—big in story, big in production, big in stars.

¶ The Pioneer is interested in big pictures. The Pioneer plan of co-operation, exploitation and distribution is based upon the broad and square principle of "live and let live."

¶ Our hand is constantly on the pulse of public demand and we know exactly the type of picture that will find a profitable market.

¶ The Pioneer policy is one of co-operation with the Independent Producer—co-operation based upon expert technical skill and sound business procedure.

The producer, having finished pictures, which he has not disposed of, is especially invited to communicate with us. We are ready to negotiate for such completed productions, and wish to assure the producer, regardless of the price which he places upon his pictures, that we will make satisfactory arrangements with him, upon either an entire cash or co-operative basis.

PIONEER ATTRACTIONS

PIONEER FILM CORPORATION

130 WEST 46TH STREET NEW YORK

PIONEER ATTRACTIONS

SELZNICK PICTURES

LEWIS J. SELZNICK
PRESENTS

WILLARD MACK'S

"The Valley of Doubt"

Scenario by R. Cecil Smith

DIRECTED BY BURTON GEORGE

Distributed by Select

NATIONAL NP PICTURES

Made *for*, and *with the intelligent aid of*, that vast army of conscientious showmen who occupy the front line trenches in the determined battle constantly being waged to make the entire motion picture industry bigger, better—and, consequently, more profitable for every individual engaged in it.

Already Released

"JUST A WIFE"
"BLIND YOUTH"
"THE INVISIBLE DIVORCE"

—and they're all breaking records

Ready for Release

"MAROONED HEARTS"
Starring—CONWAY TEARLE

"OUT OF THE SNOWS"
A RALPH INCE PRODUCTION

"THE PALACE of DARKENED WINDOWS"

The Independent Exhibitor's Safeguard

Have You Your Franchise?

NATIONAL PICTURE THEATRES Inc.
Lewis J. Selznick President

Charlie Chaplin
in
"Behind the Screen"
NEW EDITION DE-LUXE OF
CHAPLIN CLASSICS
presented by
CLARK-CORNELIUS CORPORATION
THE WORLD'S LEADING LAUGH-MAKER
IN A ROLE THAT RAISES GLOOM
REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK Advisory Director
729 SEVENTH AVE., NEW YORK
BRITON N. BUSCH President
EXCHANGES EVERYWHERE

Ready Soon!

Second of a
Never-failing supply of
SERIALS of SUPERIORITY

PRESENTED UNDER
THE DIRECTION OF
LEWIS J. SELZNICK —

BEN WILSON
and NEVA GERBER in
"THE BRANDED

FOUR"

SUPERVISED BY
BEN WILSON

SELECT
PICTURES
CORPORATION
729 SEVENTH AVE.,
NEW YORK

TERRITORY GOING FAST!!

"NEGLECTED WIVES"

("Why Women Sin")

FEATURING ANN LUTHER

WITH AN ALL STAR CAST INCLUDING

CLAIRE WHITNEY and CHARLES GERARD

DIRECTED BY BURTON KING

TERRITORY SOLD

NEW YORK STATE	COMMONWEALTH FILM CORP. NEW YORK CITY
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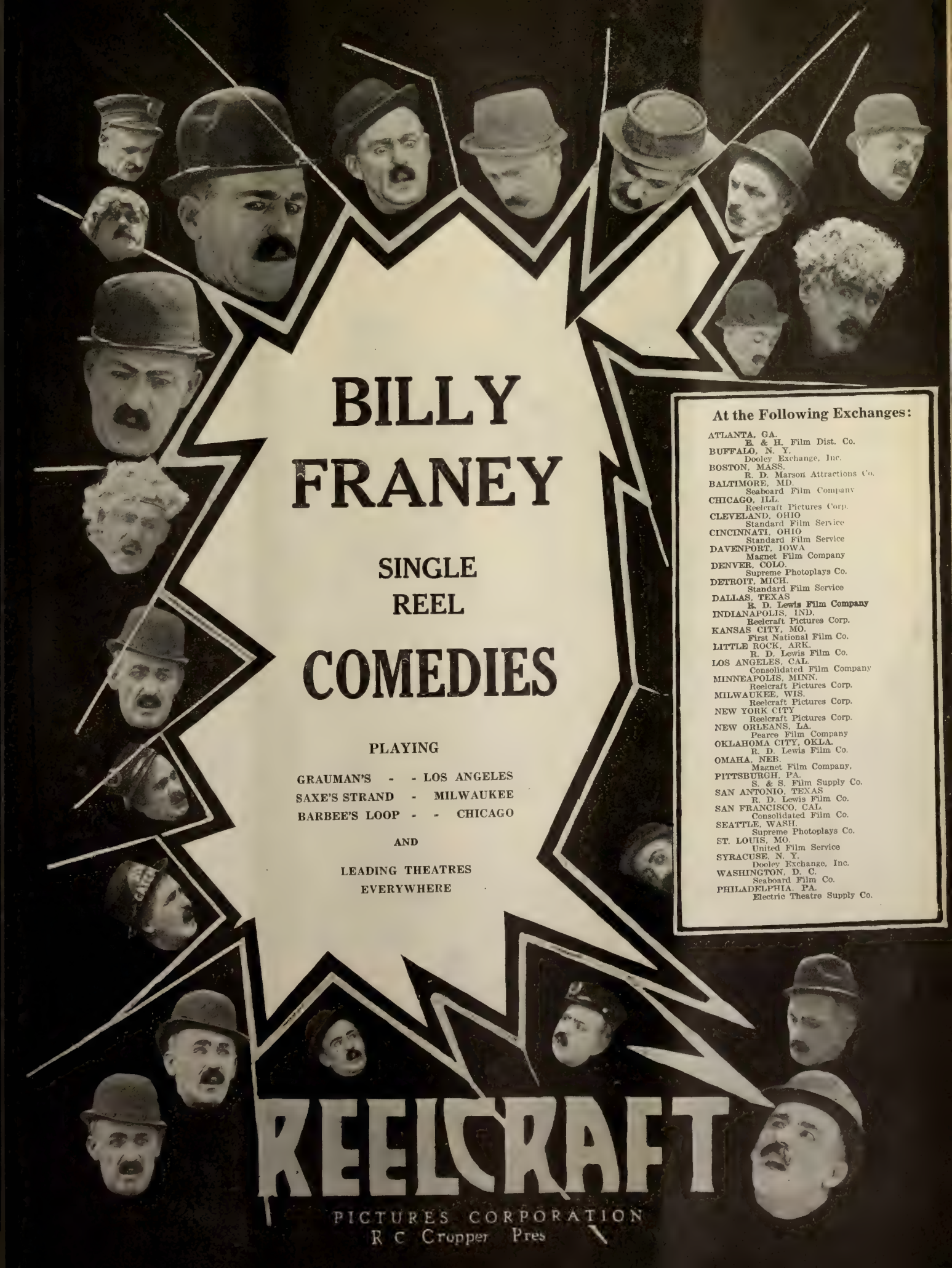
Offers on Other Territories Pending!
Wire Immediately if Yours Is Open!

WISTARIA PRODUCTIONS

1520 Broadway, New York City



BILLY FRANEY

SINGLE REEL

COMEDIES

PLAYING

GRAUMAN'S - - LOS ANGELES
SAXE'S STRAND - MILWAUKEE
BARBEE'S LOOP - - CHICAGO

AND

LEADING THEATRES
EVERYWHERE

At the Following Exchanges:

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BUFFALO, N. Y.
Dooley Exchange, Inc.
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Standard Film Service
CINCINNATI, OHIO
Standard Film Service
DAVENPORT, IOWA
Magnet Film Company
DENVER, COLO.
Supreme Photoplays Co.
DETROIT, MICH.
Standard Film Service
DALLAS, TEXAS
R. D. Lewis Film Company
INDIANAPOLIS, IND.
Reelcraft Pictures Corp.
KANSAS CITY, MO.
First National Film Co.
LITTLE ROCK, ARK.
R. D. Lewis Film Co.
LOS ANGELES, CAL.
Consolidated Film Company
MINNEAPOLIS, MINN.
Reelcraft Pictures Corp.
MILWAUKEE, WIS.
Reelcraft Pictures Corp.
NEW YORK CITY
Reelcraft Pictures Corp.
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SAN FRANCISCO, CAL.
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United Film Service
SYRACUSE, N. Y.
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REELCRAFT

PICTURES CORPORATION
R C Cropper Pres

ROBERTSON-COLE

CONCLUSIVE PROOF of EXCEPTIONAL PRODUCTION QUALITY

The HEART of TWENTY

with ZA SU PITTS and a NOTABLE BRENTWOOD CAST

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

ROBERTSON-COLE COMPANY

To
Gentlemen:
We wish to advise you that the majority comment on your photoplay
HEART OF TWENTY"
reviewed by The National Board of Review on **5-20-20**
was as follows:

ENTERTAINMENT VALUE **EXCELLENT** EDUCATIONAL VALUE
ARTISTIC VALUE. Dramatic interest of story **COMEDY SUSTAINED** Coherence of narrative **EXCELLENT** Acting **VERY GOOD** Photography **GOOD**
Technical handling **EXCEPTIONAL** Costuming (if period production)
Historical value (if period production) Atmospheric quality—Scenic setting **EFFECTIVE**
MORAL EFFECT **EXCELLENT**

GENERAL COMMENT: **THIS WAS CONSIDERED ONE OF THE MOST EFFECTIVE COMEDY PICTURES OF THE YEAR. THE SPIRIT OF ITS ATMOSPHERE AND ITS CHARACTERS IS CREATED WITH GREAT CHARM AND HUMOR. THE PICTURE AS A WHOLE SEEMS TO WARRANT ITS BEING PLACED IN THE NATIONAL BOARD'S LIST OF EXCEPTIONAL PICTURES.**

THE FUNCTIONS OF MOTION PICTURE REVIEW.

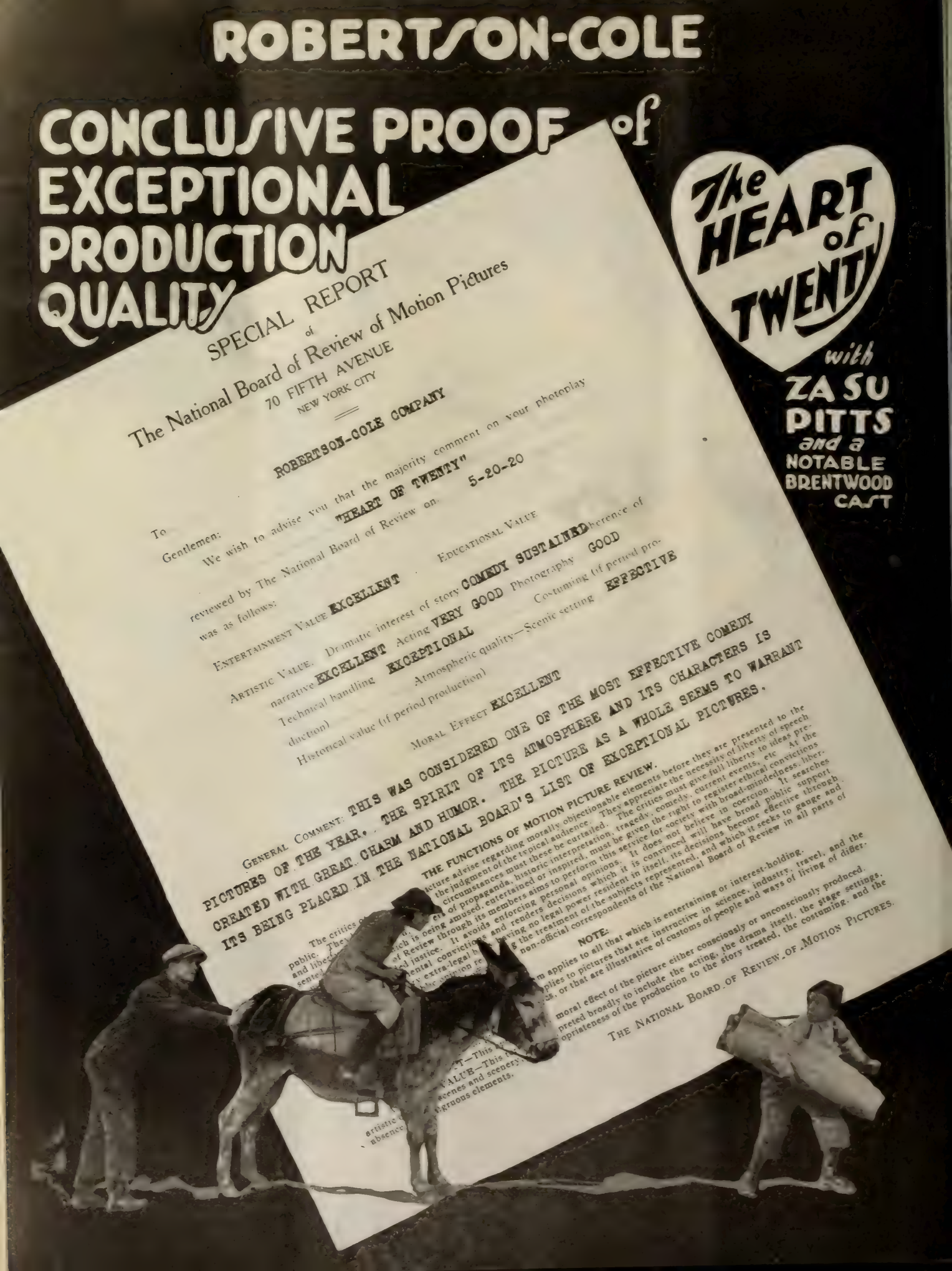
...icture advise regarding morally objectionable elements before they are presented to the ...the judgment of the typical audience. They appreciate the necessity of liberty of speech ...circumstances must these be curtailed. The critics must give full liberty to ideas pre- ...of propaganda, must these be given the right to register ethical convictions ...amused, entertained or inspired, must be given this service for society to perform. At the ...Review through its members aims to perform this service for society to perform. At the ...dental convictions and enforcing personal opinions. It does not believe in broad-mindedness, liber- ...extra-legal b... having no legal power resident in itself, its decisions will have coercion. It searches ...g the treatment of the subjects represented, and which it seeks to gauge and ...non-official correspondents of the National Board of Review in all parts of

NOTE:

...m applies to all that which is entertaining or interest-holding.
...plies to pictures that are instructive in science, industry, travel, and the ...s, or that are illustrative of customs of people and wars of living of differ.

...moral effect of the picture either consciously or unconsciously produced. ...preted broadly to include the acting, the drama itself, the stage settings, ...opriateness of the production to the story treated, the costuming, and the

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.



LARRY SEMON

IN

VITAGRAPH-LARRY SEMON COMEDIES

"THE STAGE HAND"
"SOLID CONCRETE"
"SCHOOL DAYS"
"THE FLY COP"
"THE GROCERY CLERK"
"THE HEADWAITER"
"DEW DROP INN"
"DULL CARE"
"BETWEEN THE ACTS"
"THE SIMPLE LIFE"
"HIS HOME SWEET HOME"
"THE STAR BOARDER"
"PASSING THE BUCK"
"WELL, I'LL BE——"

VITAGRAPH

Albert E Smith, *President*

"A SCREEN

S. Barrett McCormick, of the Circle Theatre, says:

"First National's picture, 'A Splendid Hazard,' accepted by press and audiences as one of the HIGH LIGHTS OF SCREEN ART. Picture excellent and pleasing all despite hot weather, conventions and Centennial celebration. Allan Dwan's masterly direction of fascinating story, which combines ALL ELEMENTS OF AUDIENCE APPEAL ASSURES ITS FINANCIAL SUCCESS. Walthall's work proclaimed the best of his screen career. Should be well exploited."

Speaking of

Mayflower Photoplay Corporation's

presentation of

Allan Dwan's Production

"A Splendid Hazard"

From the Novel by Harold MacGrath

Directed by Allan Dwan

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National Attraction

There'll be a Franchise everywhere

TRIUMPH"

That's what the **Indianapolis Daily Times** says in reviewing the premier showing of "A Splendid Hazard"—and further says:

"Success again! ANOTHER SCREEN TRIUMPH! Henry B. Walthall and Allan Dwan have scored a screen victory in putting over 'A Splendid Hazard'! ROMANCE AND ADVENTURE IN ITS PUREST FORM HAS BEEN WOVEN INTO A DREAM WITH A PUNCH NEVER EQUALLED.

"We thought Allan Dwan reached the top of the ladder in directing Clara Kimball Young in 'Cheating Cheaters,' but he has gone a step farther. We remember Henry Walthall in 'The Birth of a Nation,' but it remained for Dwan to bring out THE FINEST WORK so far revealed in Walthall's screen career.

"With that little touch which differentiates genius from ordinary acting Walthall is able to play on the sympathies of the spectators like a master. Walthall's acting in this romantic story is perfect acting, if there ever was perfect acting.

"Others in the cast add to the screen triumph. The photography is well nigh perfect, the direction is masterfully correct, resulting in a screen triumph.

"OPINION—Here is a romance in its most appealing and swaying form, and above all, it gives Walthall his big chance to show his true artistry."

The Indianapolis Star says:

"Henry B. Walthall easily stands out in a formidable array of talent as the most distinguished and interesting member, whose impersonation is most important. The photography is excellent and the settings characteristic of this intelligent and skilful director. There is a youthful romance in the story and PLENTY OF ACTION.

"Walthall is imposing. With the ease of an actor, born or made, he dominates every scene and makes this difficult role the finest work of his career."

The Indianapolis News says:

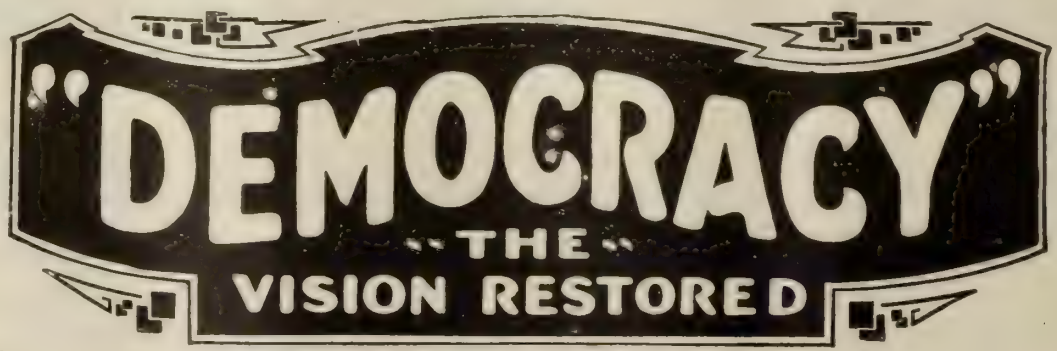
"The melodramatic story of Harold MacGrath has been pictured with lavish settings and an extraordinary cast. Henry B. Walthall is an actor with distinctive personality. The scenes in Corsica are especially fine, both in the desolate and rugged hills of the background and the electric thrill of Walthall's acting. The cast is chosen from the proven best of the profession."

The Verdict of the Press Is Unanimous

—IT—

!!! IS READY FOR THE AMERICAN PUBLIC !!!

Nine Months in Making, Editing, Titling—
Timeliest Screen Offering of the Age—
Based on the Mightiest Theme of the Hour—
Produced on a Scale as Colossal as the Thought



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It is *Vital.* It is *Human.* It is *Life.*

DIRECTED BY WILLIAM NIGH
Director of Gerard's "My Four Years in Germany"

DEMOCRACY PHOTOPLAY COMPANY

2826 Decatur Ave.
New York City

Lee Francis Lybarger
President and General Manager

Phone, Fordham 8330

THEATRE OWNERS NOTICE

A big and successful Theatre Organization which is at present contracting for more film than it can use in its own houses wishes to affiliate with one independent exhibitor in each of certain cities and towns who is in a position to handle strictly high class productions. We will expect such theatres to pay exactly the same percentage of rentals as we figure for our own theatres. Our reason for seeking the affiliation of a number of other theatre owners of standing is to increase our buying power and the stability of our organization and business generally. We will extend to them an equal share in all the advantages of our own strongly entrenched position. Our proposition will bear the fullest investigation—legal, financial and otherwise.

Our company holds a number of most attractive contracts with producers, which assure a continuous supply of releases from some of the strongest box-office stars and directors. Our company's buying power and financial position is such as to command a continuous supply of high grade attractions for the future. We stand ready to share—for mutual benefit—these advantages with a number of exhibitors whose standing and financial position as individual exhibitors in their localities will stand investigation.

We invite a theatre connection in any city or town in which we are not at the present time operating a theatre of our own. We will not affiliate with theatres which compete with each other. It must be distinctly understood that only bona fide exhibitors will be considered and it must be further distinctly understood that the productions upon which we can offer open days are those which we have first booked for our own theatres.

We wish to discontinue the competitive booking of our attractions and believe our plan of disposing of open time to theatres of standing on the same terms we ourselves pay will prove more satisfactory in the long run.

This is a straight-out exhibitor's proposition made by us to other exhibitors for our mutual benefit.

It is an opportunity to join your theatre with the most

powerful chain of houses in the world on an arrangement for a long term, but which you can terminate after giving it a fair trial if it is not all we represent it to be.

Our theatres will protect yours. Your theatres will protect ours.

Your theatres are safeguarded because they will play only attractions which we first play in our houses and at the same prices. If they pay us they will pay you.

We will never enter your town and zone in competition with you and no competitor will dare do so once you have affiliated with us.

Until such time as sufficient houses have joined, we will continue to rent our attractions to theatres which have not joined us and those who do join us will share in the profits of the exchanges we now operate. Exhibitors who join us will also share, in proportion to their holdings, in the management of the Company through local boards of directors which in turn will elect the national Board of Directors which will manage our business.

This is undoubtedly the best proposition ever offered exhibitors who are in a position to avail themselves of it. It will do away with advance deposits. Any money put up by an exhibitor will be for stock in our company or advance payments for pictures and we will put up dollar for dollar with him. However, it is our intention to ourselves finance all purchases of productions. If an exhibitor is dissatisfied after the trial period, we will return to him the money he has paid for stock. It will secure their independence in the same measure that it does our own. It is just a practical basis—and the only practical one—upon which exhibitors can get together for mutual benefit.

It is not an effort to "sew up" an exhibitor to a producing-distributing concern. It is purely an effort to bring exhibitors together for their common good on a fair and equitable basis. A great many exhibitors have already joined us. Many will regret not having done so when some more far sighted exhibitor in their town has beaten them to it. We know we must be fair and just to all in order to survive. We want those who join us to make as much money out of the arrangement as we do. It must pay both of us to last. This is a simple explanation of our Franchise Plan. Write any First National office for complete details. Associated First National Pictures, Inc.

MOVING PICTURE WORLD

A Big Day for Exhibitor Organization

THE last day of the convention of the Motion Picture Theatre Owners of America was the biggest day in the history of exhibitor organization in the United States. For the first time in national gatherings of motion picture showmen there was evidence of the existence of sufficient faith in each other to justify the delegates in putting on the table cold cash in large amounts. In Chicago at the Patterson gathering a start had been made in the getting together of a real fund, but at that time it was deemed better to await the Cleveland sessions and the money had been returned.

The raising of $15,000 as a nucleus came near the end of a long and at times a stormy session. The convention had opened its meeting around 11 o'clock and no adjournment had been taken for luncheon. The delegates remained in spite of empty stomachs, perhaps the best proof after all that they were determined to accomplish things, that they were there to finish the job so well started the preceding two days. We say two days, but of course there must have been an amazing amount of work in the previous months. Men do not leave their business and travel hundreds and thousands of miles without having been convinced there was a reason for their going and that there was at least a fair chance of achieving something worth while after their arrival.

The unanimous election of the list of officers submitted by the nominating committee had large significance for those who had been closely following the proceedings. It meant above all unanimity among the leaders of the convention, and the leaders of the body on Thursday were not necessarily the same men as were indicated on the face of things Tuesday morning. It meant, too, that if there were present delegates who took exception to any of the selections they possessed the deep discretion to hold their peace rather than to attempt to upset the carefully planned work of the stated committees. In the latter instance the inactivity of objectors was a tribute to the fairness of the dominating authority, to the effort made so to constitute the various working groups that they should be representative of their communities. Proving the open-mindedness of the nominating committee was the naming of Messrs. Horstmann and Rembusch, officers of the old league, on the executive or controlling body.

The proffer by the executive committee of a salary to President Cohen of $25,000 a year shows that the members of the governing group appreciate the value of the office and the work to be performed by its incumbent. Mr. Cohen's declination of the remuneration was gracefully and convincingly expressed. His statement that he has received so many words of appreciation that he feels a great obligation and that it will require his utmost efforts to live up to the kind expectations of his friends has the right ring. So also has the suggestion that the new organization will need a great deal of care and, above all, funds.

The Motion Picture Theatre Owners of America begins operations under most auspicious circumstances.

When the Right Man Gets the Right Job

IF Canadians really knew their luck as well as Nebraskans know what Omaha is losing there would be great rejoicing across the border, among picture showmen, because of the fact that H. M. Thomas has been signed as director of theatres for the Famous Players-Lasky Canadian Corporation, Ltd. Mr. Thomas is a pacemaker among picture theatre managers.

His ideas of house management as expressed at the Strand and Rialto, in Omaha, will have larger expression in the supervision of about forty theatres throughout the Dominion. Every other house in Canada stands in the way of benefiting through the progressive ideas Mr. Thomas will take with him for development across the border. For it is a fact that every success scored in house management helps every other showman within the zone of influence.

It is for this reason we believe that Canadian filmdom will benefit through the energy and effort Mr. Thomas will expend in directing the theatres that will come under his control.

England Takes Photoplaying Seriously

THEY tell us that our English cousins take their fun seriously. As to the truth of the accusation no expression of opinion is necessary at this late day. But it seems to be a fact that Englishmen have awakened to the uses (and abuses) of the screen and are taking their photoplaying seriously.

The general public is buying stock in picture corporations, a practice in financing that heretofore has been applied to music hall development and to general utilities. Not until very lately have the stock issues in cinema corporations found favor with the public.

Opinions as to the cause may differ, but it seems logical to believe that conditions during the war, when American photoplays almost exclusively entertained in the cinemas, developed an interest among average Englishmen in an amusement they had considered but lightly.

Within recent months the activities in actual production of British films, on British soil with British photoplayers, has advanced amazingly. And a basic reason for this development is the fact that Britishers have become convinced that the American method is the best.

Technical staff, directors, lighting and studio equipment from America find open the way into British production plants by almost unanimous consent. The British Colonies —fruitful fields for distribution—are to have British-made photoplays, and the pictures will be made to compete with the American product.

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Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). James S. McQuade, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.

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Snappy News Secured from Sundry Sources

Washington Fire Department Asks Return of Film Scraps

WITH a view to materially lessening the first hazard that results from having scraps of motion picture films lying around loose, District of Columbia fire department officials have asked for the co-operation of the motion picture exchange managers of Washington, D. C., in having all such scraps sent to them daily.

"It is getting to be quite a practice among motion picture exhibitors to cut out from the films such scenes or parts of the photoplay as do not appeal to them or which they think might be distasteful to their patrons," said Inspector Radcliffe. "Then when a film breaks and has to be patched, parts are cut and allowed to accumulate in the operating booth, constituting a fire menace.

"These parts and pieces are the property of the film companies and they should be returned to them when the films are sent back after being exhibited. The cut-outs and eliminations may be desired by some other exhibitor and if not put back in the place from which they were removed, they should at least be sent to the exchange from which the films were obtained that they might be there reinserted."

The Washington Exchange Managers' Association is sending a letter to each theatre man in the territory embodying these views. At the same time an effort will be made to discourage the practice of making eliminations and cut-outs by exhibitors when necessary.

Minister and Detective Both Urge Censorship of Pictures

PROPAGANDA in favor of a federal law for the censorship of motion pictures pervaded recent speeches of two well-known men at different conventions in two different middle western cities the first week in June.

In Cleveland, at a session of a convention of church association secretaries, preliminary to a meeting of the Federal Council of Churches of Christ, the Rev. Dr. Walter Laidlaw of New York talked on the "tremendous commercialization of the movies on Sunday" and drew attention to the formation in New York of a $5,000,000 film corporation for the manufacture of religious films.

He also urged the delegates to work for the passage of a bill pending in Congress, calling for the censorship of films under the interstate commerce laws, which would be used to prevent shipment from one state to another of films not passed by federal censors.

In Detroit, at the convention of International Police Chiefs Association, William A. Pinkerton, the detective, advocated a strict censorship of motion pictures as a means of diminishing crime. He declared a federal law should be passed to prohibit the illustration of criminal acts.

Film Exports Increase

Our foreign trade in moving picture films is increasing steadily, according to reports compiled by the Bureau of Foreign and Domestic Commerce, our shipments during April being 1,788,701 linear feet of unexposed film, valued at $66,341, and 18,303,882 feet of exposed film, with a value of $678,492.

Several new markets have been developed for unexposed film. Our most important customers during the month were Australia, which took 800,023 linear feet, valued at $23,838; England, with 380,876 feet, worth $22,086; Canada, with 348,360 feet, valued at $12,199, and European Turkey, with 140,000 feet, worth $1,500. Shipments to France totaled 7,364 feet, with a value of $754. Other exports were made to Mexico, Spain, Sweden, Scotland, British West Indies, Cuba, Peru, Japan, the Philippines and Egypt.

Several countries exported more than 1,000,000 feet of exposed film from the United States during April, among them France, England, Australia, Japan and Canada.

Jack Dempsey Did Not Evade Selective Draft, Jury Finds

JACK DEMPSEY, world's heavyweight champion and star of one of Pathe's biggest serials, "Daredevil Jack," was acquitted of the charge of evading the selective draft by a jury in the United States District Court in Los Angeles, June 15. The jury was out ten minutes and took one ballot.

"I'm the happiest boy in the world," said Dempsey a moment after the verdict had been announced. "It feels good to be out from under a charge like that. Now I can start square and not feel that people are thinking that I tried to get out of doing my duty."

Hiram Abrams Heads "Big Four"

Hiram Abrams has succeeded Oscar A. Price, resigned, as president of the United Artists Corporation. The action, which was unanimous, was expected. As general manager of "Big Four" Mr. Abrams has proved himself worthy of the new and larger position he is now called upon to fill. He assumed his new duties immediately after his election.

The World's News Brought to Your Desk by the World

A FEATURE of this week's issue of the Moving Picture World is the variety of foreign news it offers. These articles bear witness to the chain of correspondents which the Moving Picture World maintains in its consistent endeavor to give exhibitors the first news and the best news.

Very interesting and important are these articles. There is one telling how a few black sheep in the exhibitor family in Germany have caused the re-enforcement of censorship. There is a striking revelation of the opportunities for our pictures in China. There is a story from Paris about the film embargo and the opinions of French people on our films, and there are even notes from far-away India which tell how motion pictures are captivating those swarthy people. They, too, are having their troubles with censorship, a physican having charged the screen with causing an increase in suicides. An article from England gives the latest production news and some "odds and ends."

Subscribers of the Moving Picture World will find this an unusually interesting and instructive issue, one that should be filed away carefully for future reference when its news has been digested.

Abramson Calls Independents to Form Distributing Concern

IVAN ABRAMSON has called a meeting of independent exchange managers for the purpose of forming a co-operative film distributing corporation to exploit and produce bigger and better pictures. The incorporators are some of the early Independent exchangemen with a knowledge of the business second to none. The object of the organization is to encourage producers to make productions, as it gives them an assured market for high-class productions.

At a meeting of the independent exhibitors of America, it was plainly seen that the independent producer will be encouraged by them. Articles of incorporation are about to be filed and the corporation is assured of unlimited capital. A call for a meeting at the Sherman Hotel, Chicago, on July 7 has been made, when permanent organization will be perfected and the names of the incorporators and exchanges will be made public.

Eastman Gives $4,000,000 to Found College Medical School

GEORGE EASTMAN has "done another big thing." This time the "father of the motion picture industry" has given $4,000,000 in conjunction with $5,000,000 from the General Education Board to found a medical school and hospital at the University of Rochester. Included in the new school will be the Rochester Dental Dispensary, which Mr. Eastman founded at a cost of $1,500,000.

This latest gift on the part of Mr. Eastman, head of the Eastman Kodak Company, brings the total of his benefactions up to more than $31,000,000, the great bulk of which has been distributed in recent years. At the rate at which Mr. Eastman has been giving for the past two years, he has created surprise after surprise in rapid succession because of his generosity and the scope of the enterprises which he seeks to found and endow.

In Rochester it was once said that the newspapers used the phrase, "Mr. Eastman has done another big thing," so often that it was no longer even a surprise to know that Mr. Eastman had done another big thing, but that the surprise was always in the constructive idea behind his gift. The motion picture industry needs no reminder of his giving $4,000,000 for the founding of a National Academy of Motion Pictures in Rochester, which, it is expected, in time and with development will be of great benefit to the entire motion picture field.

Washington Exchange Managers Want Freight Embargo Lifted

WASHINGTON, D. C., exchange managers, through their local association, are endeavoring to have the embargo against the movement of freight to New York lifted, in order that they may dispose of the films that have been accumulating in the exchanges and for which there is no further use. Letter have been addressed to the United States Railroad Administration and to the local fire department.

The Railroad Administration and the Fire Department were furnished also with an approximate number of films that should be moved to New York. This number will reach 5,000 reels when all are accounted for, it is believed.

Producer-Exhibitor Must Prime Guns to Meet Threat of Exhibitors' Convention

Famous Players-Lasky Termed "Most Flagrant Offender"—First National Circuit Also Attacked and No Defense Permitted from Floor—Black to Have Convention of His Own—Important Resolutions Adopted

THE producer-exhibitor must look to his guns. The batteries of the Motion Picture Theatre Owners of America, the biggest and most powerful exhibitor organization ever formed, are about to turn on him. Born at the Hotel Winton, Cleveland, June 10, amid a riot of enthusiasm, backed by the hard cash of the men who traveled thousands of miles to form it, and headed by Sydney S. Cohen of New York, this new force in the industry is prepared to demand a change of present conditions whereby certain manufacturers of pictures compete against their own customers.

Writing from the Cleveland ringside during the small hours of Thursday, June 10th, Moving Picture World predicted a victory for the "steam roller" which the theatre owners had developed themselves. Proceedings of that day, Thursday, when the convention sat through without recess from morning until evening, going through big business like a whirlwind, proved that the prediction was faultless.

Judging from the tone of resolutions passed by the convention against all producer-exhibitors, Motion Picture Theatre Owners of America is in the mood for answers and not vague promises. In the opinion of the convention a crisis is at hand which must be dealt with squarely. It looks as if the trade were due for a raft of promises and statements, but it also looks as if the theatre owners are going to insist on action and not on protestations of good faith.

Marcus Loew was the only producer-exhibitor given a hearing on the floor of the convention. Famous Players-Lasky and First National were attacked, but were not permitted to speak directly in their behalf. The point was made that Mr. Loew had been seated as a member of the organization and had a right to speak, whereas no other producer or distributor had been given that privilege. A resolution objecting to the exhibiting activities of Famous Players-Lasky was passed at the Thursday session.

Resolutions were also passed against any form of advertising in pictures, against advance deposits, percentage, the free use of program pictures by churches and schools and the present taxes on the use of music.

The Moving Picture World, although it carried last week the biggest story of all the trade papers on the doing at the convention, is giving herewith an account of the proceedings of Thursday, the last and by far the biggest day of the convention.

THURSDAY SESSION

The Motion Picture Theatre Owners of America has met the great initial test every new organization must face at the moment of its creation. For the first time in the history of picture theatre owners' conventions actual money in large amounts has been raised during the session, with donations being made in check or cash to the chairman.

The amount raised at the session Thursday, June 10, in this way, a fund to meet immediate expenses for the new organization, was $15,000.

Think of Small Exhibitor.

When E. T. Peter, chairman of the ways and means committee, reported a plan for raising funds based on the percentage system by which exchanges figure the rentals for films in their zones, he concluded his report by expressing the wish that the question be freely discussed on the floor.

The invitation was unnecessary. Man after man sprang to his feet with suggestions. Several large theatre owners volunteered to start the ball rolling with voluntary contributions. It was suggested that every man present donate $100 out of hand.

On further discussion it soon became evident that this would be too much of an embarrassment for the small theatre owner. It was suggested that every man present donate in the proportion of $5 to every 500 seats in his theatre, or fractions thereof.

Rocky Moments for Organization.

By this time feeling had been aroused to such an extent that little heed was paid to this suggestion. Chairman Lustig was called upon time and again to restore order with vigorous manipulation of the gavel. It seemed as if the fine showing made by the convention up to this moment had been deceptive, that when it came to a problem that meant personal sacrifice on the part of every member the right spirit was lacking.

Oldtimers who had been at many previous conventions shook their heads knowingly. They saw the movement coming to grief on the rocks of financial difficulties.

O'Reilly Delivers Again.

That such was not the case was suddenly proved by Charles L. O'Reilly of New York. Coming forward to the platform he was recognized by the chairman and with a few words brought the assemblage to earnest and favorable attention.

Sydney S. Cohen
Elected president of the Motion Picture Theatre Owners of America.

His plan was so simple that some wondered why it had not been though of before. Mr. O'Reilly moved that all present should be taxed on the basis of $5 to every 500 seats owned, but that delegates from states already organized should, if possible, underwrite the amounts for which their states would be responsible on the percentage plan.

With a sudden sweep of unanimity and enthusiasm, the motion was passed.

Donations Come Fast.

Oklahoma came forward with $500; Michigan, $1,000; New York, $1,000; New Jersey, $365; Pennsylvania, $1,500; Ohio, which previously had offered a check for the entire amount for which they would be responsible under the percentage plan, came forward with $700. Then donations began to come so rapidly that it was difficult to keep track of them.

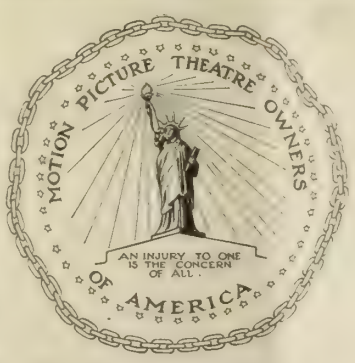
Oklahoma gave $500; Theatre Owners' Chamber of Commerce of New York, $500; Texas, $300; Virginia, $500; Wisconsin, $100; Minnesota, $250; Kansas, $300; Illinois, $500; Indiana, unorganized, personal donation by Mr. Lucas, $100; Arkansas, unorganized, personal donation by James Boyd, $50; South Dakota, $100; District of Columbia, unorganized, personal donation by Maurice Davis, $250 (this meant $1 for every seat in Mr. Davis' theatre); Kentucky, unorganized, personal donation by Darling and Reese, $100; Louisiana, $100; Illinois Exhibitors' Alliance, $500; West Virginia, unorganized, $100.

Resolutions

Summaries of the resolutions adopted follow:

Famous Players-Lasky—This corporation is found the most flagrant offender against the independent exhibitor movement. Every independent exhibitor is urged to protect himself, by all lawful means, from this corporation until it furnishes competent evdience that it has changed its plans of producer-distributor-exhibitor control of the industry.

Co-Operative Theatre Franchises—Officers and committees are isntructed to intigate co-operative theatre franchises as presented by First National Associated Theatres, National Theatres, Inter-State Feature Exchange and other similar organizations.



The Official Seal of the Motion Picture Theatre Owners of America.

Independent Producer—Hearty support is pledged to independent producers and distributors and assistance in marketing their products is promised believing that competition means pictures of quality.

Censorship—Opposition is expressed to all forms of censorship. It has proved a failure in the four states where it has been tried. Public opinion can control every form of amusement.

Percentage—Firm opposition to every form of percentage booking is declared. It is considered a deliberate step of producing interests to gain possession of theatres and a threat of higher prices and poorer films.

Importations—Art being international, all films of merit and quality are welcomed, regardless of where they are made. Thus, healthy competition will be created and present admission prices maintained.

Deposit System—The deposit system is denounced and legislatures are urged to adopt a law similar to that recently adopted in New York State.

Film Rental Tax—Protest is made against the present federal film rental tax and its repeal is urged.

Business Relations—The forced deposit system, forced advance payment system and other systems of collecting funds more than seven days in advance of the play date, irrespective of the time of execution of the contract or playing date given, are denounced.

Posters—Opposition is expressed to all contracts with distributors for pictures that compel the exhibitor to use any certain amount of advertising matter.

Non-Theatrical Performances—Opposition is expressed to the practice of supplying regular feature films and comedies to non-theatrical institutions. Producers are asked to restrict the distribution to such institutions of films of a purely religious or educational nature.

Schools and Churches—It is called unfair competition to lease or give free of charge or rent on percentage to any school, church, community house or charitable organization. Before allowing their films to be exhibited in any such places, producers should consult with the theatre owner immediately concerned. This does not apply to strictly educational or religious subjects.

Contracts—Present contracts between the exhibitor and producer are deemed inequitable and a new and uniform contract is recommended. Distributors and producers are to be asked their attitude on this matter.

F. I. L. M. Clubs—Protest is made against the activities of F. I. L. M. clubs and similar organizations as bodies self-constituted arbitrarily to decide disputes. Action of the attorney general of the United States is asked.

Music—Protest is made against the additional collection from theatres for music after the publishers have been paid for each piece of music. Display of slides advertising music will be denied until the practice is discontinued.

Music Tax—Congress is urged to modify the copyright laws so as to do away with the unjust tax imposed for the sale of music in theatres.

Standard Contracts—Standard film service contracts are favored, providing they are signed and become binding at once upon all parties concerned in each respective distributing zone without further reference to the home offices or elsewhere.

Screen Resolution—Screens belong to the exhibitors and the public they serve. Producers who pledge the screens to any purpose whatever are condemned.

Americanism—Americanization work is enthusiastically approved and will be supported. A committee will inquire into the preparation of suitable scenarios and the making of Americanization pictures.

Message to Governor Smith—Profound gratitude is expressed for the action of Governor Smith, of New York State, in securing exhibitors' money now on deposit with producers against misuse and for signing the law putting the admission of children into picture houses of New York State into the hands of the parents.

A. S. Black Condemned—President Alfred S. Black, of the Motion Picture Exhibitors of America, Inc., is condemned for his attack upon Messrs. Cohen, O'Reilly, Berman, Lustig and Herrington.

Eleventh-Hour Pamphlet Circulated by Black Is Called Insult to Convention

"THE last gasp of the octopus." So Sam Berman characterized a pamphlet issued by Alfred S. Black early Thursday morning, charging the implication of Messrs. Berman, Cohen, O'Reilly, Lustig and Herrington in an advertising reel scheme for personal benefit.

The pamphlet created a storm of resentment at the session of June 10. William A. Dillon of Ithaca said: "Let us fling back this insult to Black and demand that he either retract his statements or quit our organization."

Sydney Cohen, amid cheers, took the floor and answered Mr. Black's questions as asked in the pamphlet one by one. Mr. O'Reilly said: "They are going through in this thing with me to the end. I intend to claim my prerogative as an American citizen."

Frank Rembusch was given the floor for fifteen minutes, and although frequently interrupted, put in a plea that Black be given a hearing. Chairman Lustig pointed out that Mr. Black had been seated in the convention and had a perfect right to be present. Mr. Rembusch also defended himself on the charges that he had offended Senator Walker the afternoon before.

Fred Herrington and H. H. Lustig also answered Mr. Black's pamphlet as applied to them. Mr. Goldberg of Baltimore delivered a strong brief for the advertising reel as it had worked out in his city.

Willard C. Patterson put in: "If Mr. Black had the spirit of Patterson, he'd tear those doors down, come into this hall and demand that he be given a chance to defend himself."

The discussion culminated in a resolution which was adopted unanimously, condemning the Black pamphlet and expressing confidence in the men attacked.

"World" Is Thanked for Helping to Make Convention Possible; Beats All Rivals

SPEAKING from the chair at Cleveland as the newly elected president of the Motion Picture Theatre Owners of America, Sydney S. Cohen said: 'I would be remiss in my duties if I did not thank George Blaisdell, of the Moving Picture World, for his work in helping this movement and in making the great attendance at this convention possible.

"The impartial way in which, before the Hotel Winton convention, he printed the announcements from all exhibitors associations, and the very helpful editorials and editorial comments, no doubt, aided considerably in promoting the feeling of harmony which exists today.

"I cannot speak too highly of the unbiased attitude of the World and I want to express my feeling of appreciation for its fair and square deal to everybody."

Telegraphs 10,000 Words

In the early morning hours of Thursday the Moving Picture World put on the wires in Cleveland 10,000 words of convention matter, all of which was printed in the issue of June 19. This amount not only establishes a record in the history of motion picture trade papers, but it is several times larger than any telegraphic report hitherto sent by any correspondents of a trade paper in this industry.

The Moving Picture World not only carried the largest and most complete story of the convention published in any trade paper, but was the only publication issued on Friday which carried the news of Thursday's elections. The list of all the officers was humming over the wires to our New York staff a few minutes after it was put through on the floor at the Winton.

The World was on the street Friday carrying a seven-page story of the greatest exhibitor convention the industry has known, giving in skeleton form the happenings up to 4.23 o'clock of the afternoon before.

Since the possibility of a get-together at Cleveland loomed on the horizon, the Moving Picture World has been the heaviest backer for exhibitor organization, carrying consistently five and six pages of pre-convention developments. Its story of last week was the climax, not only in its "scoop," but in the fact that its extent proved the World the largest believer in the exhibitor in this most important hour of his history.

Cohen Declines Salary Offer of $25,000 as National President of Theatre Owners

AFTER the adjournment of the national convention at Cleveland the executive committee held a special session at the Hotel Winton, in which it passed a resolution fixing the annual salary of National President Sydney S. Cohen at $25,000.

The resolution set forth that the discharge of the duties of the office of president entailed not only loss of time and money but required a high order of ability which should not be left without some fairly adequate compensation.

The newly elected president was informed of the intention of the committee. He said he appreciated very deeply the spirit which had prompted his fellow exhibitors to endow the office with such a substantial salary.

"All during this convention," Mr. Cohen continued, "I have received so much encouragement and so many words of appreciation for what little I have been able to accomplish that I feel a great obligation has been laid upon me and it will require my utmost efforts to live up to the kind expectations of my friends.

"I cannot see my way clear to accept the salary which the organization so generously has tendered me. The Motion Picture Theatre Owners of America has just been born. It will need a great deal of care, and above all things it will need funds. Under these circumstances I think it is my plain duty to decline the salary and to ask the committee to devote the money to organization purposes."

S. I. Berman
Executive Secretary of the Cleveland convention.

Black Announces Convention for July; Decries Results of Work at Cleveland

IN two letters to the Moving Picture World, President Alfred S. Black of the Motion Picture Exhibitors of America, Inc., addresses a statement to "the exhibitors of the United States, especially those not present at the Cleveland convention" and replies to a demand made upon him by the Exhibitors' Herald as to where he stands in connection with the Famous Players-Lasky Corporation.

In regard to the latter matter, Mr. Black retaliates by asking "why you have seen fit at this eleventh hour to apparently play politics for certain interests." He says that the "producer-distributor-exhibitor movement in New England has been and is led by Nathan B. Gordon, who controls the New England First National franchise and one of the important officials in their national movement."

Declaring his interest in exhibitor organization along sound business lines and a lack of selfish motives, Mr. Black says: "My theatre organization has been and is now friendly to the Famous Players-Lasky Corporation. Under the conditions just noted (referring to Mr. Gordon, his New England competitor), it would be poor business judgment to be otherwise, as long as possible.

"As to what booking arrangements I may have with Famous Players, or any other film company, that is my private business and no one has the right to inquire into same. My organization has not sold out to the Famous Players, nor does Famous Players control its activities."

In his statement to exhibitors, Mr. Black charges that his organization did not receive "fair play and equal recognition" at the mass meeting of the three leagues in Cleveland. He deplores "a self-appointed credential committee, without New England representation," for seeing "fit to question my eligibility as an independent exhibitor, thus placing our organization in a most embarrassing position and their own organization to a material advantage, after our having done everything possible to get together."

Mr. Black blames the challenge of his right to a place in the convention to the attack of the Exhibitors' Herald.

"Under these circumstances," he writes, "I positively refuse to appear before such a committee, and although advised late Wednesday that objection had been withdrawn to my participating in the convention, I also refused to participate in a convention whose plans had already been completed and which was so controlled that no voice in its deliberations was possible."

Mr. Black goes on to attack the "Cleveland Plan" of national advertising, saying he had made an exposure in circular form of this plan which resulted in its being refused adoption. He attacks the method of nomination, saying that the appointment of the committee as made by the chairman is a "method of twenty years ago and outgrown in the present new order of affairs throughout the world."

Mr. Black's organization will meet at the Hotel Astor, New York City, on July 28 and 29 and he invites "every exhibitor in the United States, who has a spirit of fair play in his breast, to be present in person or by proxy."

Charles L. O'Reilly
Chairman of the Committee of Twenty-seven, the convention's steering body.

Ithaca Theatres Combine.

William Dillon, of Ithaca, N. Y., was in New York the week of June 14. Mr. Dillon is one of the enthusiastic advocates and adherents of the Motion Picture Theatre Owners of America. Mr. Dillon has just brought about a combine of the Star, Crescent and Strand Theatres of Ithaca under the name of the Ithaca Theatres Company, Inc.

Convention Books Now Being Audited; Ask State Organizations to Aid Fund

IT was announced last week at the temporary headquarters of the Motion Picture Theatre Owners of America in the Times Building, N. Y., that accountants have been engaged to audit all the books of the convention and make a report. This report will be printed in all the trade papers. It will contain the name of every exhibitor who, at Cleveland, made a contribution to the creation of a preliminary fund for the organization. All incoming contributions, which should be made through the respective state leagues, will also be printed in the trade papers.

It also was announced that the officers of the new national organization have sent letters to the various officials of the state organizations, inviting them to make up their share toward the fund of $100,000 which was pledged at the national convention. Under this arrangement the secretary and treasurer of the respective state organizations will have authority to make collections from their states toward the $100,000 organization fund. Checks should be made payable to E. T. Peter, treasurer, Motion Picture Theatre Owners of America.

The temporary headquarters of the Motion Picture Theatre Owners of America will within the near future be made permanent and suitable quarters to house the administration officials are being engaged. As ordered by the executive committee, permanent headquarters will be opened in New York under the direction and supervision of the national president.

Just a Few Sidelights Picked Up

BILL WRIGHT, of the home office of the Vitagraph Company, was much in evidence at the Winton and Cleveland hotels. J. R. Johnson, Vitagraph's Cleveland branch manager, and a corps of aids, also were on the job of entertaining exhibitors at the suites maintained in each of the hotels figuring so prominently in the week's proceedings. Vitagraph souvenirs were dispensed freely. One of the more novel of these was a disk perhaps an inch and a half in diameter fastened on a safety pin with a string attached. When one obeyed the injunction to "Pull the string" the disk was reversed, exposing a picture of Larry Semon and a line reading, "Keep Smiling—Laugh with Larry." The lapel tag was popular.

* * *

Fred B. Warren, general manager of Associated Producers, arrived in Cleveland during the week. Asked if he enjoyed himself at the Coast, where he had gone immediately following his selection for his present post, he said everything was moving along finely and that production was being started. When it was suggested the country agreed with him he quickly retorted: "Too much so. I gained sixteen pounds in thirty-two days. That's about all I think I can stand." Mr. Warren was back at his favorite southeast corner of the Astor grill the week following the convention.

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William L. Sherrill, of the Frohman Amusement Company, looked over the crowd at the Winton.

* * *

Jule Bernstein was one of the many New York exchangemen who traveled to the convention city.

* * *

William A Brady, president of the National Association, in the course of his annual address, which, by the way, was a most interesting and timely talk, declared among other things that the industry must take a stand against the advertising that was creeping into the pictures. He said that in the course of a visit to Atlantic City he had spent much time in the motion picture theatres and declared that in thirty subjects looked at, at least ten of them contained advertising.

* * *

United Artists and the artists that compose the corporation were strongly represented in the convention city by Paul Lazarus, Charles Moyer, Kenneth McGaffney and Carlyle Robinson. The quartet, all four of 'em, was much on the jump putting over the big midnight showings of "Suds" and "The Mollycoddle."

* * *

General Sales Manager Stimson, of the American Film Company, dropped into Cleveland from Chicago just to say "Howdy" to the bunch. He said it had not been his original intention to attempt anything in the way of business, but when he found several thousand dollars' worth coming his way he very promptly took it on. Mr. Stimson has not lost any of his enthusiasm for "The House of Toys," which fine picture he says is going strong wherever shown. If he had said otherwise this writer would have been disappointed, for in company with Mr. Stimson and Mr. Hutchinson it was his privilege to see an advance showing of the production in the American's projection room during the Chicago convention in April.

* * *

M. H. Hoffman, general manager of the Pioneer, was in town during the show. "The convention, which was the greatest aseemblage of its kind ever held, was all business," said Mr. Hoffman. "The many sincere pledges and promises made between the exhibitors to stand together in their fight for equal rights has certainly made a very powerful impression upon the big producing-exhibiting concerns that have entered the exhibiting field."

* * *

Lee A. Ochs, who joined the New York State League during its recent session in Utica, was among those present at the convention. He went before the committee of twenty-seven on his application for membership in the national organization and was promptly admitted. Not only that, but he was invited to remain and watch the machine in operation. Before he left the committee room it is stated he praised the committee for its fairness and its efficiency.

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J. A. Berst, president of United Picture Theatres, was much in evidence about the lobbies of the two principal convention hotels. Standing in the Winton, he was approached by Sam Trigger, another of the oldtimers who found the lure of convention atmosphere too strong to be resisted. Sam had just batted out a compliment to Moving Picture World on the fairness of its reports in previous exhibitor gatherings that were not entirely free from factional feeling. Turning to the chief of United he remarked: "Mr. Berst, I have come to you many times for help for the exhibitors and you have never turned me down once."

"Yes, Sam," replied Mr. Berst in his most quiet manner, "you certainly have cost me a lot of money."

* * *

Sol Lesser and his associates and aids were prominent. Leon Netter, sporting a healthy mustache, was not slow to recognize an old friend minus that same outcropping. Maurie Meyers kept the name of Lesser and Kellerman before the crowd. The first shot was in the form of a near wire message which proved to be an "Annette Kellergram," featuring the player's new production. The second was in the shape of a six-ounce whisky flask, of which 300 were distributed filled with what proved on opening to be plain everyday Cleveland water. A label on the flask set forth that "This is not 'What Women Love,' but what Annette Kellerman loves. Yours for something stronger than water—Sol Lesser." The bottles were the occasion of several disappointments.

* * *

Joe Dannenberg, editor of Wid's, took as hearty an interest in the proceedings as is possible for a man on the eve of a month's vacation. Jack Alicoate, business manager of the same publication, and just returned from abroad, remarked upon the state of the weather as compared with St. Louis a year previously.

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Herman Rifkin, of the Eastern Feature Film Company of Boston, was a busy man, between shaking hands and keeping things humming on his new proposition.

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"Wid" Gunning, president of "Wid's," came on from California to look over the show.

* * *

Alfred S. Black, president of the Motion Picture Theatre Owners of America, whose pamphlet aroused so much resentment at Thursday's session, was seen at the Cleveland on Tuesday by a World man. He admitted he was feeling a bit tired, but otherwise looked his old self.

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Sam Morris, general manager of Selznick Enterprises; Charlie Rodgers, general sales manager of the same companies, and C. C. Pettijohn, assistant to Lewis J. Selznick, came on from New York to be present at the big show. The latter was a participant in an interesting colloquy at the National Association's convention. Mr. Brady was on the other end of the somewhat tense conversation. Each, however, assured the other of his regard and the differences of opinion were speedily composed.

* * *

William Brandt, president of the New York Theatre Owners' Chamber of Commerce, piloted a large party to Cleveland by the lake route. Some of the New Yorkers returned the same way. Mr. Brandt was accompanied by Mrs. Brandt. Louis F. Blumenthal, with Mrs. Blumenthal, was also of the party. Sidney Garrett was one of a small group which included the foregoing, met in Buffalo on Friday morning preparing for a trip to the Falls.

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Joe Lee, now frequently referred to as "Professor," by reason of his association with Educational, overlooked no good business bets.

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"Pop" Linton, of Utica, N. Y., an officer of the New York State League, just smiled when asked what he thought of the convention. "I'll leave it to you if it isn't all right," he declared a moment later.

* * *

Harry Kress, of Piqua (it sounds like Peekwuh when he pronounces it), was a busy man. Piqua, as everybody now knows, is in Ohio. Harry is a regular entertainer when off duty from committee work. He proved to a multitude that he had a lot of friends in Cleveland. Incidentally he "pointed with pride" to the fact that his home town contains but 15,000 population, to the further fact that the lack of size in

Zukor Promises Support to Any Plans Embracing All Exhibitor Branches

ADOLPH ZUKOR, very much the center of the storm during the conventions in Chicago and Cleveland, was seen in the Cleveland on the evening of Tuesday. "It seems that in order to be fair to me," said Mr. Zukor, "the delegates to the convention should seek to get expressions from others of the same character as they would like to get from me. We don't intend to make any haphazard promises which we cannot live up to. I want it understood that any co-ordinated policy that has for its object the good of the industry as a whole will at all times have my whole-hearted support.

"It seems to me that in order to accomplish anything worth while there should be a conference representing all factions of exhibitors, between theatre owners in the strict sense and theatre owners who also are producing and distributing, and the Famous Players-Lasky is not the only company in the latter category.

"You hear talk of the independent producer and of the encouragement that should be given him. There seems to be a disposition to overlook the fact that our organization distributes independent productions as well as those we make ourselves."

at the Big Cleveland Convention

a municipality did not operate to the detriment in a convention of any man hailing from it. Harry came to Cleveland with a portfolio filled with carbon copies of messages bearing on a famous controversy, but it was not necessary to use the ammunition.

* * *

Roland Hill, of the South, is a strong partisan of his home country and its products, of its soil as well as of its men and women. There are two World men who will make affidavit he is right in his contentions.

* * *

Edwin S. Porter, of the Precision Machine Company and a long time director and producer of motion pictures, was renewing old acquaintances.

* * *

The writer was mighty glad to spot Joe Gilday one morning in the lobby of the Cleveland. Mr. Gilday in other times was the managing director of the Willis Woods of Kansas City. More recently he was exchange manager for Famous Players in Oklahoma City, where he remained for nine months, two months ago shifting back to the branch in his old stamping ground, Kansas City, and glad to be home again. Joe is a member of a tribe once known as the Order of the Fireman's Shirt, now disbanded or at least disorganized by reason of the restraints imposed by Old Man Prohibition.

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Harry Scott, First National's representative in Detroit, dropped down to Cleveland for the convention. Among other First National men the World man recalls meeting up with were Brown, Goldberg and Clark.

* * *

Ernest H. Horstmann, treasurer of the old league, came on from Boston and was elected representative on the executive committee for the Boston zone. When it was recalled to Mr. Horstmann that a year ago in St. Louis he was a member of the Yankee Mint Julep Quartet (the other members being Alfred Black, Bill Wright and yours truly) the man from Massachusetts displayed no enthusiasm whatever. "I think, in view of the weather, I could stand the regulation one a day that we surrounded in St. Louis," he finally remarked.

* * *

Will C. Smith, general manager of Nicholas Power, Inc., was the representative of his company in the session of the National Association and in looking after Power interests.

* * *

Theodore Hays, general manager of the Finkelstein & Rubin theatres, came to Cleveland for the convention.

* * *

Al Lichtman was compelled to leave Cleveland on account of an urgent message regarding Mrs. Lichtman, who it was said had been taken to a hospital to undergo an operation. Much sympathy was expressed for Mr. Lichtman.

* * *

Earl Hudson, of First National's home office, came into Cleveland Tuesday morning and remained until the afternoon of Friday.

* * *

Nathan Hirsh, president of Aywon Film Corporation, was in town throughout the convention.

* * *

Ivan Abramson, another of the indedependent producers, and a militant independent partisan, held many conferences with exhibitors.

* * *

Sam Bullock was asked how the boys were behaving, how they were standing the late committee sessions and getting up the next or the same morning. "Why," replied the Ohioan, "this morning at 4 o'clock after the committees finally adjourned, they were in the executive rooms singing like larks. And at 8 o'clock we were pulling the pirates out of bed."

* * *

Another member of the old guard who worked almost from sunrise to sunrise was E. T. Peter, of Texas, who afterward was elected treasurer of the organization. Mr. Peter, seen in New York after the convention, admitted the hours had been strenuous, but there was nothing in his appearance to indicate he had not been away on a month's vacation.

* * *

Henry Cole, of the Bronx exhibitors, was the efficient sergeant-at-arms of the convention. It was an all-around and husky job for a husky individual, and Henry filled the bill to the satisfaction of the crowd. Incidentally he was glad when the show came to a close.

* * *

"Doc" W. E. Shallenberger, president of Arrow Film Corporation, accompanied by P. B. Dana, sales manager of the same company, remained throughout the show. Mr. Shallenberger afterward went on to Chicago.

* * *

Joseph L. Friedman, president of the newly formed exchangemen's national organization, came on from Chicago to keep in touch with events.

* * *

R. D. Craver, of North Carolina, was in attendance at the meetings of Associated Exhibitors. Incidentally he recalled a game of old-fashioned seven-up without monetary stakes in which the World man was distinctly the loser. The game was interrupted by the arrival of the train in Toronto, where Mr. and Mrs. Craver and Mr. and Mrs. Ferrandini, of Richmond, spent a few days after the Patterson convention in April.

* * *

Harry Warner, of Warner Brothers, kept in close touch with exhibitors and fellow exchangemen.

* * *

Ben H. Grimm, one time World man and now publicity manager for Associated Exhibitors, looked after the interests of his company.

* * *

Harry Reichenbach entertained the bunch with an animal story. It had to do with a lion and a hotel—the same Reichenbachian achievement for which several staid New York newspapers fell and fell hard.

* * *

Paul Mooney, representing Louis B. Mayer, came on from New York and kept in close touch with his customers and friends for the four days of the convention.

* * *

William ("Bill") Steiner, boosting the twelve five-reelers composing the "Tex" series, declared there were in Cleveland more old-timers than had attended all other motion picture conventions put together. And "Bill" knows what he's talking about when on the subject of conventions. He has seen 'em all, right from the first.

* * *

Charles F. Schwerin, general sales manager for Fine Art Pictures, was also on hand and put over a neat stunt in the cabarets with the "Up in Mary's Attic" song.

* * *

But what's the use? We could keep on writing for a couple of days about the different film men in Cleveland during the interesting sessions of the convention. If there were present seven hundred exhibitors, say, there must have been at least half of that number of men from other branches of the trade. There were producers big and little, and the same goes for every other branch—from Samuel Goldwyn, who came on to attend the meetings of the National Association, to that most interesting Hoosier who entertained the convention by telling among other things how he had drawn from the bank the last dollar of his deposit in order to get to Cleveland.

G. B.

Group Picture of San Francisco's Independent Exhibitors Who Went to Cleveland.
They dropped off at Los Angeles, where they enjoyed a banquet given by the Los Angeles theatre owners. Then they posed on a "Married Life" set with Louise Fazenda, who is a principal in this new First National release.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Special to Pufflicists.

In naming the Executive Committee of the new exhibitor organization representatives were selected as representing "each supply zone."

Now shall "Supply Zone" supplant the rusty "Key City" as fount of inspiration for pufflicity.

Goldwyn's Mr. Schoenberg declares that Madge Kennedy greatly liked "The Four Horsemen of the Apocalypse" when she read it.

Schoenberg agreed, adding:

"It's the best horse story since 'Black Beauty.'"

o—o

Association in business with Annette Kellerman has evidently turned Sol Lesser into an acrobat. Expressing his joy over something or other, he advertised:

"I turned eight handsprings and nine somersaults."

Miss Kellerman might have been expected to do better. Under similar circumstances she would probably have "done the Australian willapus-wallapus, slipped over six New Zealand skillama hoozits and backward-flipped a couple-a pin-wheel splashes."

o—o

What the Titles Mean.

"Whispers" (Selznick).—One of those nuts explaining the picture to his lady friend.

"Passers By" (Pathe).—Lobby shoppers giving every front in town the once over and then going home for an evening on the porch.

"The Miracle of Money" (Pathe).—The difference in service between first run accounts and an exhibitor in the sticks.

—H. T. Snowden.

o—o

It having been suggested that the Bronx be annexed to New Jersey and made one foreign state instead of two, Albert Sobler spoke up and sez:

"Remember, two wrongs don't make a right."

o—o

New York's Criterion is flashing its bill in electric lights.

It so happens that the show ending June 19 is thus displayed:

"Humoresque."
Mack Sennett Comedy.
"The Holy Land."

On the Outside Looking In Makes for Corrected Vision.

IN the March issue of the American Press was reproduced a questionnaire sent out by the chief of recruiting publicity for the U. S. Army to newspapers throughout the country. In the next issue of the American Press a composite answer was printed to this effect:

How much free publicity are you receiving in the daily mails from all sources? **Boxes, barrels and carloads.**

How much of it are you using? **½ of 1 per cent. by volume.**

How much of it is put up in newspaper shape so as to require no editing or rewriting? **2.75 per cent. by weight.**

How much of it has news value? **Now and then we find a raisin in it.**

Remarks . . . **Some of the most palpable offenders are movies, presidential candidates, financial institutions and relief organizations paying high salaries to support space grafters.**

The Army publicist adds:

"And so, with these few remarks, and after turning in our dark lanterns, our gum goloshes, our false face and our skeleton keys, we renounce membership in the Space Grabbers' Union and will endeavor to lead an honest, straightforward life hereafter."

The American Press Association, No. 225 West 39th St., publishes in the April issue this questionaire. The American Press fairly bristles with "good stuff" for directors of publicity, their bosses and their aids.

It's a fine thing to have "the other fellow's" arguments set forth and his viewpoint reflected in the interest of orderly procedure. Thus will more **publicity** register and **pufflicity** diminish in proportion.

o—o

Petrova's pufflicist puts many "wise cracks" on paper as coming from the vaudeville headliner and some time photo star. Here's one:

"Convention is something like a widow that wears crepe to her knees—but scarlet in her heart."

Probably refers to the convention that nominated Debs for President.

Another Petrova blurb reads this a-way:

"I have no vanity. I am not an egotist. I am an Egoist."

The "I's" have it and we move to make it unanimous.

o—o

"Scandal" (Select).

"Two Weeks" ago "Young Mrs. Winthrop," "In Search of a Sinner," found "The Emotional Miss Vaughn" and "The Gay Old Dog" "Up in Mary's Attic."

—William W. Pratt.

o—o

Watch the occupants of motor cars and be convinced that the machines have no control over who shall own them.

Just Jawing.—"One of the chewing gum trust's best sales territories is Alice Lake" is a nifty in Metro publicity.

o—o

Torpid?—Sub-head in Empy World's report from Cleveland: "A Liverly Fight Over Marcus Loew."

o—o

Found, unidentified, on the desk:

"'A man of quite some several ideas and a well developed bump,' says a P. A. in describing the only man in his concern who can dictate to the ghost."

Kneeling in Focus.

Rubberneck Giebler shoots a natural and cops the brass ring with one championship pass when he dubs 'em "polkadotted pebbles."

The contest is closed with this award.

o—o

There is no sense in the census, if one may believe the mayors of boom-towns like New York.

The consensus of opinion seems to be that it is a **con**census.

Clip and Paste

For Photoplay Editors and Theatre Programs

Wyndham Standing will be leading man for Viola Dana in her new Metro feature, "Blackmail."

Upon completion of "Forty-five Minutes From Broadway," Charles Ray will film an original story written especially for him by Rob Wagner.

Marshall Neilan's new picture for First National is entitled "Go and Get It," and deals with a newspaper mystery. Agnes Ayres, Pat O'Malley, Noah Beery, J. Barney Sherry, Walter Long and Bull Montana are the principals in the cast.

Jack Pickford is about ready to begin work on the George Ade story, "Just Out of College," for Goldwyn under director Al Green.

Lila Lee will be leading lady for Wallace Reid in "The Charm School."

Sylvia Breamer plays the leading feminine role in "The Great Lover," a coming Goldyn production.

Forrest Stanley plays opposite Alice Lake in "Body and Soul," her new Metro picture now being filmed under the direction of Edmund Mortimer.

Jerome Storm, who directed Charles in fourteen film productions, has left the Ray organization to produce independently.

Mrs. Mary Roberts Rinehart has returned to her home in the East after having completed in Los Angeles the titling and editing of her new production, "The Empire Builders," recently filmed at Goldwyn.

Phil Rosen will direct May Allison in "Are All Men Alike?" and Wallace MacDonald will play opposite.

Ann May, recently of the Charles Ray Productions, is playing a leading role in the current Bryant Washburn feature, "Wanted: A Blemish."

John Sainpolis has been cast in the title part of "The Great Lover," the Leo Deitrichstein play now being filmed at Goldwyn by Frank Lloyd.

Tom Santschi, one of the stars in the first serial ever made, "The Adventures of Kathlyn," will soon be seen in another serial which deals with the adventures of a member of the Northwest Mounted Police.

Al Christie has begun on the first special Christie comedy in which Harry Gribbon, a new Christie acquisition, is appearing. Teddy Sampson and Helen Darling are in the cast.

Lillian Rich plays the leading feminine role in "Half a Chance," the Robert Thornby Special Production for Jesse D. Hampton.

"Beyond the Crossroads," Bradley King's story, is now being made by Lloyd B. Carleton Productions as the second special feature for Clermont Photoplays Corporation.

Herbert Standing, veteran film actor, is recovering from the injuries he received when he was struck by a street car a few weeks ago, and expects to be able to resume his picture work by the first of July.

Chester Franklin is directing Bebe Daniels in her first Realart feature, "You Never Can Tell," with William Von, Edward Martindale, Leo White and Clarence Burton in the cast.

David Butler is now working on his third independent production under the direction of his father, Fred Butler.

Hugh Thompson, Otto Hoffman and Doris Deane are playing with Mabel Normand in "Head Over Heels," her new Goldwyn feature.

Ann Forrest has taken the place of Gloria Swanson in the new Cecil De Mille production for Artcraft.

France Will Change Importation Ban to Prohibit Exposed Instead of Raw Film

Special Correspondent of Moving Picture World Says Government Officials Erred in Their Original Embargo—Leading Picture Editor Declares Public Weary of "The Monotony and Repetition in American Films"

Paris, May 29, 1920.

A PARADOXICAL situation exists at the moment in the French moving picture industry as a result of a piece of governmental legislation, designed to protect the industry in France, but actually seriously affecting the very life of the motion picture here. However, speedy help is at hand in the shape of an amendment.

Some weeks ago the importation of raw film into France was forbidden by law. Unfortunately, France itself is not in a position to furnish all the raw film required by the industry, and naturally the outcry from the producers was loud. It appears, however, that a mistake had been made. It was not raw film at all that the government had meant; on the contrary, the intention had been to limit the importation of exposed film, but governmental officers could not be expected to be experts in the use of trade terms.

To Allow Single Negative and Positive.

So now an amendment has become necessary and the amendment will be one that will have a considerable effect upon the trade in motion pictures between the United States and France. By it, all importation of foreign pictures into France is forbidden, with the temporary exception of a single negative and a single positive of each picture. It is intended to suspend even this concession when the French industry has picked up. So France's drive against the American moving picture has begun.

There is no doubt, however, that America's hold on the French motion picture market is at present a very firm one. Robert de Simone, editor-in-chief of Scenario, one of the leading French moving picture publications, is probably one of the best informed authorities on the present situation.

Weary of "Monotony."

"The great mass of the theatre-going public here prefers the American pictures," he said, when questioned on the situation by a correspondent of Moving Picture World. "It is true that the more educated public, found in the great cities—Paris, Lyons, Marseilles, Bordeaux, Nice, Toulon, etc.—begins to feel a little tired of the monotony and repertition in the American films.

"There is no doubt whatever that from the technical point of view, the photography and the mise en scene of the American films are immensely superior to all other productions, but from the French point of view the American scenario lacks originality and sentiment. To the Latin taste your screen stories are poor. They are childish, ingenuous, unsophisticated.

"The United States, it is true, is presenting one type of film not to be surpassed or equaled by any other country, the cowboy or wild west film. But we are beginning to tire of the everlasting monotony of such pictures. Even William Hart, adored for his artistry by our cinema-going public, begins to pall, for he strikes only one note."

Adopt French Literary Successes.

Mr. de Simone went on to speak of the effect of the war upon the industry in France.

"Naturally, we stood still in war time while you advanced with gigantic strides," he said. "From the technical point of view you are head and shoulders above us. But I cannot help feel that the American companies could produce pictures more to the taste of the educated French public if they would consider the possibilities that lie in the use of French scenarios or in the adaptation to the screen of French literary successes."

Discussing the new law forbidding the wholesale importation of foreign films into France, Mr. de Simone said that while the effect of the law would be wholesome in the long run, it would bring temporary discouragement in certain quarters.

"The object of the law is to encourage the film industry in France," he said. "All copies must be made in this country and the French industry will certainly be required to produce more than before. Unfortunately, however, the industry here is not yet in a position to supply the demand, and many small theatres will be forced to close because of the lack of films."

"I am not of the opinion," said Mr. de Simone, "that the new legislation will encourage a higher quality of production. Quantity to supply the demand will be the immediate aim. I believe that high quality can only be achieved by open competition with the foreign markets. The present condition of the French cinema industry is not bright. There are not quite a dozen French companies in the field and their path is a difficult one.

French Need Foreign Markets.

"You must remember that, owing to the enormous market in the United States, American companies are assured of sufficient receipts within their own country, and what they make in the foreign field is over and above their assured profits at home. On the other hand, French companies must find a market abroad for their products, for the market at home is not sufficient. The two markets in which the French industry is particularly interested are the United States and Great Britain.

Mr. de Simone acknowledged that the American and British publics did not like the French films.

"French production is naturally not up to the standard of American technique," he said. "Your audiences realize that the photography of our pictures is not equal to what is required in America. On the other hand, our scenarios are not pleasing to the American and British masses. The taste of your public, especially in the small towns and villages, is too crude to appreciate the delicacies and subtleties of our art.

The Latin Point of View.

"Our taste is the result of centuries of civilization; call it decadent, if you will; claim if you like that your crudeness is healthier than our advanced degree of refined taste; the fact remains that the infinite subtlety of the French creative mind is lost upon American and British audiences."

Among American films that Mr. de Simone particularly praised was Griffith's "Broken Blossoms." The picture has not been shown in public in Paris, but a private screening had been arranged for the editor of Scenario.

"It is superb," he said. "Griffith is the greatest producer in the world and 'Broken Blossoms' is his greatest picture. From the Latin point of view it is perfect."

Well, Well! These Two Friendly Enemies Were Being Arrested in Last Week's Pictures. Musta Got Out Somehow!

Three girlish scenes from "Friends and Enemies," a Comedyart picture being released by Special Pictures Corporation. Perhaps the policeman we saw in last week's issue was only a movie cop and really could not arrest them. Glad they're with us again 'cause they always bring a bevy of beauties.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

A. S. BLACK, of Boston, president of the Motion Picture Exhibitors of America, while in New York, June 11, on his return from the Cleveland convention, said:

"We will call a convention to be held in New York City on July 28 and 29."

• • •

Pete Carroll, Pathe branch manager, Spokane, Wash., is at the home office in New York this week on the "One-Man Weekly Convention" trip.

• • •

Pat Hartigan and Maurice Costello, formerly of Vitagraph, have just returned from Alberta, Canada, where they have been working in "The Wilderness of Fear," in which Mrs. De Wolf Hopper is playing the lead, for Selznick.

• • •

Harry Buxbaum, general sales manager, Famous Players-Lasky, says: "Exhibitors are enthusiastic over my suggestion to run big features during the summer months, with the result that never before has the F. P.-L. recorded a bigger business for the month of July than the one just before it."

• • •

Sylvia Cushman, formerly photoplay editor of the Boston Evening Record, has been engaged by J. H. Mayer, director of publicity, to write fan magazine stories for the Universal.

• • •

A. J. Saunders, formerly of the Robertson-Cole office at Albany, N. Y., is now representing Robertson-Cole in Connecticut.

• • •

R. V. Anderson, of International News Weekly, who formerly had offices at 729 Seventh avenue, New York, has taken offices with Universal.

• • •

Harley Walker, Harold Lloyd and Hal Roach, who stopped on their way at the Cleveland convention, are now in New York, visiting Paul Brunet, vice-president and general manager of Pathe, combining business with pleasure. They were at Coney Island and other side attractions all week, imbibing local color and other harmless beverages for some of the Lloyd comedies now in the making.

• • •

Lillian Evans, after two years on the West Coast with Nazimova, has returned to New York to take up work with another company.

• • •

Clara Beranger is soon to go to Europe for the Famous Players-Lasky, on a mission, it is said, to induce George Bernard Shaw and Marie Corelli to write directly for the F. P.-L. productions.

• • •

Max Marcin, dramatist, who is the author of "The House of Glass" and "Cheating Cheaters," has joined the Fox scenario department under contract.

• • •

G. M. Davidson, auditor for Universal, has resigned. He has not announced his future plans.

• • •

E. Auger, for the past three or four years traveling representative for Vitagraph through Canada and the East, has resigned to accept a position with the Fox Film Company.

• • •

The Gilbert Amusement Company of Chester, Pa., is building a 3,000-seat house in Chester that will cost about a million. William I. Schaffer, the attorney general of Pennsylvania, and leading citizens of the city are interested in the enterprise.

• • •

John Carney has resigned as manager of the Lyceum, New Britain, Conn.

• • •

Joseph (London) Plunkett, who resumes the management of the Strand Theatre, New York, on June 20, will be tendered a dinner by his friends at Keens' Chop House on Friday evening, June 18.

• • •

Harry M. White, manager of the Philadelphia office of the Goldwyn Distributing Corporation, is a conspicuous figure on Vine street, located at the top of the first flight.

• • •

Edward Laemmle, nephew of Carl Laemmle, president of the Universal, has just returned from Borneo, where he has been in command of an expedition sent to get pictures of heretofore unphotographed tribes of head hunters. He arrived in New York June 15.

• • •

Sam Kantor, of the Regent Theatre, Norwalk, Conn.; H. Hamilton, of the Palace Square, Norwalk, Conn., and J. Sprague, of the Olympia, New Haven, Conn., returned from the Cleveland convention on Sunday, June 13. "Big doing and big times all the way. So say we all of us."

• • •

Harry Danto, sales manager, and W. G. Roosevelt, salesman, of Famous Players-Lasky New York office, are enjoying a two weeks' vacation somewhere far from the madding crowd. They will return July 1.

• • •

M. E. Maxwell and J. E. Hennessy are the enthusiastic supporters of the Philadelphia offices of the Realart pictures. They say: "When you've got the goods there's no trouble in selling them."

• • •

Stanley Hand, Boston's branch manager of the Selznick national distributing organization, was in New York on Monday, June 14, to keep in touch with the home office and get a glimpse at some of the new films.

• • •

Leon Netter, of Cleveland (Masterpiece Films), is in New York catching up with some of the big productions he heard about at the convention.

• • •

The Motion Picture Advertising Company of Philadelphia makes a specialty of board cut-outs and other advertising novelties that are fast becoming the rage in lobby display in Quakertown.

• • •

Frances Eldridge, a graduate from a Washington square dramatic school and recently playing leads for the Chapin Pictures Corporation, will soon be at the Famous Players-Lasky Long Island City studio. Miss Eldridge formerly played with Gail Kane and Olive Tell.

Nelson C. Lund
Who is the owner of the West End Theatre of Bridgeport, Conn.

• • •

Morris Brown and Albert A. Millman are in charge of the Capitol Film exchange at Philadelphia. They work well in double harness and keep the wheels turning all the while.

• • •

Carl Schwarz, of the Philadelphia office of the Hallmark Pictures Corporation, has a front view overlooking Thirteenth and Vine streets, where he keeps his eye on the exhibitors as they pass. But none of them pass—he hails them from the window and has the door open when they come up.

• • •

F. O. Spurdle is one of the satellites of the Pathe office at Philadelphia.

• • •

Joe Mergener, branch manager for Pathe at Milwaukee, was in New York last week in the "One-Man Weekly Convention" at the home office. He has returned to the town made famous before the Eighteenth Amendment.

• • •

L. E. Ouimet, of the Specialty Import Company of Montreal, has been in New York on one of his commutation trips to the Pathe home office.

• • •

Ira Cohan, special representative of the Pathe feature department, has made a break for the road again, after a ten days' stay at the home office. He will make a tour of the United States by way of Baltimore and the South.

• • •

Joe Reddy, of the Pathe publicity department, returned safely from his Memorial Day trip to Virginia. Being a member of the American Legion Joe gave the Legion Salute in Salute, the town that now attracts him southward.

• • •

J. Irving Greene, of the exploitation department and responsible for the "Pathe Messenger," is receiving from exhibitors many approvals for his suggestions and helps he gives them. Irving is a very likely and capable youngster, acting under the leadership of Victor Shapiro, head of the department.

• • •

Lester Tobias, formerly traveling out of New York through Connecticut for the Realart exchange, will establish a residence and his family at New Haven, Conn., on and after June 21, traveling in the future out of the college town.

• • •

Rodgers & Sons theatre interests in Rochester, N. Y., have been taken over by the Loew theatrical interests.

• • •

Joseph Snellenburg, of the Virginia Theatre, Atlantic City, N. J., an 1,800-seat house, is getting his and a little bit more. People like his place and his show.

• • •

Nelson C. Lund, owner of the West End Theatre, Bridgeport, Conn., one of the most active and progressive exhibitors in New England, has a keen interest in everything that tends to the welfare of the exhibitor. He is a one hundred per cent. showman and everybody in the state knows him as an old reliable who is never found wanting in his efforts to advance the popularity and welfare of the craft.

• • •

John Semler, who succeeded "Wid" Gunning in conducting the motion picture department of the New York Evening Mail and the originator of the illustrated moving picture supplement in the Mail, is in line to promote a new producing company of considerable magnitude, full announcement of which will be made in the near future.

Screen Provides Necessary Recreation in China and Has Great Possibilities

Destined to Exert Greatest Influence for Good Country Has Ever Known—Chinese Titles Are Helping, But Chinese Humor Remains a Problem—Business Suffers in South—Hongkong Loses Its Victoria Theatre

Tientsin, May 7, 1920.

By F. MARSHALL SANDERSON

THAT the motion picture theatre is an asset to society out East these days none can deny. Maybe our days are filled with excitement in one way or another, whether it be gambling on exchange, racing, dancing, or other incidentals that make up the round of business and social life in China. Everybody seems to be working harder than they were this time last year, and it is only the sturdy people of steel nerves who don't feet a bit worn out now and again.

Hence our movie shows offer rest from it all, and in a country like China, where only occasionally other forms of entertainment are provided, and then only for a short season, it is natural that motion pictures will continue their progressive course as the people's educational entertainer.

While it is good to talk of the things that were, we find it really more pleasant and certainly more profitable to look ahead and plan for the big tomorrow in the industry. Judging the future of the business in China, not with the eye of a seer or visionary, but with the record of the past before us, there seems no room for doubt that the next ten years will see marvelous progress.

A Tremendous Future.

Exhibitors in all the larger treaty ports are making herculean efforts to improve their theatres and present the very best offerings obtainable. Not so very long ago pictures were presented that would now cause a Chinese coolie to demand his money back, and a coolie is not a difficult subject to please, as a rule. The old crudities and vulgarities are now things of the past and our exhibitors are alive to the natural educational qualities inherent within the scope of the pictures they screen. They are worthily excluding all those things which aroused the hypercritical.

We say, without hesitation, that the motion picture is to become the greatest and most popular form of amusement for China's millions. It is destined to exert the greatest influence for good that China has ever known. Its educational advantages are wonderful. It has unlimited possibilities, is provocative of moral uplift and its development in China needs not so much censorship as encouragement.

Only Practical Esperanto.

So far the development of the motion picture business has been gradual and permanent. It has had to learn by growth and mistakes only, groping its way into a pathless new country. Time has wrought wonders. It has passed the stage of experimentation and assumed the aspect of a national amusement. Those who at one time looked down with scorn upon the lowly motion picture in China have occasion to rejoice now that we are having a hand in giving to the people their most popular form of entertainment.

With such a cosmopolitan population as crowd into the various treaty ports and foreign settlements, the motion picture constitutes itself the only practical Esperanto that is understood by all regardless of intelligence or illiteracy. It is taking its wholesome lessons into all sections and preaches its sermons to those who know nothing of churches or creeds.

Chinese Titles Will Help.

There remains yet much to be learned. Probably one of the most difficult tasks is to find films that appeal to and amuse the Oriental races. The introduction of Chinese titles is going to make a big difference in the drawing power of the pictures, but much better translations must be made than those already exhibited here.

It is no easy matter to fathom the Chinese sense of humor, and very often the funniest films go flat, in contrast to which I am reminded of an incident that occurred in one of the movie houses quite recently. I was watching a pretty good picture and right in the midst of a death scene in a film that was highly dramatic, they suddenly began to explode with laughter. There was absolutely nothing to warrant it, but just that strange streak of Oriental humor, hard to define and still more difficult to understand.

Industrial Films Poor.

The industrial film is slowly making its way here, but not in such quantities as we read of in many of the trade papers. The few we have seen are decidedly poor, especially those presented in the form of one or two-reel dramas. The introduction of advertising was so flagrant and overdone as to cause a feeling of disgust, and the article advertised was of such a nature as to appeal only to the foreign population and was useless for Chinese business.

It is an open question if our exhibitors will be able to put this kind of stuff over. During the showing of the film above mentioned quite a third of the audience left the building. Industrial films showing how goods are manufactured are very popular indeed, and the Chinese are intensely interested, and if titles in Chinese were made the advertising possibilities would be enormous.

Hongkong Loses Victoria Theatre.

Reports from the south of China are not encouraging. Hongkong has now lost the Victoria Theatre, the largest picture house in the colony, the site having been sold and the building demolished. Mr Ray, the energetic proprietor of the Coronet, is doing his best to meet demands in the limited capacity of his house, and is sweating blood nearly to find a suitable location for a larger building. That is no easy task in Hongkong.

The Apollo, Shanghai, is showing some really high-class programs, and the large attendances to be seen here night after night are evidence that the management is meeting the public taste. The Victoria Theatre is still running the popular Paramount service, which has been considerably improved of late, the Burton-Holmes travel pictures being exceedingly popular. In addition, Mr. Ramos, the genial proprietor, is screening occasionally special features with good results.

No Continuous Shows.

The Isis Theatre, under its new management, is doing remarkably good business, and the enterprise of Mr. Tsung, who now controls this business, is reaping its reward. He has put in a great deal of dollar work, his advertising has been sensible and practical, the theatre has been made attractive, and the introduction of an orchestra was a wise move.

We have no continuous shows in China as you have in the States, except maybe during Chinese holidays. The usual procedure for Chinese shows is to have one performance from 7 to 9, another from 9.15 to 11.30. Possibly the day is not far distant when Shanghai will possess a motion picture theatre modern in every respect, and there is no doubt it will prove one of the best investments possible

The Wild Man of Borneo Keeping Company with the Man of Avoirdupois.
In the centre of these two fun makers is Eddie Bonns, who is the sales manager of the C. L. Chester comedies.

Frank Hall Makes Hopp Hadley Production Manager of Hallmark Pictures Corporation

HOPP HADLEY, one of the best known executives in the motion picture industry and one who enjoys the close friendship of the prominent directors and eminent players in the art, has just been made production manager of Hallmark Pictures Corporation.

This move by Frank G. Hall, president of Hallmark, accompanies the announcement of the release of six big features and two comedies a month, which include important Douglas Fairbanks, William S. Hart, Norma Talmadge, Frank Keenan, Louise Glaum and Dorothy Dalton subjects recreated from among the successes of these stars and which are being presented in addition to the new special Hallmark productions, beginning with Burton King's "The Discarded Woman," now ready for the screen.

Mr. Hadley's wide experience in things theatrical started in 1898, when, still in his "teens," he exhibited a feature production of "The Passion Play," made in Oberammergau, using a circus tent for a theatre and making a week's run in each city visited.

After several years as an actor and company manager of theatrical attractions, when pictures were considered a fad and only the stage seemed to offer real opportunities, he tackled pictures seriously as scenario editor for the Majestic company and casting director for the Reliance studio, where, with James Kirkwood, Henry Walthall, Oscar Apfel, Edgar Lewis, George Terwilliger and others now well known in the screen world, he received his schooling in the technique of picture making.

He has since held practically every kind of executive position both in the producing and distributing ends of the business, with three busy years just completed as advertising manager for the Frank Hall enterprises.

With his characteristic striving for innovations in picture producing and strong advocacy of show methods that steer clear of the "well-beaten path," his new activities are bound to be watched with keen interest by all who have the fight for bigger and better pictures at heart.

McCulley Sells Fairbanks a Story

"The Curse of Capistrano" is the title of a new story just purchased for Douglas Fairbanks, according to an announcement made this week. The story was written by Johnston McCulley. This is Mr. McCulley's first story to be sold to Douglas Fairbanks.

The story itself tells of the old mission days in California and will call for a dual role. The plot is said to be replete with action suitable to Fairbanks.

Pettijohn Compliments Coolidge

As evidence of the hearty support of Selznick Pictures Corporation in the fight against censorship of films, C. C. Pettijohn, assistant to president Lewis J. Selznick of Select Pictures, recently dispatched a night letter to Governor Calvin W. Coolidge, of Massachusetts, who vetoed the motion picture censorship bill, complimenting him on his action. Mr. Pettijohn wrote to Governor Coolidge as follows:

"Just learned you had vetoed motion picture censorship bill. May I promise you on behalf of all Selznick Enterprises that we will give our united and unceasing efforts to keep the screen clean and free from all objectionable matter to the end that we may merit your decision and prove ourselves worthy of being entrusted with freedom of the screen instead of shackled by unnecessary legislation."

May Resume Building National Academy Now George Eastman Is Back from Japan

GEORGE EASTMAN has returned to his home in Rochester, N. Y., from a trip to the Land of the Rising Sun, upon which he embarked more than two months ago as a guest of the Welcome Association of Japan. Included in the party of which Mr. Eastman was a member were a number of the prominent business men in the United States, the objects of the jaunt being to establish closer relations of a commercial and social nature between the business men of Japan and those of America.

It was expected that upon Mr. Eastman's return to Rochester important announcements would be made concerning the future of the National Academy of Motion Pictures and the Eastman School of Music. Just before leaving Mr. Eastman ordered building operations on the academy suspended, and a like order applied to all building activities of the Eastman Kodak Company and other business and philanthropic enterprises in which Mr. Eastman is interested. The reason given was that the cost of labor and material has reached unwarranted high levels.

During the past two weeks there has been signs of activity of the part of the contractors who, before the suspension, had begun work on the foundations for the academy. Gangs of men are putting up shacks, installing building machinery and otherwise doing things that portend a general resumption of building. However, no announcement has been forthcoming from Mr. Eastman and no information of a definite nature can be obtained at present. It is believed that Mr. Eastman will make a formal announcement within two weeks of the building plans for the great academy which he is to build and endow at a cost of more than $3,500,000.

Construction Permits Issued.

Permits for the construction of two new factory buildings at Kodak Park have been issued to the Eastman company this month, the estimated cost of these buildings being more than $1,000,000. There are general signs of renewed activity and extensive enlarging of the plant there, too. Labor trouble between contractors and employes in Rochester appears to be in some measure adjusted also.

Mr. Eastman was cordially welcomed home.

The Quartette That Is Looking After Hallmark Pictures Corporation Interests.

Reading from left to right: Frank G. Hall, president; Hopp Hadley, manager of productions; Harry P. Diggs, who succeeds Hopp Hadley as advertising manager, and Joseph L. Kelley, who is the publicity director.

Movie Magnate and Parliament Member Believes England Can Make Photoplays Suitable for World-Wide Exploitation

By WALTER K. HILL

FRANCE for wines, Germany for dyes, England for battleships and America for photoplays. Charles Frederick Higham, Member of Parliament, foremost advertising expert in Great Britain and managing director of the Alliance Film Producing Corporation of London, declares that in America is vested premiership in photoplay production.

For nearly an hour Mr. Higham chatted with trade newspapermen who had assembled in the Higham apartments in the Hotel Claridge on invitation of Leon J. Rubenstein. It seems that in the earlier days "Ruby" had met C. Goodman when Mr. Goodman was in America buying films —years ago—and when Mr. Higham decided to make a trip to the United States this spring he brought Mr. Goodman along.

Man of many attainments is Mr. Higham; exhibitor of films in Kent is Mr. Goodman. Nobody knows but what there was a cribbage championship lying between Higham and Goodman that could not be settled save on long sessions—but these matters were not discussed at the Claridge. Nevertheless and however, Goodman got in touch with "Ruby" and "Ruby" got in touch with the trade papers and——

Now Comes the Whys and Wherefores.

The Alliance Film Corporation was created by Mr. Higham as a result of his experience in the service of England as a propagandist during the war. He sits in Paraliement as representative of South Islington (London) and, with one exception, is the only representative of film interests in that ancient and honorable assemblage.

But being an "M. P." rests as lightly upon Mr. Higham as does the fact that he is the leading advertising expert in Great Britain. Just where he found so nice a Palm Beach suit for $35 as encased his active frame was a source of secret longing for information on the part of one fat man who listened while Mr. Higham ran along with the details of his adventures in filmdom.

He said not a harsh word about the competition Americans in England were setting upon in the film line; he parried some rather personal questions that were fired in his direction by some of the trade paper boys; answered nine phone calls, said "Pussyfoot" Johnson was a "dead one" in England, quited two men who called upon him and were draped upon the couch next to the M. P. and soothed into submission, told of his brother, who is a naturalized citizen of America in exile over on the Jersey shore, and said England had to make photoplays the "American way" or be distanced in the competition for trade in England's own colonies as well as on the Biritish Isles.

Rocked in the Cradle of Americanism.

"When I was fourteen years of age," said Mr. Higham, "my parents brought our family to New York and here I lived until I was thirty years old. I here learned the advertising business in every possible angle and detail I could acquire.

"Going back to England to establish myself in the advertising business, I was told by Selfridge (the American department store magnate) that I was so far ahead of the times that my methods would not apply to England. So I learned the advertising business all over again."

Here is a good place to say that Mr. Higham is now the leading expert in advertising and the largest handler of advertising in England. He sailed for America May 15 and starts home from Boston June 23, carrying with him C. Goodman, cribbage champion of the Atlantic Ocean and leaving behind Leon J. Rubenstein to mark his subsequent coming once more to our shores.

From Propagandist to Producer.

"When I was a propagandist for the Government during the war," said Mr. Higham, "I learned to my amazement that Australia, Canada, India and other English colonies were being almost exclusively entertained by American films. England's children overseas were being taught American ways, styles, manners, scenery, customs—and American slang in the titles.

"To me it was perfectly clear that unless we brought them English stories filmed by English players in English scenery, Piccadilly would mean no more to them than a road in Iceland. Brighton and Margate would be forgotten in the scenes taken at Coney Island and Coronado Beach. Kew Gardens, Epping Forest and the Strand would only be words printed in news or stories, and the lanes, moors, gardens and lakes of Old England would come to them only as traditions unless Englishmen realized how thoroughly America was covering a subject that for education, enlightenment and helpful propaganda purposes is the greatest medium civilization has ever developed."

Parenthetically it might better be said that only the sense of what Mr. Higham said is to be read into these lines. Far be it from the present purpose to attempt any literal quotation of his remarks—the "remembering" is too tough in hot weather.

The Organization of Alliance.

"Looking about in search of the reason why England was not making more films I discovered," continued Mr. Higham, "that all that was needed was money and technical skill—that money could buy. Because of the agreement that exhibitors will not engage in film production or producers becoming exhibitors the studio of the London Film Company was open to lease.

"We formed the Alliance Corporation with a million sterling capital ($5,000,000) and sold half of the stock to the public. Then we began production, and our first picture, with the alluring title, 'A Holiday Husband,' will soon be ready for release. We have arranged with First National to distribute our product over here, and have an offer from Walturdaw Ltd., to handle the output elsewhere throughout the world.

English Stories True to Life.

"Our corporation also owns control of the British Actors Film Association, an organization of actors and actresses who are financed to make photoplays from the artistic viewpoint of the professional player. The product of this concern is issued on a basis of guaranteed profit and the pictures they turn out are the best in England."

Mr. Higham went on to say that American methods of production would be ap-

Busy Days in America for an English M. P. Who Is Likewise "M. P." Magnate

HIS years, from 14 to 30, were spent in America. Possibly that was when Charles Frederick Higham absorbed the "pep" that has made him a leader in trade and politics when he returned to his native land.

Back in "the States" for a brief visit the Honorable Mr. Higham, movie magnate and member of the British House of Parliament, reeled off a few such unusual achievements as:

Reporting the Republican National Convention for the London Evening Standard;

Preaching in All Souls Unitarian Church, Indianapolis, on the subject: "What Is God Thinking About It?";

As Foreign Vice-President of the Associated Advertising Clubs of the World represented Great Britain at the Indianapolis Convention, June 6-10;

Offered the freedom and co-operation of the Alliance Film Company's London studio and organization to President Woodrow Wilson for the production of the one great picture that would embody that great leader's ideas on advancement in civilization and international cohesion;

Closed a contract with James D. Williams for First National to distribute, in this country, Alliance film productions;

Talked to New York's financial leaders, bought a nifty Palm Beach suit and

DID NOT VISIT THE LOS ANGELES FILM COLONY.

Charles Frederick Higham.
Member of Parliament and managing director of Alliance Film Corporation of London.

plied to Alliance pictures. But there the similarity will end.

"We believe that English stories can best be portrayed in English scenes by English players. We are convinced that an English actor cannot play an American cowboy any more than an American actor can interject the true atmosphere of English life and manners into an English society drama. It simply can't be done—that's all," said he.

There was much of pride in the way Mr. Higham spoke of Woodrow Wilson. The years when his character was forming here in the United States must surely have lent a touch of political satisfaction to Higham, M. P. Much as we should like to say we, personally, don't blame the M. P. for admiring our President, this is a purely prosaic trade paper report of a general conversation and not an argument for the League of Nations.

Would Make "The Great Picture."

Mr. Higham, nevertheless, read part of a copy of a telegram that he had sent to the President of the United States offering the facilities of the Alliance producing plant to Mr. Wilson for the creation of a picture that should visualize the views the President has expressed in speech, letter and public document since the Hun first ripped open his imperialistic shirt and bared his breast to civilization's astounded view.

We did not see the signature to the telegram. But we hazard a mighty poor reputation in the statement that it was signed by the Member of Parliament and not the movie magnate. It suggested that there was still to be made "a great picture," a picture that should be propaganda against Bolshevism, against anarchy, against "the troops of Midian" referred to in Hymns Ancient and Modern as representing the outcropping of human sculduggery.

The Screen's Great Mission.

"The moving picture is the great enlightener; it is the medium through which a million readers of a book are multiplied by a million," said Mr. Higham. "Out of the war and its aftermath will come the 'one great picture' and Mr. Wilson is the man to create it. I may never get an answer to my telegram, but I hope I will, and I hope that Mr. Wilson will make this pictorial record of his life work and study that has latterly developed in his public and official expressions."

This scrivener would go on record with the expressed hope that when Mr. Higham comes again to America the editor of Moving Picture World and Leon J. Rubenstein will be instrumental in getting the present writer into another interview with the Member of Parliament from South Islington. By that time, perhaps, some of the Alliance productions will have arrived for American display—and if Mr. Higham is not a member of the House of Lords (where we hope he will ultimately land) we should like to question him on a few of the aspirations he made known the other day at the Claridge.

The Member from South Islington.

We have never even talked to a member of the Assembly, or an alderman, hence being brought suddenly into the fine, manly and engaging presence of a Member of Parliament is a rapid transition—and an experience that all the more makes this signator an admirer of Englishmen and the English manner and method. And we still hold open a mind that has been partially made up on the subject of successfully producing films for the American screen.

If it shall be done, who better might sense the right way of doing it than a man who was molded in Yankee ways and Yankee methods right at an age when the molding was good?

Beseler Lantern Slide Company Is Ready to Serve Picture Theatre Needs

THE Beseler Lantern Slide Company, Inc., of 131-133 East Twenty-third street, New York, is not only especially desirous to serve moving picture manufacturers and exhibitors but is splendidly equipped to do so in the most efficient manner. It is one of the quietest, and at the same time busiest concerns in the lantern slide industry, and for the thirty years which it has been in business has been adding constantly to its collection of subjects, which is probably the most interesting and remarkable of the kind in this country.

Richard Lindner, Ph.D., the newly appointed manager, is an enterprising man, keenly alive to the business necessities of the present day, courteous in his dealings with the public, and far-seeing in the interests of one of the most useful of industries.

On the shelves and in the card index of the company are recorded scenes from every country in the world. Travel, history, biography, biology, fine arts, medicine, industry, literature, astronomy, patriotic subjects, religion and immigration, are all covered in the Beseler records. If you require slides to illustrate a lecture on any of these subjects, you have only to confide your troubles to Miss Sarah Ellis, who has all the information concerning Beseler slides at her fingertips.

Large Slide Laboratory.

And, better than this, if you are having trouble to prepare your lecture you can buy it along with a set of slides at a reasonable figure at the Beseler studios which have under the same roof with their thousands of pictures and slides a laboratory where the actual work of slide making is carried on. The majority of the slides are hand-colored by artists who understand their business, and you are therefore assured of satisfaction when the picture is thrown on the screen.

The growing recognition of the value of visual instruction in the schools and colleges of the country, and the realization that the best results can be gained from a combination illustration of still and moving pictures perpetuates the use of the lantern slide for school purposes.

There is also a place on the theatre program for the slide, and a growing necessity for improved artistry in the making of such slides, which, although they are used principally for advertising purposes, must be kept in accord with the quality of the program. In other words, it is as necessary that an advertising slide be refined in tone and color as it is that clothes we wear do not glare beyond the point of good taste as regards quality and combination of color.

Motion Picture League Finds "Love's Harvest" Delightful

"LOVE'S HARVEST" is the second Shirley Mason starring production under the Fox banner from the pen of Pearl Doles Bell. "Her Elephant Man" was the first, and both have been praised by the trade press reviewers and those theatre managers who have already screened them.

This film has just been shown to the reviewing board of the National Motion Picture League, whose executive headquarters are at 381 Fourth avenue, New York. This organization is composed of representative citizens from the leading cities of the country. It gave to William Fox the most unstinted praise of Longfellow's "Evangeline" last season, and now has seen fit to endorse "Love's Harvest" over the signature of Clara E. Landin, secretary.

"Do You Want to Get Thin? The Remedy Is to Drink Milk, Eat Plenty of Sweets and Barrels of Potatoes."

Says the "putteed" gentleman to the slender harem dancer in Scene 1. Then he brings in Mabel Normand, the star of the play, and says: "See! She tried it." The corpulent one tries it and the result may be observed in Scene 3. Laughable bits from "The Slim Princess," made by Goldwyn.

General Sweeping Price Re-adjustments Will Not Affect Picture Production

By JOHN W. McKAY
General Manager, Mayflower

THE sweeping readjustment of prices to a normal basis now taking place—a natural aftermath of the war—is focusing the attention of exhibitors upon the question of production. The thought uppermost in the mind of the exhibitor is: will the cost of manufacturing pictures be cheapened, thus bringing about the re-establishment of rentals on a lower basis?

In many quarters, I note a marked tendency among exhibitors to regard the general price decline as the harbinger of decreased cost of production and, by the same token, lowered rentals. From a superficial viewpoint it would seem that the arguments upon which they base their premise are not lacking entirely in logic. But an analytical study of production—the cost of raw materials, equipment and labor—contradicts the belief that the production end of the industry will be materially affected by the general price slump.

Controlled Public Purse Strings.

Delving into the reason for the present downward trend of prices, particularly those on clothing and all non-essential articles, we find that during and immediately following the war, the nation, bloated with war prosperity, indulged in an orgy of extravagant spending. As a consequence, manufacturers and retailers found that it practically controlled the public purse strings and prices soared sky-high. Then, too, the nationwide prosperity brought about an unparalleled demand for every kind of merchandise, which outstripped supply and added another reason for the sky-rocketing of prices.

Recently the abnormal wave of wartime prosperity began to subside and the inflated buying power of the public sunk to a more rational level. With prices still high, Mr. and Mrs. Public were obliged to resume the national pastime of bargain hunting, spending their money with extreme caution and reserve. Thereupon demand dropped off, buying in many lines was almost at a complete standstill and prices hit the toboggan.

Same Level as Three Years Ago.

Now, contrast this fluctuation with price conditions affecting raw materials and labor involved in production. Unlike the ever-shifting ratio of supply and demand which unstabilized many other lines, the relation between supply and demand in articles used by picture producers is to-day, with a few exceptions, at the same level as it was three years ago.

"Costs Will Never Be Lower."

Producers today are consuming the same amount of electricity at the same cost as they have been for the past three years. The cost of properties and electrical appliances has not diminished. Taxes are still high. The cost of raw film, printing and developing has increased during the past two months to the extent of three-quarters of a cent a foot, while the wage scale affecting studio employes has not undergone a downward revision. The overhead cost of maintaining a studio has also increased rather than decreased during the past year.

Another important item entering into the cost of production—players' salaries—has remained stationery for the past three years. In fact, many high-class screen artists are to-day receiving more for their services than at any other time in the history of production. Furthermore, the cost of story material for the past three years has been ascending rapidly and has not yet reached its peak.

More Stable Than Some Other Industries.

Though laymen have been prone to regard the picture business as an uncertain and unstable proposition, during the past few years it has proved to be more stabilized insofar as production costs are concerned than the great majority of industries.

If anything, the cost of picture production is somewhat higher today than ever before. According to the present outlook, production costs will never be lower than they are at present, except in the event of an economic millenium, signs of which have not yet appeared on the horizon.

John W. McKay
Who is the general manager of the Mayflower Photoplay Corporation.

Markowitz Knows How It Feels to Be Mistaken for a Popular Screen Star

M. L. MARKOWITZ, president of the Crescent Theatres, Inc., and general manager of the Strand Theatre in San Francisco, was placed under arrest as he stepped from the train at Chicago on June 7, charged with being behind in paying his wife alimony for a number of years, the amount involved being something like $37,000.

While he was protesting his innocence to the detective, his brother, Samuel S. Markowitz, and A. N. Jackson, secretary and treasurer of the Crescent Theatres, Inc., came to his aid and on inquiring what the charge was had a good laugh.

Star Was Wanted.

When the detective showed him his papers, he found that the man wanted was a prominent film star.

After considerable banter on the part of Mr. Markowitz's associates and the crowd, M. L. Markowitz produced his Shriner card, but had a hard time convincing the detective that he was not the handsome matinee idol.

He gave the officer the slip temporarily, only to be caught at the La Salle station when he tried to board the train for New York.

Willing to Go Into Movies.

How Mr. Markowitz feels at being mistaken for the matinee idol he alone can explain; suffice to say at this time that he is willing to go into the movies as a headliner at the same weekly salary which is being paid to his double.

Clara Beranger Going to England

Clara Beranger, who has just signed another contract with the Famous Players Lasky Corporation to do scenarios and original stories for them, will start off her new year by taking a trip to the London studio of the Famous Players Company. She will do a big special over there and confer with some of the English writers who have been signed up by the Famous Players, but she will not remain there permanently. Her plans are to return to New York at the end of August and continue her work in the new Famous Players studio in the East.

Will Star Helen Jerome Eddy

Helen Jerome Eddy, who puts over an important role in "The House of Toys" with Seena Owen and Pell Trenton, will appear in the stellar role of Robert Browning's famous poem, "A Light Woman," to be produced by the American, under the direction of George L. Cox. Miss Eddy is an unusual type on the screen. She brings into her work a unique touch of humaneness which is as powerful as it is simple and unaffected.

To Film Another Hurst Novel

"Just Around the Corner," considered one of Fannie Hurst's greatest stories, is now being put into scenario form for Cosmopolitan Productions. Frank Borzage will direct. He expects to begin work in the very near future.

"Which Road Did You Take?"
Asks Jane Novak of John Bowers in this new Goldwyn production, "Roads of Destiny."

We Have With Us To-day

Harold Lloyd, Pathe Comedian, Who Is in the East On a Pleasure Trip

By HERBERT J. HOOSE

WE have with us today none other than Harold Lloyd, the energetic Pathe comedian, whose antics have been the cause of outbursts of laughter wherever his new series of two-reel comedies have been exhibited. Yes, you are correct when you say that he was here but a short time ago, but at that time the congenial young actor busied himself with business affairs only. Now he is here to have a general good time and is going to start things moving when he visits Coney Island.

After chatting for a few moments the conversation turned to the business of making comedies. The word business is used because that is exactly what Mr. Lloyd is making of his productions.

"Why, yes, I guess my way of bringing comedies to the screen is different from that of others," said Mr. Lloyd. "I really make a business of it. We spend about one month on each of the two-reel productions—as much time as some companies put in on a feature release. When we go out on location everything has been ciphered out beforehand and just so much time is spent there. It is by this manner of procedure that we save both time and money. Mr. Roach, my director, and I often may be seen with pad and pencil figuring out what a day more on a certain set or location will mean to us."

Spend Much Money on Sets.

"We spend a large amount of money and time on our sets alone and we are particular about getting the best that our property men can give us."

The player continued by saying that between Mr. Roach and himself they work on all scenes until they are entirely satisfactory. Everything must be right to the minutest detail before they will go on to the next scene. To prove that perfection is his aim he cited an instance where the company went to a location about seven miles from the studio at least six times before the two were satisfied.

"There is one thing we do that undoubtedly few other comedy companies have tried," continued the comedian. "After we are satisfied with a new picture, it is taken over to a theatre in Pasadena, where it is given a pre-view showing. No one knows that the film is going to be shown until the manager gets the prints and it is sprung on the audience without any advance notice. Attention is paid to the scenes that get big laughs and also the weaker parts are taken note of. Then we go back to the cutting room at the studio and make changes. Perhaps some scenes are lifted entirely and others are built up.

"In this way the entire production is made stronger. Sometimes we repeat the procedure of giving the film another preview and then the prints are sent out to the exchanges for regular showing when the release date is reached."

Try To Avoid Improbabilities.

Mr. Lloyd went on to explain that he is trying to produce comedies that involve human interest—parts that anyone in the audience could imagine themselves as taking—and have their activities restricted to things that could actually happen to them and not the improbable circumstances that many of the comedy characters of today get into. Many of the best comedy scenes have to be eliminated because the cutter, with whom Mr. Lloyd always collaborates, is restricted in using only a certain number of feet. However, these ideas are not given up, but are kept in a record book, and when the opportunity comes the idea is used in another picture.

"You know," he said with a smile, "I have a book that I call my 'Cuckoo Book,' and in it are contained many humorous situations which may be employed in the making of comedies. When we come to a point in the story where an idea is needed, all that we have to do is to glance through its pages, and nine times out of ten we are successful in getting what we desire."

Known as "Speedy" at Studio.

It might seem surprising, but since his return to the Coast Mr. Lloyd has completed four of his two-reel specials and others are in preparation. It is difficult to find out any of the young chap's personal traits because of his modesty. On the studio lot he is known by everyone as "Speedy." It is an admitted fact he conducts one of the most democratic studios in the West. When not working on a scene, Mr. Lloyd is always willing to listen to the suggestions of anyone associated with him in picture making, and as a result many excellent and original ideas are unearthed.

Accompanying the comedy star on his visit are Hal E. Roach, president of the Rolin Film Company, and Harley M. Walker, who writes the Lloyd subtitles. As a final word Mr. Lloyd said after he has had a short rest and enjoyed the hospitality of the East, he will return to his studio.

Harold Lloyd—Pathe Comedian as He Is and as He Works.
Now in the East on a vacation trip after having completed several comedies in advance of their release schedule. His latest is "High and Busy."

Edith Taliaferro to Star in Equity's "Keep to the Right"

ANNOUNCEMENT is made by Equity Pictures that it has acquired from the Curtiss Pictures Corporation the domestic rights to the release and distribution of a six-reel feature that is "different," starring the celebrated Edith Taliaferro, and called "Keep to the Right." The scenario is by the well known American author, Robert Bronson Stockbridge, and the picture is directed by John G. Adolfi.

Although the scenario had been in the hands of the director for months, it was definitely decided not to begin work till the most suitable star could be obtained for the feminine lead, which is in line with Equity's quality standard. Edith Taliaferro, whose reputation on the legitimate stage has stamped her as one of the most fascinating actresses of the present day, was finally secured, with an all-star cast in keeping with her caliber.

The story is said to be a gripping romance, and in the course of its shifting scenes to take the spectator through two continents. Miss Taliaferro made her own choice of the supporting cast. It is composed of Gladden James, E. Cort Albertson, Frank Burbeck, Paul Panzer, Mrs. Elizabeth Garrison, Edith Stockton, and the clever juvenile character, Elizabeth Kennedy.

Roosevelt Sees Picture Making

On a motion picture lot for the first time in his life, Kermit Roosevelt, one day this week, was an interested spectator on location with Hemmer Superior Productions where Edward Hemmer is shooting exteriors for the first production of his company.

Young Mr. Roosevelt showed the same eager interest which characterized his famous father and nothing escaped his observation, from the manner in which the director rehearsed the actors to the expert work of the cameraman.

"Humoresque" in Third Week

The great success of "Humoresque," Cosmopolitan Productions' picturization of Fannie Hurst's mother-love story, now in the third week of its run at the Criterion Theatre, New York, has made itself felt in the ranks of the song writers. A song entitled "Humoresque" and dedicated to this picture, with lyric by Coleman Goetz and music by Joe Rosey, has recently been put on the market by J. H. Remick & Co.

Why Germany Re-established Its Censors and the Rules That Govern Their Labors

Berlin, May 21, 1920.

ONE of the first things following the outbreak of the German revolution was the abolishment of censorship of plays and films and the truth of the argument that the audience might be trusted to use their own judgment on the moral qualities of a play or film was thereby put to a practical test.

It is but fair to add that, on the whole, neither theatres nor movies took undue advantage of the newly acquired liberty at first, but as time went on a tendency to produce plays or films, the indecent nature of which was often bordering close on obscenity, was increasing. Most of these passed under the name of "artistic plays," but later on an especially offensive kind of films was produced, the so-called "Aufklaehrungsfilm," intended to convey a stirring impression of the frightful consequences of social diseases.

Few Black Sheep to Blame.

"The idea was good, but the execution was rotten," as the English have it, and there cannot be the slightest doubt that those products of "film art" were a blot on the bright shield of the film industry and were largely instrumental in discrediting movies in general.

Opposition among the decent elements of the people to those films catering to the lowest instincts was growing fast, and the cries for a re-establishment of censorship were steadily increasing. The industry as a whole was not favorably inclined towards a new censorship and tried to persuade the black sheep in their ranks to take heed of the public sentiment, but evidently in vain, for on May 12 a federal moving picture law was promulgated and put into effect at once.

Censor Private Shows.

Under this new law, films may only be shown in public performances or sold for such a purpose either at home or abroad when passed by a board of official film censors, and it is interesting to note that this applies as well to so-called private performances. The censorship does not cover films of a purely scientific or artistic character, provided they are displayed at public educational institutions or any other places recognized as such.

Every film has to be submitted for censorship before shown, and permission for performing will be refused if the film contains items liable to endanger public order and safety, offend religious sentiments, tend to produce a demoralizing or wicked effect or endanger the reputation of the German nation and the relations between Germany and foreign nations.

Provision for Scientific Films.

The board of censors is instructed not to prohibit films solely on the ground that they treat upon political, social, religious, ethical or philosophical subjects, nor will it be permissible to reject films for reasons which do not arise out of the contents of the respective film. In case of a film proving objectionable in part only, permission will be granted provided the parts objected to are cut out and handed over to the board, or when sufficient securities are furnished that the parts objected to will not be circulated.

Provision has been made, however, that all films of a scientific and artistic value and not fit for showing at public performances to an audience promiscuously composed, may be shown to specially selected parties. All films to the display of which juveniles of under eighteen years of age are admitted, must be submitted for special examination, and no permission will be granted for such films if they are considered to have an harmful effect upon the moral, intellectual or bodily development of juveniles or tend to cause excessive sensibility.

Local authorities, children's protection societies, juvenile welfare committees, school boards, etc., may apply to their respective district municipal authorites to render the exsting rules and regulations even more severe, should circumstances warrant such a step. In conclusion, it should be mentioned that children under six years of age are principally excluded from admittance to performances of any kind.

Hallmark's Foreign Distribution to Be Handled by Penn Import and Export

THROUGH a contract recently consummated, the Penn Import and Export Company will handle the entire foreign distribution of Hallmark Picture Corporation's product. The contract was signed last week by Frank G. Hall, representing Hallmark, and Adolph Penn for Penn Import, and covers all of the ambitious Hallmark projects for the next twelve months.

A number of subjects which have been released in the United States are ready for distribution in England, on the Continent and in the Far East. Among these are "The Phantom Honeymoon" and "Wits vs. Wits," with Marguerite Marsh; "The Heart of a Gypsy," with Florence Billings; "High Speed," with Gladys Hulette; "The Veiled Marriage," with Anna Lehr; "What Children Will Do," with Edith Stockton; "Parted Curtains," with Henry Walthall and Mary Alden, and "The Discarded Woman" and "The Common Sin," with Grace Darling.

Serials in Preparation.

Several serials are in preparation. The first to be released will be a western story starring Jack Hoxie and Marin Sais. A detective mystery serial starring Billy Rhodes and Trueman Van Dyke will follow shortly.

The Penn Import and Export Company was formed in the early part of 1919 by Adolph Penn and Marc Joffe. In 1919 Mr. Joffe went abroad to study the European conditions at first hand, and is at present still engaged in his quest for information about European conditions. It is expected that he will return to New York soon.

Mr. Penn has remained in charge of the American activities of the company, and about January, 1920, established his division of films under the direction of a man well versed in the export film business.

Foreign Offices.

In addition to the Hallmark products, Penn Import is handling South American sales on the "Lightning Bryce" serials. The company has its own offices scattered throughout the world, the principal ones being in London, Stockholm, Riga, Petrograd, Moscow, Petrovsk, Odessa, Calcutta, Bombay, Madras, Karachi and Rangoon.

The film department is now operating under high pressure and in addition to handling films is ready to take on any accessory or allied products which can be handled by a film department.

Group Picture Taken at Watterson R. Rothacker Fun-Fest.

These parties are given occasionally at the big Rothacker plant in Chicago. At this fun-fest, which was held on June 5, the employes enjoyed movies, dancing to the tune of a jazzy jazz band and everything that goes to make merry. Mr. Rothacker may be seen in the center of this group.

"Married Life"

Produced by

Mack Sennett

A
COMEDY IN
5 PARTS

First National
Attraction

Richardson Continues His Projection Talks and Criticises Screen Results

By F. H. RICHARDSON.

ARRIVING in Easton, we found that we had been too enterprising and spry over in Wilkes-Barre and that friend right foot had decided to call a halt. For this reason we did not visit any of the theatres, but remained religiously at the hotel acting as nurse to one very painful ankle.

The management of the Third Street Theatre had very kindly given the use of the house for the purpose of the lecture, and after the show was over the projectionists of Easton gathered therein to absorb knowledge of the optics of projection.

Managers Absent at Easton Talk.

The managers were, however, conspicuous by their absence, although we are informed every one of them had promised to be present. This was to be regretted, because the message we were there to convey was of just as much interest and importance to the theatre manager as it was to the projectionist.

However, the fact that they were not there did not by any means deter us from proceeding, though that part which had to do with auditorium elimination picture distortion, etc., was designed particularly for the managers. It is, however, nevertheless of equal value to the projectionist. The Easton men listened carefully to a two-hour lecture, at the end of which we crawled into the hay and called it a day.

Invited by Kiwanis Club.

Arriving in Allentown we received a big batch of mail, among which was a letter from the Reading local informing us of the fact that the letter we had written that union announcing our coming had fallen into the hands of a stage-hand secretary, who, not realizing the importance of its contents, had only delivered it to the projectionists the day before. They asked if it would still be possible for us to include Reading. It was, and we immediately wired the Reading projectionists to that effect.

Our visit to Allentown had been at the invitation of the Kiwanis Club, a business organization similar to the well-known Rotary Club. The invitation had come through D. E. Knorr, manager Pregola Theatre, on behalf of J. K. Bowen, its owner, who is a member of the club. We were asked to attend a banquet at the Hotel Allen and address the Kiwanis Club on the motion picture.

There were something like 125 men and women (it being a special ladies' night) gathered in the banquet hall of the Hotel Allen—a thoroughly representative gathering of business people, who listened attentively and apparently with much interest while we explained to them some of the behind-the-veil secrets of the industry.

We did not visit any of the Allentown theatres, except the Pregola, where we were able to make several suggestions which we believe the management will find it to their advantage to adopt.

Projectionists at Station.

At the Reading station we ran into a flock of outstretched hands belonging to Winfield Steele, projectionist Lyric Theatre; Horace Good, one of the trustees of the local, and Fred H. Stock, business agent, who were accompanied by a gasoline cart belonging to Friend Steele. It is a wonder how many projectionists are getting the gasoline habit.

During the afternoon we called at the general office of Carr & Schad, Inc., of which H. J. Schad is president. The company operates the Colonial, Arcadia, Princess, Strand, San Toy and the Schuylkill Avenue theatres, all in Reading.

Mr. Schad has lately been promoted to the presidency, owing to the death of C. L. Carr. We had a long and pleasant interview with Mr. Schad, who impressed us as a man with advanced views and practical ideas. For one thing Mr. Schad believes in working with his employes, rather than merely bossing them around, a plan which we firmly believe well calculated to bring about good results.

One unique item in connection with this company is that one projectionist, a piano player, a singer of illustrated songs and a doorman who started with the company at the beginning of its career, thirteen years ago, are still in its employ, although in advanced positions. The projectionist in question is Thomas Harford, who now holds the position of chief projectionist. He does not do any actual projection work, but oversees the projection in all of the company's six houses.

Screen Results Somewhat Weak.

The screen results at the Colonial seem to us to be not just what they should be. We talked with friend Harford about the matter and, after ascertaining the conditions and laying the thing out on paper, advised Mr. Schad to order two three-combination lenses on trial. We believe it will give him a better definition as well as some more light. It will give him decidedly more light if in conjunction with the use of the lenses the slide carrier is removed.

There are comparatively few projectionists, we think, who quite realize what a great reduction of condenser area a slide carrier effects. That is one advantage the Motiograph possesses. You can instantly swing its slide carrier out of the way, thus giving the full condenser opening.

During the afternoon neighbor Harford bubbled us out to the new Strand Theatre, which is by way of an experiment, it being the first suburban or "neighborhood" theatre established in Reading up to this time. The Strand is playing to capacity two shows a day, matinee and evening, but at the rather low admission price of ten and fifteen cents—low for a house of that class.

Auditorium Is Artistic.

The Strand has a pretty auditorium. It seats practically all on one floor. From the projection viewpoint certain things in connection with the projection room are bad. The side lights on the front, curved walls are also not to be commended, and the immediate surroundings of the screen could be darkened in their tone with distinct benefit to the general result. These matters we have taken up directly with Mr. Schad.

The Reading men were cordial and courteous. In fact, every one has been extremely kind, which is deeply appreciated. It is no joke making these trips under the best conditions, and when one must do it while hobbling around on a pair of crutches it is decidedly not very pleasant. Only the kindness encountered on every hand has kept our courage up.

The lecture was in the Arcadia Theatre after the show was closed at night, of course. The Arcadia is a pretty and an exceedingly well proportioned theatre; also the floor slope is remarkably good. The auditorium is long for its width and is covered with an arched ceiling.

Bad Exit Signs.

At the right and left of the stage are two exit signs that are particularly bad because they are so utterly and entirely useless and inexcusable. These signs glare balefully back into the eyes of the audience, being white letters blocked out in light red. The letters should have been blocked out in B-L-A-C-K. Then shove about two sheets of ruby glass, which may be secured from any dealer in photographic supplies, into the casing between the light and letters. If you cannot get the glass, use two thicknesses of red gelatine. You will then have the word E-X-I-T in red letters, with nothing else showing, and that, my dear Mr. Manager, is precisely what you want.

At the right of the screen is a clock. The lighting of the face of this clock is well arranged, but a big improvement

Wilkes-Barre Managers and Projectionists Welcome F. H. Richardson
Who conducts the Projection Department for the Moving Picture World.

could be made by the following method: Secure some black paper from a photographer or stationery store. Cut it the size and shape of the clock face. Cut a center hole for the hand post and slip the paper from the hole to the outer edge so that it may be readily slipped under the hands of the clock.

Paint Figures on Black Face.

Having done this, have a sign painter paint the figures on the black face in non-gloss white. Now with a little dap of glue here and there attach this false face to the clock. You now have a black face with white figures and you have not in any way injured the original face of the clock. Have your sign painter paint the hands of the clock non-gloss white and the job is done.

You thus have a black face with white letters and white hands. The audience can see the time of day better than it could before and there is no white glare of light there to offend the eye and come into competition with the picture on the screen.

The gathering at the lecture was 100 per cent. so far as it concerns the projectionists of Reading. Also there were quite a number of theatre managers present.

Only One Had Handbook.

The Reading projectionists and managers are a cordial, courteous bunch of men, but, like the men of many other cities, a good shaking up once in a while doesn't do them a bit of harm. There is altogether too much of a tendency to get into a rut, let well enough alone and continue abuses after the knowledge necessary for their abatement is available. We asked how many of the men owned a handbook and only one poor, lonesome hand shot up.

We have repeatedly pointed out that the man never lived who can make fast progress by depending entirely upon practical experience for his knowledge. Practical experience judiciously mixed with the study of technical books and departments is the best little elevator the projectionist can possibly find to raise him to higher levels.

Notwithstanding the various criticisms, which are made in all kindness, we most cordially thank the Reading men for all the kindness shown us while within the gates of their city.

Is Given Cordial Greeting.

From Reading to Harrisburg is only a short jump, and at ten next morning, having been carefully placed on the train by Fred Stock, business agent of the union, we dived through a shower of cinders and dust into the capital city of the Keystone State. It was Saturday and a very busy day, but notwithstanding that fact one of the boys was at the train to meet us, though, unfortunately, in some way we missed connections.

After getting settled in friend hotel we hobbled over to the Colonial Theatre, proud of at last being able to negotiate one whole block without the aid of a taxi. The greeting of O. B. Feldser, manager, was most cordial. The Colonial is a handsome 1,400-seat house, owned by Wilmer & Vincent, which company also owns the Orpheum, Majestic, Victoria and tw small neighborhood houses, recently acquired, all in Harrisburg. In fact, they own all the large theatres of the city except the Regent.

From the Optical Viewpoint.

Admission to the Colonial, Victoria and Regent is thirty-three cents for adults, except on special occasions when the Regent has a twenty-two cent day. The lighting of the Colonial auditorium is not at all bad, though it might possibly be made a bit better in so far as concerns the clock. Its blue-letter exit signs are by way of an innovation. From the optical viewpoint they are excellent, but the departure from the red standard is a matter for further consideration.

Projection Room Is Bad.

The projection room is in charge of Harry Smith, a man of ideas and a well-developed bump of inventive genius. The room itself is badly located, also it is uncomfortably small, and to add to the difficulties thus set up a big girder comes right down square in front, under which the projectionist must peer in order to see the screen. To still further aggravate conditions, the side of the girder next to projection room is painted a very light color, and since during matinees the side of the girder is flooded with daylight, we ventured the assertion that it would be impossible to form an accurate judgment as to the fineness of definition of the picture on the screen—a serious matter indeed.

It would not be at all impossible to drop the projection room down to the balcony floor, and certainly a sufficiently better result would be had on the screen to more than justify the loss of the few seats, it being necessary to lose them in order to do so.

Made Several Improvements.

Chief Projectionist Smith has invented several additions to his standard Powers equipment which we doubtless will be able to describe at length later in the projection department. At the left, attached to the projector frame and located about one foot from the floor, he has a small stereopticon lamphouse, with the lens supported in proper position, and a two-inch porthole in the wall just about at the floor line. This is the lower half of his dissolver, the upper half of which is the regular projector stereopticon, the dissolve being affected by a cleverly arranged shutter operated from the working of the projector.

An Automatic Change-Over.

He also has an automatic change-over of his own invention. This device automatically starts the idle projector and stops the one that is running when the time for change-over comes. At a predetermined time before the change-over it rings a bell just once, which is a signal to strike the idle arc. The spot is viewed by means of a small circular mirror attached to the cone of the lamphouse.

There are other very clever things, but space forbids more than a word of mention. The projection circuit conduit is above the lamphouse, instead of below, and instead of the asbestos leads entering the lamphouse, Brother Smith has attached heavy brass rods which extend up through the top of the lamphouse and join the asbestos cable. These rods work straight up and down through the holes.

The H. C. of D. (Doughnuts).

Martha Mansfield, playing opposite Eugene O'Brien in Selznick's "The Nobleman," sells a $100 doughnut for the benefit of Salvation Army.

Finish of Projection Room.

The condenser has been moved back into the Powers lamphouse and is entirely covered by an asbestos shield; also when the lamphouse door is opened an asbestos shutter drops down over the condenser, thus completely protecting it from sudden temperature changes. The lamphouses are piped directly to the room, and the lamp is installed in each of them, so arranged that when the lamphouse door is opened the lamp is automatically lighted.

The projection room interior is finished in silver and gold bronze, striped with black. The bank of house light dimmers is located on the shelf attached to the front wall just under the ceiling. The dimmers are banked on each side by rheostats. The room is immediately under the roof of the building and an eighteen-inch exhaust band provides ample ventilation. The observation ports are fourteen inches wide by twenty inches high, and with that size ports the light-colored walls of the room are not seriously objectionable. The Power Six B machines are both equipped with arc controllers.

Victoria Being Remodeled.

We dropped in at the Victoria Theatre, next door to the Colonial, for the purpose of saying hello to its manager. The Victoria is in process of remodeling, anyhow, so a description would have been of no particular value at this time.

During the evening the projectionists and some of the managers gathered in the union rooms over the Victoria Theatre, where, until the wee small hours, we discussed with them the optics of projection.

The men expressed themselves as highly pleased with the lecture. They treated us with every possible courtesy while in Harrisburg, issued a warm invitation for a return visit and next morning saw us safely aboard the train en route to Lancaster.

Arrived in Lancaster on Sunday.

Arriving at Lancaster we found Brothers S. E. Moore and John S. Workman, two members of the committee appointed by the Lancaster local to receive us, waiting, and soon we were made comfortable in the Brunswick Hotel. It was Sunday and in Pennsylvania the morals of the people are "conserved" (?) by closing the theatres, lest they (the people) be amused and thus their immortal souls more or less terribly endangered.

Of course, all the shows being closed there was nothing to do all that day except twiddle our thumbs. The local committee offered to stay and entertain us, but it was a beautiful day and they were young men and we just knew that they were very anxious to take Lizzie or Myrtle or Susie out to the park or sump'n, so we insisted on dismissing them and spent a quite afternoon, for which our "game" ankle gave us a unanimous vote of thanks.

One Man Was at Church.

In the evening all the Lancaster projectionists, except the one who was running the church show, gathered in the T. M. A. rooms and listened with very apparent interest to a two-hour talk on our favorite subject. Afterward they took us up to a little midnight dinner, expressed themselves as well pleased with the work we were doing and—we called it a day.

(To be continued.)

"Stick to Your Last," Frank E. Woods Tells "So-called Producing Companies"

FRANK E. WOODS, supervising director of Famous Players-Lasky's West Coast studios, who in his long connection with the motion picture industry has been an intimate witness of all the ups and downs of the producing business and consequently speaks with authority, has placed himself on record as opposed to the "indiscriminate formation of so-called producing companies without further warrant than the fact that they are build around some star, director or author of more or less prominence."

While he has no desire to discourage any individual who believes he has something worth-while to contribute to the development of the art, Mr. Woods believes that the production of pictures has emerged from its pioneer stage and that the most effective and lasting contributions can be made through one or another of the time-tested organizations now well established and which, taken collectively, are, he says, abundantly able to take care of the needs of the industry for some time to come.

Interesting and Amusing.

"It is interesting and in a sense amusing to note the efforts of various elements of the industry either to attempt the production of pictures individually or else insist upon an interest in the products of others by reason of their essentiality," he said.

"Stars in many instances have formed their own companies with various degrees of success; directors have undertaken to become producers; exhibitors have had a try at production; eminent authors have had their fingers in the pie; business managers have frequently endeavored to go it alone; continuity writers are organizing independently and are demanding an interest in the productions, and will possibly organize to produce for themselves. I recall at least one costumer who thought he could produce, and there are two or three instances of technical directors and press agents taking a fling at the business. It only remains for the film cutters and the stage managers to get busy and the cycle will be complete.

"Now, why all this? Each of these component parts of the great film producing industry maintains that it is of greater importance than the others, when, as a matter of fact, there is scarcely any difference. Certainly without any one of these elements it would be virtually impossible to produce or exhibit a picture. But individually and without the help of the others they are unable to accomplish anything like satisfactory results. It requires a union of all the forces, co-ordinating, working smoothly in a bath of oil, to produce the final achievement, i. e., perfect pictures for the screen.

What Does It Prove.

"What does it prove? That, indubitably, a complete and comprehensive organization is essential; that otherwise there is waste, false motion and lost effort. It takes three years of experience and a commingling of artistic instinct and business acumen to create an organization such as Famous Players-Lasky Corporation, for example. It is patent, or should be, that only by such complete and efficient organization can worth-while results be achieved and the industry be made a practical one.

"If every unit would admit its own importance but realize that it is valueless without the co-operation of all the other units, there would be less time and money wasted on endeavers to form rival companies headed by one element or another. It should be evident that as the lobster grows a new claw when the old one is broken off, so the dismembered organization will merely repair its loss by defections and go merrily on. The new organization has to build up itself by starting with the claw and gaining an entire body with all the other members essential to its success. This takes time and is sometimes a fatal experiment.

"Better let the men who know the business do the organizing and, like the shoemaker, 'stick to your last.'"

Booth Tarkington to Write Photoplays for Goldwyn; Liked Handling of "Edgar"

BOOTH TARKINGTON will write feature photoplays which will be released by the Goldwyn Pictures Corporation. Announcement of this has just been made by that corporation. The rights to these photoplays, which will be the first of their kind written for the screen by Mr. Tarkington, were secured from Tarkington Baker, the author's cousin, through Henry Hertzbrun, his attorney.

Many flattering offers for the rights were received by Mr. Baker before he recently went to India on a picture mission and left in doubt the fate of the projected photoplays. The decisive influence which caused Goldwyn to finally be selected to produce the pictures was the great financial and artistic success of the "Edgar" series of two-reel comedies which Mr. Tarkington wrote for production at the Culver City studios.

The "Edgar" stories, known officially as "The Adventures and Emotions of Edgar Pomeroy," have proven money-makers from the beginning, and officers of the Goldwyn company believe that they give every indication that Mr. Tarkington has mastered the art of writing original screen themes. Consequently, they believe that the longer stories about American life, which he will now compose for the films, will be among the biggest box office attractions which they will have to offer to exhibitors.

The universal acceptance of "Edgar" by critics and public alike has created a market for the Tarkington screen wares which exhibitors will sell with gratifying results, the officers say. In a manner, these short-reel comedies, which have been successful in themselves as stories and as lucrative assets, will now prove to have been missionary workers arousing the interest of the motion-picture audiences so that when the first of the longer photoplays, written about and for adults, are produced, they will already have a decided appeal and value both to the exhibitor and his patrons.

Booth Tarkington
Who has been signed to write original screen stories for Goldwyn.

Start Bankruptcy Proceedings Against Savoy Comedies, Inc.

BANKRUPTCY proceedings were instituted in the United States District Court at New York on June 3 against the Savoy Comedies, Inc., also known as the Savoy Pictures Corporation and the Savoy Film Corporation, by Leon Dashew, representing the Rex Laboratories, Inc., on a claim of $1,200; Charles Abrams on a claim of $1,000, and William K. Hedwig on a claim of $600.

Judge Knox appointed Morris Frank receiver of the business under a bond of $1,500. The principal asset of the film company is said to be a negative film of comedy entitled "Sea Side Simps," which is valued at over $3,000, and cash in bank amounting to $600.

The liabilities are said to be $10,000, of which $2,600 is due to Neely Edwards, who had secured an attachment and was proceeding to sell the assets to satisfy his claim when the bankruptcy proceedings were instituted.

Fox Changes Name of Vehicle to Star Pretty Eileen Percy

WILLIAM FOX has selected a new title for the film version of F. Scott Fitzgerald's story, "Myra Meets His Family," which was published in the Saturday Evening Post. This story, adapted by Joseph F. Polland, is being filmed under the direction of Howard M. Mitchell in California with Eileen Percy as its star.

"The Husband Hunter" is the title adopted for this film, which is the second starring vehicle for Miss Percy. The story as it appeared in the Post has been but slightly changed, while additional values have been discovered in writing the continuity, making it an excellent comedy, according to reports at the New York offices of Fox.

Supporting the star are Emory Johnson as leading man, Jane Miller, Harry Dunkinson, Evans Kirk, Edward McWade and John Stepling.

To Launch Two All-Star Subjects

J. Parker Read Jr., producer of the Louise Glaum and the Hobart Bosworth photoplays, is making preparations to launch two all star productions, in addition to the five Glaum and the five Bosworth pictures scheduled for the current year.

Englishman Leaving United States Lauds American Exploitation and Presentation

HAVING concluded a six-weeks' study of American motion picture exploitation methods, Frederick Martin, advertising manager for the Famous-Lasky Film Service, Ltd., of London, sailed for home on June 12, accompanied by Mrs. Martin. Mr. Martin had made a complete tour of the country, spending several days in Hollywood at the Lasky studio. The leading picture theatres in New York City, Buffalo, Chicago, Los Angeles, San Francisco, Portland, Seattle, and other cities were inspected by him to obtain information of value to British exhibitors.

"It is with very many regrets that I leave America, so cordial has been my reception everywhere and so many friends have I made during the trip," said Mr. Martin. "It is difficult for me to fully express my appreciation of your wonderful methods of purveying motion pictures. Your progressive exhibitors, with their atmospheric prologues, symphony orchestras and exceptional vocalists have produced a completely new type of entertainment and one feels certain that as the movement spreads it will gather in as permanent patrons all of that huge high-priced-seat section which has in the past been more or less apathetic toward the picture theatre.

Brains Set the Pace.

"A certain English exhibitor who visited this country a short time ago told me that the American people held the motion picture in higher regard than the English. He didn't give me any reason for this, but when one visits such shows as the Rivoli, Rialto and Criterion it is not difficult to understand that such establishments, such programs and such presentation have compelled respect, and there is no earthly reason why the same effect should not be duplicated in England. It is because you are applying so much brains to the business that everything is traveling at such a pace here. You have got inside the head of the Mr. Average Man and found out just what he wanted. And your exhibitor lives with his theatre rather than from it.

"I have been much impressed by the skill with which programs are built here to give atmosphere to the main feature. I am not referring to the beautiful atmospheric prologues I have so much enjoyed, but to the selection of individual items which have a bearing on the locale of the feature.

"With such minds as are at work in this country it is impossible to say where the theatre business will be twelve months hence, but it is certain that, in circus parlance, it will be 'bigger, better than ever,' and I am certain that the men who are pioneering the new movement will have the satisfaction of seeing their ideas made the basis of the new style motion picture presentation in Great Britain."

To Handle Distribution of Hepworth Films in America

A VENTURE that is described by its sponsors as being among the first serious efforts to introduce first class British film productions to the American market has been inaugurated by Hepworth Picture Plays, Inc., of New York, which will be the distributing organization for Hepworth Picture Plays, Ltd., of London.

The directors of the American company are Reginald Warde, president Reginald Warde, Inc., and Far East Film Corporation; Captain Paul Kimberley, O. B. E., and Cecil Hepworth.

Reginald Warde, who will have charge of the distribution of the British product in the American market, has been identified with the film industry in this country for many years as a buyer of foreign rights of American productions.

In making the announcement of the new venture Mr. Warde stated that he only became interested in the venture after convincing himself that the Hepworth productions have an appeal to American exhibitors and audiences. He added that since the Armistice British producers have made great strides in the technique of production, and there will be no need for apologies when the latest Hepworth pictures are released.

Captain Kimberley has just brought over several productions, including "Alf's Button," with Leslie Henson, and Alma Taylor, "Anna the Adventuress," from the story by E. Phillips Oppenheim, and "The Forest on the Hill," from the story by Eden Phillpotts.

Cecil Hepworth, the head of the English producing company, has been directing and producing films for twenty-one years and is a pioneer of the industry in Great Britain.

Yokohama Police to Censor All Pictures Before They Are Shown in the Theatres

JAPAN is the latest country to put into effect a strict censorship of moving pictures, according to a report received recently by David P. Howells from Horace T. Clarke, his representative in the Orient, who is now in Japan.

"Moving pictures in Yokohama," writes Mr. Clarke, "are to be subjected to much closer scrutiny in the future and moving picture theatres will have to make several changes in their seating arrangements to conform to a recent edict of the Kanagawa police authorities.

Special Building for Censors.

"The question of censoring the motion picture has been under investigation by the Japanese police for some considerable time and they have reached the conclusion that on account of the great effect which the pictures have upon the Japanese people that it is necessary that a strict censorship be put into effect.

"A special building for censorship purposes is to be erected in the yard of the Kanagawa courthouse and is expected to be completed about July 1. After that date, the Yokohama police will view every picture and it will be necessary that it receive their approval before it can be shown in the theatres.

To Segregate Men and Women.

"Likewise on the first of July another radical change is to be put into effect that will change the seating arrangements of every theatre in the city. The police will require that all women be seated in a separate section of the theatre irrespective of their social status and irrespective of whether they are accompanied by male escorts or not. Notice has already been sent to the theatre owners, apprising them of this new ruling and ordering them to make the change in their seating arrangements."

Mr. Clarke also writes that the financial situation in Japan has been very much improved owing to the action of the Bank of Japan in coming to the aid of the stock exchanges and permitting them to reopen again.

Group Working in "The Marriages of Mayfair" for Metro.
This setting is supposed to represent the hospice of the Monastery of St. Bernard, in the Swiss Alps. Prominent in this picture are Wilfred Lytell, at the extreme left, and Frank Currier, noted character actor, at his left. M. P. Staulcup, who designed this set, is seen seated in front at the right.

Welcome New Officials

At a dinner given in New York on June 12 the employes of the Famous Players-Lasky eastern studios welcomed Arthur V. Smith, the new general manager of the eastern studios, and Roswell Dague, who is succeeding Gardner Hunting as eastern production editor. J. N. Naulty, who recently resigned as general manager, delivered a speech of welcome to Mr. Smith. Miss Rosie Quinn, of the Winter Garden, was a feature of the evening's entertainment, which was arranged by Samuel Blanchard Rose, manager of the Famous Players-Lasky Forty-fourth street studio, assisted by Miss Margaret Healy.

"Passers By" Is an Excellent Screen Version of Popular Chambers' Play

By ROBERT C. McELRAVY

ANOTHER addition to the growing list of really big screen productions is made in the J. Stuart Blackton version of C. Haddon Chambers' famous play, "Passers By," released by Pathe. It is always a fortunate circumstance when an author hits upon a theme so simple and impressive as this, and has the luck to find a producer who enters so thoroughly into the spirit of the original idea. The combination in this instance has wrought wonders. It is a subject so filled with sympathy and humor that it grasps the spectator's soul by the boot straps and gives it a welcome lift out of the clay in which it is usually mired.

There is no preaching and no particular message concealed in this splendid production, yet it will spread pleasure and kindly impulses wherever shown. It gets a fine, true slant on human existence, all revealed through a cleverly selected assortment of types from real life. The characterizations are alive and in excellent contrast. Probably no playwright ever made a more effective use of contrast than did C. Haddon Chambers when he wrote this play, and this screen version has been exceptionally well cast.

Strong Play Upon Emotions.

It is astonishing what a play upon the emotions may be made by this simple balancing of the rich and the poor, the high and the low, the kind and the selfish, all without the usual melodramatic claptrap or heroics of any sort. The facts and conditions of life speak for themselves and all that seems necessary is to put upon the screen the actual opposing situations, faithfully and sincerely set forth, to get the desired effect. Where pathos becomes too intrusive in this subject a kindly humor appears which carries the same good sentiment without a too great drain upon the sympathies. The action is developed with understanding, surprising the spectator by flashes of generosity among those in high station, where selfishness is too often found. The common humanity of the cab driver, the affected superiority of the butler, the aimless drifting of the derelict, the strength of purpose often found in the weakest of women; the heartless indifference of the social snob, the loyalty of a genuine hero—these are all phases which enter into this intensely human drama.

"Passers By" is a story of London streets and London fog. The atmosphere and settings are all that could be desired to give perfect illusion to the piece. Some of the scenes were taken in London, as the looming towers of Westminster Abbey and the views of London bridge amply testify. Many of the effects were obtained in the studio and are an artistic credit as a whole. So far as the spectator is concerned it might all have been made in the city by the Thames.

Herbert Rawlinson plays the interesting role of the hero. His rooms look out upon the fog-drenched street, and through a generous impulse he decides to invite in a number of chance passers by. Out of this simple action grows the heart-searching power of the plot, for numbered among these oddly assorted guests is the woman he had loved and lost—the mother of the son whose unknown existence changes the whole couse of his life. Leila Valentine is sympathetic to a rare degree in this role. Her wanderings, after slipping away into the dark streets on the night of Lady Hurley's party, are briefly but effectively sketched into the story. Pauline Coffyn has the one rather thankless part in this subject, which she enacts with quiet force. Her portrayal of the cold, designing Lady Hurley, was the one thing necessary to keep alive the fact that "selfishness" is often something besides a mere word in the dictionary. Ellen Cassity, as the pretty, inexperienced niece, who proves herself a good sport at the close, fits very nicely into the cast. So likewise does Charles Blackton, in the child role of Little Peter.

Minor Characters Do Much.

But it is three minor characters which do much to carry the subject to its high rank. These are William J. Ferguson, Tom Lewis and Dick Lee. The supporting work of these players is exceptional. William J. Ferguson is not unknown to the screen, and his depiction of Pine, the haughty, but kind-hearted butler, is simply an addition to other good things he has done. His frequent appearances through this drama arouse pleasant expectations in the mind of the spectator which are usually gratified. Tom Lewis as "Nighty" is immense. Even one who has never been to dear Ole Lunnon and never saw a London cabby, realizes at once that Tom Lewis is "it." He beams benevolence and before his first kindly deed is completed he has won a permanent place in the affections. Dick Lee as Burns, the derelict, is likewise one who comes and remains in the consciousness. He is one of the most derelict old derelicts that ever got onto the screen at the beginning, but before the story is over he has gone through alterations and improvements that would do credit to a Bowery Mission and beauty parlor combined.

Cast.

Peter Waverton.....Herbert Rawlinson
Margaret Summers.....Leila Valentine
Beatrice Dainton.....Ellen Cassity
Lady Hurley.....Pauline Coffyn
Pine.....William J. Ferguson
Nighty.....Tom Lewis
Burns.....Dick Lee
Little Peter.....Charles Blackton

Scenario by Stanley Olmsted.
Directed by J. Stuart Blackton.
Length, Six Reels.

The Story.

Lady Hurley, in "Passers By," gives a dinner for the purpose of introducing her niece, Beatrice Dainton, to her step brother, Peter Waverton. During this dinner, Margaret Summers, a governness in the household, with whom Peter is in love, slips away into the dark of the London streets.

Margaret writes to Peter, but the letters are intercepted by the designing Lady Hurley. As a result, though Peter conducts a long search for her, six years elapse before they meet again. In the meantime, thinking Margaret dead, Peter turns to Beatrice and learns to love her.

One night, as he stands at his window looking into the foggy streets, Peter acts on a sudden impulse and tells his butler to invite in a number of passing people. One of these, a veiled woman, turns out to be Margaret. She has worked for years, as a seamstress, to support herself and the son, of which Peter is the father. In the midst of intensely human and dramatic scenes, in which Beatrice and her mother withdraw, Peter and Margaret are reunited. None are more pleased at this than Peter's chance friends, the passers by whom he invited in on kindly impulse.

Exploitation Angles: Go strong on this. Pick up the stars, including the sterling W. J. Ferguson, Tom Lewis and Herbert Rawlinson, but make them merely contributors to the play: one of the genuine hits of the speaking stage. Get ministers interested in the theme and if possible give a pre-showing to the leaders of thought and opinion in your town.

Three Telling Scenes from the New Pathe Special, Which Is Called "Passers By."

Herbert Rawlinson may be seen in these pictures entertaining the folks that have passed by. Guess any one would be willing to find out where he lives and be a passer-by if they would receive such hospitality.

Stills of Several Productions That Are to Be Re-Issued by the Hallmark Pictures Corporation.

1—"Wild Winship's Widow," starring Dorothy Dalton (July 15); 2—"Fifty-Fifty," starring Norma Talmadge (June 28); 3—"The Americano," starring Douglas Fairbanks (June 15); 4—"Love or Justice," starring Louise Glaum (June 15); 5—"The Lamb," starring Douglas Fairbanks (July 12); 6—"Love or Justice," starring Louise Glaum; 7—"Fifty-Fifty," starring Norma Talmadge; 8-9—"The Deserter," starring Charles Ray (July 1); 10—"Wild Winship's Widow," starring Dorothy Dalton; 11-12—"Hell's Hinges," starring William S. Hart (June 21). These are all Triangle star productions.

Mary O'Connor Illuminates Studio System While Angling for New Ideas

By MARGARET I. MAC DONALD

IT is not exactly news that Mary O'Connor of the Famous Players-Lasky Company's West Coast senario and film editing department is in town. She has been in New York two weeks giving the "once over" to the moving picture theatres, trying to see the game from the other fellow's viewpoint. Thus, she reaps the benefit of the mistakes of others and picks up stray ideas that may prove inspirational.

Miss O'Connor has the proverbial love of speech attributed to the feminine. She has much to say; but, contrary to the traditional adherent of "the last word," when she talks she not only says something but knows whereof she speaks.

In an hour's conversation with her one can learn more about the inside angle on the making of a moving picture than can be gained from perusing all the newspapers and magazines in the country. You are brought to a full realization that the years have meant something more to the industry than merely grinding the camera or shouting through a megaphone.

Talks Little About Herself.

As one of the heads of both scenario and film editing departments, she exhibits a pride in the institution by which she is employed, and a sturdy faith in the quality and character of the product which she helps to turn out.

She talks little about herself and confines her remarks rather to those with whom she is associated in her daily work than to her own individual efforts and accomplishments, and speaks with modesty about a beautiful home in the West, and the larger values to be obtained in the West than in the East, for the same amount of money, when quizzed on her choice of location.

Tells of Work on "Intolerance."

She tells with pride of her associations with D. W. Griffith on the memorable picture, "Intolerance," of the remarkable feat in film editing which the cutting and assembling of this great feature represented, of the long hours into the night that were spent in giving the proper framing to each episode, and of the merging of the modern with the Babylonian period, for instance, without disturbing the original thread of argument, or creating an anti-climatic condition. And those who saw it must admit that the swinging of this stupenduous spectacle into correct psychological form was indeed a masterful bit of artistry.

And so it was that from the schools of the finer arts of the industry, Mary O'Connor finally found her way to the head of the Famous Players-Lasky picture shop, where, in conjunction with Frank Woods, the West Coast studio manager, she reviews each day the scenes which the directors have made on the day previous. Familiar with each story that is being picturized, she is able to note discrepancies which may have crept in.

Methods Have Changed.

Speaking of the change in methods which gradually take place, as the screen art climbs the ladder of progress, Miss O'Connor said: "Today we do things that we would not have dreamed of doing a few years ago. For instance, to change the characters suddenly from one scene to another, without an explanatory title, was unheard of. Yet in some of the best productions on the screen today, scenes change from one location to another and things happen in quick succession without the necessity for a subtitle, so deftly are these apparently carelessly thrown in events linked together.

There's Art in Everything.

"The choosing of stories for certain stars, the picking of a leading woman for the male star, or the masculine lead for the feminine star, the getting together of a cast which will help to get the most out of a story, all of these are elements which must be carefully considered in the weaving of the design for the picture.

"The watchful eye of the director with an imagination for the best locations is another important item, upsetting though it may be to have a sudden call over the telephone to hurry the players in automobiles to a certain location where a wonderful effect in lighting can be secured in a rain storm, or at the beginning or ending of that rarity in the Western clime, a thunder storm, just as an interior set for the scene is about completed. This, of course, means a quick shifting of the story by all hands; and you can imagine that experience on such occasions counts for a great deal."

Laboratory Is Large.

Four of the finest screen stages in existence, according to Miss O'Connor, are to be found at the Famous Players-Lasky Western studios. One of these is a dark stage, used for the taking of night scenes, two are artificially lighted, and one is a daylight stage, with muslin or gauze screens to regulate the illumination.

There is also to be found an extensive laboratory, where seventy-five prints of each picture is made and distributed to the various Famous Players-Lasky exchanges.

And in the system of things one print of each is sent East for purposes of review and publicity, "for," said Miss O'Connor, "when the picture story is exhibited before the Eastern publicity force they frequently unearth a publicity angle that we have failed to catch."

The system of communication between the Western and Eastern forces brings a written or telegraphic message every day.

Suggestions from Players.

"The system of production at the Famous Players-Lasky studios," according to Miss O'Connor, "has no cramped lines. For while the story as it comes from the hands of the scenario editor is supposed to be lived up to in general outline, the director is not restrained from acting on inspiration in the making of individual scenes. And as you know the class of players which we employ are not automatons, they also are encouraged to give what they can by way of suggestion and conception of the characters which they are called upon to portray."

Her Message to Writers.

Asked what message she had for the would-be writers of original scenarios, she said: "Personally speaking, I would never submit a scenario to any producing company unless I first had an order for it. Neither would I request an order for a scenario unless I had first familiarized myself with picture construction.

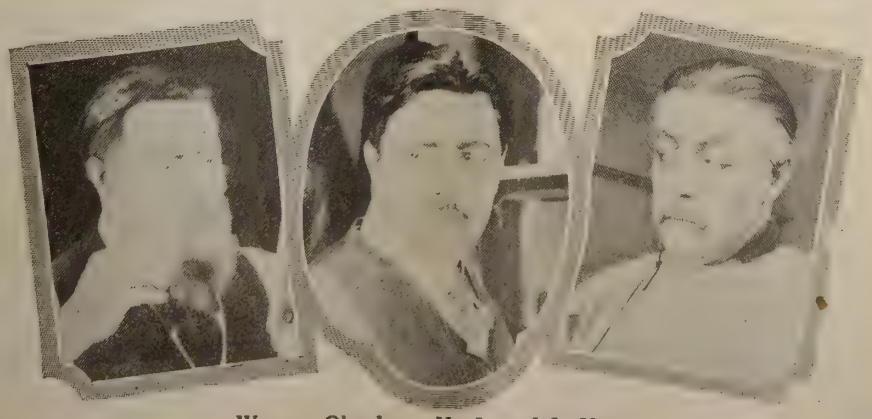
"Many persons who submit their work to us feel peeved because we cannot give them any encouragement. They forget that a scenario department is not a school, that the people professionally employed in such work are too busy to give more than the ordinary time required for reading and commenting on their work. Although in some cases, where we have believed that undeveloped talent lurked behind the work, we have sent for the writers and tried to get them, with a little coaching, to do something worth while.

Study Finished Productions.

"In the majority of instances, I am sorry to say, the result has not been encouraging. However, I would suggest to those who are really serious to study closely the finished production as the surest way of learning moving picture construction. One of the most amusing instances I have come across among would-be scenario writers was that in which the writer expressed himself as follows: 'If this scenario does not suit you perhaps sometime you might want some concrete work done. If so, I hope you will let me know as I am an expert in that line'."

The Woes of a Reader.

As a final wail from a long-suffering reader of manuscripts, Miss O'Connor said: "If people would only stop long enough to consider that what appears so easy in looking at a moving picture production is really the result of great labor and infinite pains, they would not trouble us with the strange and weird conglomorations which we have often been called upon to read under the misnomer of scenario."



Warner Oland—as He Is and Is Not.

Noted serial villain in character roles. Now in "The Third Eye," serial production released by Pathe.

Walter Wanger
Who is production manager for Famous Players-Lasky Corporation.

Harold Lloyd in New York to Discuss Campaign Plans on Second Series of Comedies

HAROLD LLOYD arrived in New York on Friday, June 11, on a flying trip —not an aviation flight, however— to consult with Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. Lloyd also is seeking a diversion from the arduous "business" of making people laugh, and with Lloyd it is a business. Accompanying the young comedian are Hal E. Roach, president of the Rolin Film Company, which produces the Harold Lloyd two-reel comedy specials, and Harley M. Walker, who writes the titles.

It was Lloyd's intention when he came to New York to remain for about a week. He left Los Angeles when the second of his new series of two reelers was virtually completed.

One of the purposes of the comedian's visit to New York was to help plan the campaign on his second series. Lloyd takes just as much interest in the business end to his fun-making as he does in the actual production of the pictures.

While on their way to New York, the Lloyd party stopped off at Cleveland, where the comedian was greeted by exhibitors attending the convention.

Leading British Dramatists Wrote Famous Players Vehicle

TWO distinguished British authors are interested in the screening of "The Great Day," the first production of the Famous Players-Lasky British Producers, Ltd., at the new studios at Islington, London. They are George R. Sims and Louis N. Parker, who collaborated in writing the drama for Drury Lane from which the film is being made.

The story of "The Great Day" centers round a big Sheffield steel works in war time, and the endeavors of a foreign spy, first to discover a secret process invented by Frank Beresford, D. S. O., the hero, and subsequently to obtain information as to the trend of the Peace Conference during the sittings of the "Big Four" at Paris.

One of the thrills the story offers is in the furnace scene at the steel works; another is in an underground night refuge in Paris which is flooded by the rising of the Seine.

For Her Work in "Suds" Mary Pickford Gets First Seal of Merit Ever Awarded

THE Board of Merit of the Motion Picture Theatrical Association of the World awarded its first seal of merit for any motion picture yet produced to Mary Pickford, for her latest production, "Suds," which will be released by United Artists very shortly. Hiram Abrams, president of the "Big Four," was notified of the award last week and immediately sent a wireless message to Miss Pickford, who was in mid-ocean on her way to England with her husband, Douglas Fairbanks.

The presentation of the medal will be made to Mrs. Charlotte Pickford, Mary's mother, at a special presentation ceremony on Sunday evening, June 20, at the George M. Cohan Theatre, New York. The presentation will be made by Frank Bacon and an address will be made by Governor Alfred E. Smith, of New York.

High Praise from Frohman.

This exceptional honor for Miss Pickford's latest production marks this picture as wholesome, artistic, sincere entertainment, according to the Board of Merit, which is comprised of nearly fifty of the most representative persons in the East. Each made special comments upon the production and all agreed on its excellence.

Daniel Frohman, well known theatrical producer, commented on the production as follows: "Excellent. Capital. The theme of imagination is admirably illustrated in the mind of a simple, ingenuous girl, with humorous and pathetic effect. Mary has never done a more vivid piece of character work."

Albert St. Peter, of the United Americans, said that "the moral of the picture is excellent and the comedy is clean. Give it the seal of merit."

James M. Bruce, president of the New York Kindergarten Association, stated that in his mind the picture was excellent and certainly deserved the medal of merit.

Good for the Young.

Anning S. Prall, president of the New York Board of Education, said: "I was very much impressed by the picture and think it is a wonderfully wholesome production, the kind that school children should be sent to see. The characterization of the slavy girl is very interesting and it is undoubtedly the best production that Miss Pickford has ever made."

Mary H. Ford, writer and lecturer on "The Rahai Revelation" and on works of art, and the author of "The Oriental Rose," voted enthusiastically for the medal of merit for "Suds," saying the picture was excellent, true to life and high-class entertainment.

E. J. Parker, representing the Salvation Army, was greatly enthused over the picture and said that he knew of none other that could be given the medal of merit in preference to this excellent production.

Leo P. Bergley, representing the Knights of Columbus, said he considered the production very enlightening and entertaining and wanted it surely to get the medal.

A. Le Barbier, representing the Associated Catholic Charities, was very enthusiastic in his endorsement.

"I had no idea Miss Pickford could act so well, for it is the best picture she has ever presented," was the enthusiastic endorsement of Elmer Gates, of the Hotel Imperial.

The representative body of men and women on the Board of Merit comprise the following: Dr. Frank Crane, Hudson Maxim, Gutzon Borglum and Merton Sturges, representing Americanism; Anning S. Prall, Eugene C. Gibney, James M. Bruce and Mrs. F. C. Barlow, representing education; Dr. Walter Laidlaw, the Rev. John Talbot Smith, Dr. Alexander Lyons, Col. Edward J. Parker and the Rev. Alfred Duane Pell, representing religion.

Howard Chandler Christy, Adolph Bolm, Arthur Folsom, Willy Pogany, John Wenger and W. Frank Purdy, representing art; Dr. Orison Swett Marden, Dr. W. John Murray, B. Palmer Lewis, Eugene Del Mar and Campbell McCullough, representing metaphysics; Cosmo Hamilton, Ida M. Tarbell, Daniel Frohman, J. Hartley Manners and Lewis K. Anspacher, representing drama and literature, and Arthur Pryor, Cesare Sodero and Mrs. Julian Edwards, representing musical interpretation.

Bear It and Grin—That's What These Pie Stealers Are Doing Anyway.
Somebody told us that Dorothy DeVore and Jimmy Harrison started to make home brew, but when it failed they decided to put on the wall paper with the preparation. A scene from "Neat But Not Gaudy," a Christie comedy.

YOUNG BUFFALO SERIES

with

"Young Buffalo"

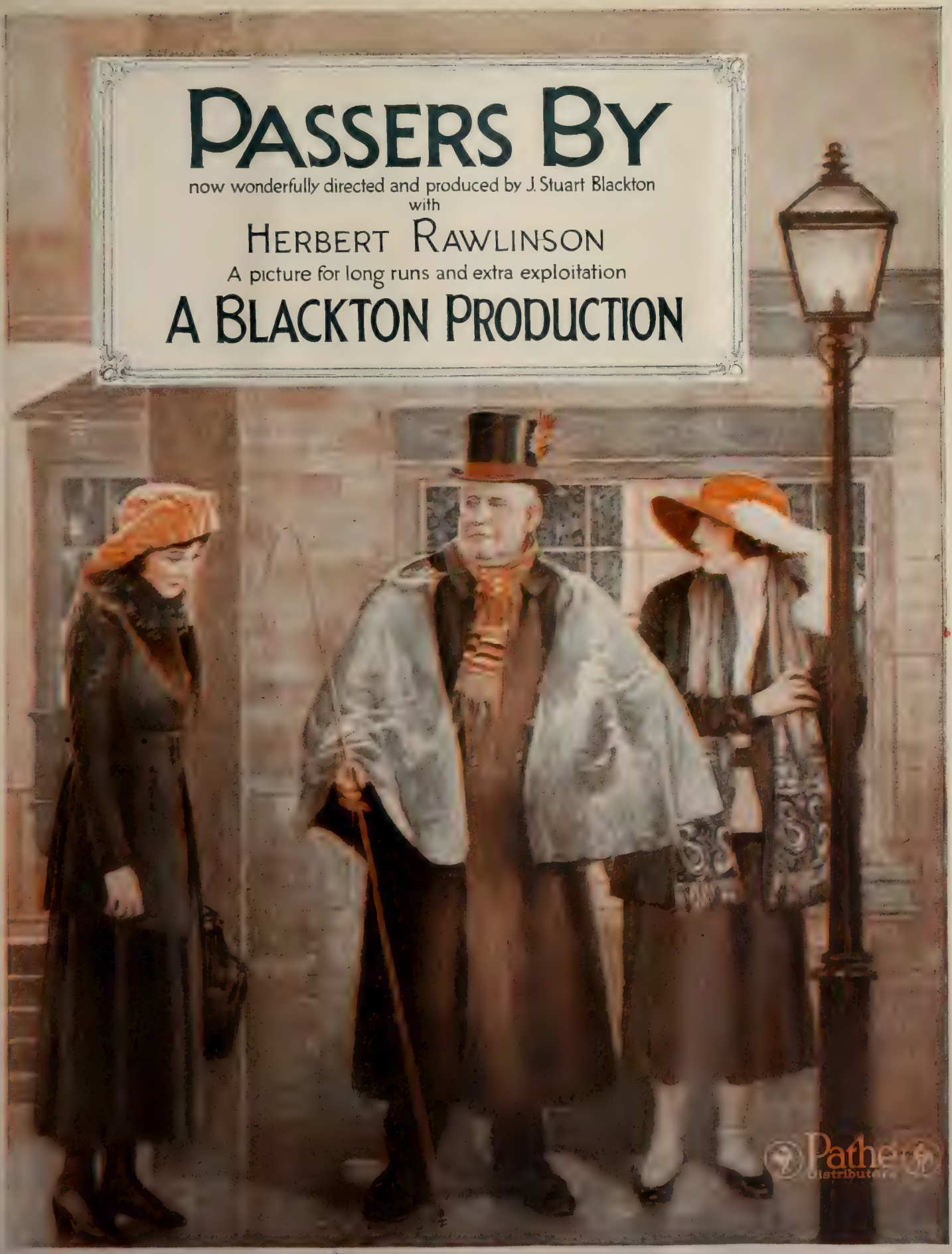
(Philip Yale Drew) himself

A series of *two reel* red-blooded *Westerns*, with the romance, excitement and beautiful backgrounds that your patrons crave.

"Young Buffalo" has been a well known figure for years. He is presented in out-of-door dramas with a strong appeal, an excellent attraction in quality and length. The first is "Tex of the Timberlands," to be issued in July. The others will follow weekly, for five weeks.

Pathé Distributors

Pathé
Go to your window and watch the passers by.
What do you see?
Just men and women dressed more or less to a common plan?
Or do you see the Joy or Sorrow, the Happiness or Pain, the Greed or Generosity, the Licentiousness or Chastity which lie concealed within?
C. Haddon Chambers saw beneath; he wrote a great big human play,
"PASSERS BY"


PASSERS BY
now wonderfully directed and produced by J. Stuart Blackton
with
HERBERT RAWLINSON
A picture for long runs and extra exploitation
A BLACKTON PRODUCTION
Pathe
distributor

A marvelous melange of uproarious laughter mixed with spine-tickling thrills—

JESSE D. HAMPTON PRESENTS

WILLIAM DESMOND

IN

A BROADWAY COWBOY

WRITTEN BY
BYRON MORGAN

DIRECTED BY
JOS. J. FRANZ

Seldom you receive a picture that you can recommend to the ultimate limit, laud to the skies and still feel that you haven't done it full justice.

THIS is such a picture. Book it and your patrons will thank you for the rich entertainment, with the tears of laughter still in their eyes!

Pathé
Distributors

A BLACKTON PRODUCTION

MY HUSBAND'S OTHER WIFE

BY STANLEY OLMSTED

With **SYLVIA BREAMER** and **ROBERT GORDON**
Personally directed by
J. STUART BLACKTON

The women and the men of the country have been caught by the deep interest of this story of the love of two women for one man. Below is a partial list of some of the theatres before which they have stood in long lines waiting to see the picture:

Loew's Southern Theatres
Strand, Nashville, Tenn.
Southern Enterprise Circuit
State Lake, Chicago
Pantages, Minneapolis
Fox Academy, New York
Fay's Theatre, Providence
Olympia, New Bedford, Mass.
Princess, Hartford, Conn.
Fox, Springfield, Mass.
Lyric, Pittsburg
Regent, New Castle
Auditorium, Dayton
Majestic, Columbus
Palace, Cincinnati
Strand, Cleveland
Hippodrome, Toledo
Strand, Easton, Pa.
Rajah, Reading, Pa.
Jewel, Beaumont, Texas
Blue Mouse, Balto, Md.
Strand, Washington, D. C.
Loew's Garden, Kansas City
Liberty, Terra Haute
Wysor Grand, Muncie. Ind.
Orpheum, Fort Wayne
Mecca Palace, Saginaw
Orpheum, Flint
Bijou, Battle Creek
Temple, Grand Rapids

A title that lends itself to a multitude of different kinds of exploitation; that excites interest and curiosity as soon as it is seen!

Pathé
Distributors

RUBBERNECKING IN FILMLAND

Nobody Walked Away with Honors in "Arizona" for Everybody Stole the Great Show

By GIEBLER

THE biggest thing that happened this week, and from a social and an artistic standpoint the biggest thing that has happened this year in Filmland, was the opening performance of the three-day run of "Arizona," presented by word of mouth by an all-star cast of picture players for the benefit of the Hollywood Post of the American Legion.

The audience that looked at the show was as much all star as the cast that presented it.

A number of the socially elect of our fair city were also present, but in spite of the fact that many of them were close enough down front to shake hands with some of Max Fisher's band boys, they occupied back seats, figuratively speaking. It was a time when the social eclat did not make much of a clatter.

How the Stampedes Started.

"Arizona" has been played on many stages since its first night way back in nineteen hundred, but never with a cast such as played it on this night.

It is impossible to describe the performance. To say that Bessie Barriscale, Bill Desmond, Roscoe Arbuckle, Theodore Roberts and Charlie Murray ran away with the show would be the truth. They did run away with the show, but only as long as they held the stage—as soon as Dustin Farnum, Clyde Fillmore, Clara Kimball Young, Howard Hickman and the others in the cast got their cues, another stampere was started.

Everybody "Copped" the Show.

Every member of the cast was an old trouper, and every one of them got back into vocal harness and romped through their roles with the ease of the true artist who never forgets any part of his art. Everybody ran away with the show.

Theodore Roberts played Henry Canby, the ranch owner, with the same drollery, the same unctuous humor, that he put in the part when he created it twenty years ago. Dustin Farnum, as Lieutenant Denton, was just as good as he used to be in "The Littlest Rebel," "The Virginian" and other successes of dim and "dusty" past.

Howard Hickman, as Colonel Bonham, worked with a dignity and repression that made his part stand out very big and very fine. Roscoe Arbuckle was Dr. Fenlon, the army surgeon. Fatty played the big audience on his knee and dandled it up and down and played with it. The crowd was "his baby" every time he had the stage.

Clara Kimball Young was great. Her Estrella, the foolish and afterward repentant wife, was a most excellent piece of acting. Bessie Barriscale was Bonita, the tomboy sister of Estrella. As I said before, everyone stole the show, and Bessie was one of the best little burglars.

The House Falls for Charlie.

Bill Desmond, as Tony the vacquero, who had learned his English from the cowboys, made a big hit. He wooed Ruth Renick, as Lena, in a mixture of Mexican love words, mandolin playing and Americano cuss words that was one of the big hits.

Charlie Murray got away with the part of Sergeant Kellar, German accent and all, in fine shape. His make-up was great, and, like Fatty, the house was all his all the time he was on the stage.

Clyde Fillmore was Captain Hodgeman, the heavy. "Arizona" never had a worse one. In the last act when Dusty slapped him in the face, and Tony bumped him off with a six-shooter, there wasn't a wet eye in the house—that's how good Clyde was!

Hayakawa and the Wine Bottle.

Sessue Hayakawa was Sam, the Chink cook. Gus Thomas didn't write many lines for Sam in "Arizona," but you can't keep a good actor down. Sessue made up for the lack of lines with pantomime; he pulled some clever stuff with a wine bottle that got one of the biggest hands of the evening.

Brenda Fowler, as the schoolma'am who wouldn't let Roscoe Arbuckle make love to her until he got suspenders to uphold his trousers and his dignity as an officer, was clever all the way through. Ruth Renick as Lena was a most pathetic little figure, and her work made the difficult part stand out very big. Sylvia Ashton, as Mrs. Canby, the ranch owner's wife, who hadn't been anywhere in her new breastpin for three years, couldn't have been any better if she had come in from some Arizona ranch to take the part.

Jack Holt and Monte Blue, as two lieutenants of the Eleventh U. S. Cavalry, and Eddie Sutherland as a private, and Ted Duncan and Edward McWade as a couple of majors, did not have much to do, but they got their share of applause every time they stepped into action.

It was a great show. At the close of the first act it looked as though the Pasadena flower parade had wandered into the building.

What Booze and Law Books Did.

Shooting was pretty brisk on the lots this week. One afternoon I went out to Jesse Hampton's studio and watched Robert Thornby making scenes for a film from Frederick Isham's story, "Half a Chance."

Who Goes There?

Says Bessie Love, clad in 68 pounds of helmet, hauberk and other heavy hardware for the A. J. Callaghan feature, "Bonnie May."

Mahlon Hamilton plays Sailor Burke, the leading role in "Half a Chance," which ought to satisfy any audience looking for action, adventure and a good story. The hero gets drunk, licked in a prize fight and accused of murder, jumps overboard in the bay at Frisco with irons on his legs, is cast away on a desert island with no other companions but a case of booze and a set of law books.

He drinks up the booze, studies the law books, and comes back after ten years, trims the scrapper that licked him in the first reel, overwhelms his enemies, establishes his innocence and wins the girl. A regular knock-down and drag-out drama, but a corking good one.

Lillian Rich, who used to be on the English music hall stage before she came over here and went into the movies, plays the part of Jocelyn Wray, the girl in the story when she is grown up, and little Mary McAllister is Jocelyn as a child of ten.

Little Mary is a happy kid. She's got a new pearl on her necklace. The little girl's mother started a string of pearls for her when she first started working in the pictures. One pearl has been put on the string for each film she has worked in. "Half a Chance" is little Mary's fifty-second picture, and the fifty-second pearl has been added to the string.

May Do Separated Fights Together.

Sidney Ainsworth, Wilton Taylor, Thomas Maguire, Josephine Crowell, John Gough and William Lion West are the others in the cast. William Lion West takes the part of the pugilist that fights the two big battles with Mahlon Hamilton. They both told me that they had agreed to make the fights real, and I stuck around quite awhile hoping that Thornby might get through with the scenes he was making with Miss Rich and start the fight stuff.

But when I asked him about it he said that he was saving the scraps until the very last scene.

"You can't take any chances on that kind of stuff," said Bob. "Hamilton is supposed to be put out in the first fight, and West in the second, and it may happen that either one of them will take the count so completely that it would tie up the production. The fights are supposed to take place ten years apart in the story, but we'll probably stage them as close together as we can—maybe on the same day."

Thornby promised to let me know when the fights were to be pulled off, however, which was something; at any rate, I had to satisfy my bloodthirsty soul with it, and so I left and went over to John Jasper's community lot, invaded the Andrew J. Callahan unit and watched Bessie Love walk around in a set wearing 68 pounds of hardware as a costume.

Bessie is making "Bonnie May," a story by Louis Dodge, who used to write pieces for the St. Louis papers when the Neck was similarly engaged.

"Bonnie May" is a story about a child of the stage, and Bessie is the child. She has a habit of dressing herself up in anything that looks like a costume that she comes across, and when she finds a suit of armor she puts it on, and then has a terrible time because she cannot get it off again. Joseph De Grasse was directing the scene, and when the action was through Bessie, who is a very friendly little person, walked clear across the stage to shake hands with me, armor and all.

The Trio on the Lot.

Left to right: Jack Weinburg, president of Canyon Pictures Corporation; William E. Wing, author, and Colonel William N. Selig, who produced the serial "Vanishing Trails."

Making the Run from Rochester to Cleveland with a Party of Picture Men on the 11:14

By EDWARD WEITZEL

SOMETHING told me to break the jump to Cleveland at Rochester, and pick up what information I could about the state of the picture game in the city that is the birthplace of the kodak and the yards and yards of virgin film which George Eastman turns out every working day of the year. It was a happy hunch; it gave me the opportunity to meet the exhibitors of the town that boasts a bridge lined on both sides with business structures after the fashion of the ancient bridge of London, and to observe the manner in which the popular screen theatre handles a record-breaking Sunday night crowd of regular patrons.

The Regent was the first theatre visited and the official house manager, William R. Callahan, gave a good demonstration of how much tactful, hard work is required to keep a constantly moving but always packed lobby of people under proper control. It was a lesson in a branch of showmanship that illustrates how courtesy and consideration have taken the place of old methods of herding human beings into a place of amusement. The good nature of the waiting crowds was also noticeable; they evidently realized that every effort was being made to avoid unnecessary delay and discomfort in getting them into the theatre.

Man's New Duty to Women.

A humorous touch was added when a couple on leaving the Regent paused in front of a frame of stills, while the young woman powdered her nose. This act in itself is performed too frequently to cause any comment, but—her escort was carrying her puff. When the girl's complexion had been satisfactorily repaired, she calmly handed the puff to her companion, and he obediently put it back into his pocket, leaving telltale marks of powder on the side of his coat. Man has long been known as the slave of women, but is the new sign of his subjection to be the title of "puff-bearer"?

A brief call on Manager John J. Farren, of the Victoria; Fred Sarr at Fay's, and short stops with General Manager George E. Simpson at the Piccadilly and the Gordon found all four theatres doing capacity business. Rochester's moving picture theatres are well run and liberally patronized.

How the Porter Won.

The information that the Rochester delegation was to leave Monday morning for the convention on the 11:14 settled the hour of my own departure. When we boarded the train, Edgar L. Weill of the Strand Theatre, Syracuse; Nikitas Dipson, of Batavia and Orleans, and George A. Hickey, Buffalo manager of Goldwyn, were in the chair car. I would like to be able to state that only film talk was indulged in, but "I raise you five" was the most frequent remark from the party in the smoking compartment. Edgar Weills' plan of attack upon the porter for the use of a table and extra chairs was so humorously skilful that the colored gentleman actually bet against his own money without knowing it—and won.

Among the Rochester exhibitors was June Greenstone, who entertained me with an account of his experience as the manager of a screen theatre. Mr. Greenstone is a fine type of a practical level-headed businessman who takes over the management of a picture house with only his hard sense and sound principles to guide him. His theatre, the Empire, like all neighborhood houses, required only intelligent selection of its programs to insure success. A shareholder in the house, he has made a well paying investment for himself and his partners.

During the conversation, Mr. Greenstone told a story to indicate that a witty remark often saves a man from an embarrassing position. A kindly old chap being asked to donate to a worthy cause, and not being able to spare the money, explained he had always known poverty, and that his mother when he was a very young child had been forced to have a cart made out of a soap box and to hire a little girl at 5 cents a day to push him around while his mother went out to work.

"And," the old chap added, "I regret I cannot help you, but I've been pushed for money ever since.

Says Independent Producers Are Ready with Better Pictures Than Ever Before

W. W. HODKINSON predicts that the pictures made by independent producers and released through the Hodkinson organization will be of higher average quality this season than ever before.

Seventeen pictures were released through Hodkinson from April, 1919, to April, 1920, and many of these are winning a steadily widening market. The success of the Benjamin B. Hampton Productions, for instance, justifies the statement that he has never made a failure, from "The Westerners," "The Sagebrusher" and "Desert Gold" to "Riders of the Dawn."

For the eight months following, seventeen pictures are already scheduled for release, and the rumors are that numerous independent producers are in daily conference with W. W. Hodkinson in regard to the distribution of their product.

From every angle—story, cast, producer, amount of money expended and exploitation possibilities—each of these pictures ranks as quality product. The Kerrigan production "No. 99" and "The Green Flame" provide this popular star with two of the best stories in which he has ever acted, it is said.

W. W. Hodkinson gives as evidence of the quality of forthcoming pictures the fact that each one is made by separate producing units, each with a reason for existing. The producing units releasing through Hodkinson will include Benjamin B. Hampton, Irvin Willat, J. Parker Reed, Jr., Robert Brunton, Dial Film Company and Louis Tracy Productions, Inc.

In addition to these pictures, President Hodkinson is negotiating for more product of similar grade. The seventeen mentioned above is the minimum number of pictures available for first-run houses during the next six months.

Carmel Myers Signs to Make Eight Pictures for Universal

THE return of Carmel Myers to Universal City recently was the signal for a jollification on the part of Universal stars and players, anxious to welcome the little star "home" after her fling on the musical comedy stage. Formerly one of Universal's most popular screen actresses, Miss Myers deserted the moving pictures to appear in "The Magic Melody," a musical comedy success.

Although she achieved immediate popularity before the footlights, a year on the stage was enough for her. She signed a new contract with Universal and will produce eight pictures during the coming year. She will be starred.

Her first picture, which she already has begun, is "In Folly's Trail," from a magazine story by Katherine Leiser Robbins. Dorris Schroeder has put the story into screen form and Rollin Sturgeon, one of Universal's leading directors, is in charge of the production.

Universal has surrounded Miss Myers with a cast of notable players, prominent in which are Thomas Holding. George B. Williams, Arthur Clayton, William Bainbridge, Beth Ivans and Viola Lind.

"In Folly's Trail" is a story of that phase of New York life which lies between aristocracy and Bohemia, with an occasional excursion into neighboring territory—where art holds sway or where the bright lights exert their lure.

Hazza Opens Office in Halifax

Phil Hazza, general manager Amalgamated Exhibitors Circuit, Ltd., Montreal, who is handling the Canadian distribution of all Hallmark Pictures Corporation's product, writes J. L. Burke, business manager, Hallmark, that he returned recently from a trip through the Maritime Provinces for the purpose of establishing a central exchange for this territory. Mr. Hazza decided on Halifax as the logical centre as the majority of theatres are in Nova Scotia. E. H. Teel, formerly in charge of the Regal offices in the Provinces, has been placed in charge of the Amalgamated interests there.

Abrogate Agreement

The agreement entered into between the Cinema Press Association, Inc., and the National Asscition of the Motion Picture Industry has been abrogated by mutual consent and the latter is no longer interested in any way in the activities of the former, which has undertaken the publication of a "Who's Who in Motion Pictures."

Geraughty on Advisory Staff

Tom Geraughty, famous scenario writer for Douglas Fairbanks and Mary Pickford, is now acting in an advisory capacity on Realart's staff of scenario writers at the Hollywood studios.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Screen Shares Honors with Newspapers in Supplying Daily Convention Reports

THE moving picture, for the first time in the history of national conventions, shared honors with the daily press in giving daily screen reports of the important happenings of the national Republican convention at the Coliseum, this city. Every evening throughout the week patrons of the Chicago movies were entertained by seeing on the screen well defined, clear pictures of the historic events which took place during the day.

These remarkable moving pictures were not confined to any single national weekly, as International, Selznick, Pathe, Fox and the Kinogram had equal opportunities for taking and screening them. Great rivalry, of course, prevailed among the representatives of these concerns in getting their developed product to the screen first. E. B. Hatrick, general manager of International's New York office, who came on for the occasion to supervise the work, was one of the liveliest executives in the race for honors.

Gene Cour's Great Work.

Great work was done by Gene Cour, Chicago representative of the Kinogram weekly, whose initiative and experience made it possible to have the pictures taken at all. Several weeks ago Mr. Cour was seized with the idea to secure moving pictures of the new Chicago water tunnel. The matter of devising lights powerful enough for the purpose was the great obstacle to be overcome. In his difficulty Mr. Cour thought of President R. C. Vilas of the Pyle National Company, this city, which manufactured the old-fashioned locomotive headlight, with diffused beams. These powerful headlights proved excellent for the purpose and in their use he was guided by the instructions of Mr. Vilas.

Thirty Headlights Used.

Some time before the present convention had assembled Mr. Cour was considering the problem of taking moving pictures of the historic gathering and again conferred with Mr. Vilas. In the Pyle National Company's shop, a large, spacious building, almost equal in size to the Coliseum, Mr. Cour made several photographic experiments that were very encouraging.

Mr. Cour finally arrived at the conclusion that by using thirty of the old-fashioned locomotive headlights, each of which has a beam of 1,200,000 candlepower, the immense convention hall could be lighted satisfactorily at only a fraction of the cost required for installing the style of lamps ordinarily used in taking pictures. The thirty headlights were placed in front of the galleries of the Coliseum, focused on the platform, and the necessary wiring was made, under instructions from Mr. Vilas, who merely charged for the installation of the headlights and the wiring.

Credit Given to Cour.

The National Republican Committee was next consulted for permission to take moving pictures of the convention and at once consented, it being understood that the privilege of taking the pictures was extended to all the weekly movies. Weekly competitors of Kinogram give due credit to Mr. Cour for his initiative in the matter.

Pathe Chicago Sales Force at High Point of Efficiency

W. A. ASCHMANN, Pathe's Chicago manager, has been giving special thought and attention to his sales department since his appointment last March. He believes thoroughly in salesmen of a high type, men who can be depended upon to carry out strictly the Pathe policy of fair and square dealing with exhibitors. He insists rigorously on the strict observance of this policy.

"As the home office in New York is giving us product of a high quality, it is my plain duty to see to it that the exhibitor gets service of the highest type," says Manager Aschmann. "The salesman, in order to be thoroughly efficient, must be just as interested as I am in seeing that the exhibitor gets exactly what he is promised by the Pathe organization. For this reason he must be very careful to carry out the policy of this office."

Mr. Aschmann is satisfied that he has completed a very efficient sales organization and is confident that every member of it is carrying out the policy of the Chicago office just as he would himself.

Mr. Aschmann holds a sales meeting of an hour's duration every Saturday. At these meetings not only are the new releases discussed, but Mr. Aschmann insists on suggestions by every salesman as to the happenings in his territory for the week past. By this means the entire sales force is benefited by the experiences and errors, if any errors have been made. Moreover, the younger salesmen are benefited by the experiences of the older and all are benefited by the suggestions made by Mr. Aschmann personally.

Manager Aschmann expressed himself to the writer as being confident that he now has a sales force every member of which is working fully 100 per cent. with the policy of the office and possessed of an enthusiasm that guarantees success.

Several changes have been made recently in the Chicago sales organization, which is now made up as follows:

Feature Sales Department—S. B. Waite, branch feature sales manager; salesmen, L. Y. Crump, P. C. Havill, A. G. Spencer, D. R. Davis and A. F. Hickox.

Short Subject Sales Department—R. Salkin, P. De Outo, Frank Harris, C. Keppler, J. S. Gillick, H. W. Ricker, M. Whitmoyer and T. G. Meyers.

F. P. Ishmael is now circuit sales manager. He was long connected with the World Film Corporation as assistant manager of the Chicago office.

"Lunatics and Politics" Making at Emerald Studio

"LUNATICS AND POLITICS," the fifth Alice Howell comedy to be produced in Chicago this season by Reelcraft Pictures Corporation, is now being made at the Emerald studio, this city. Miss Howell is particularly interested in and optimistic about the success of this latest two-reeler, which is a burlesque on feminism.

"It is exaggerated, but it isn't rough,"

These Are the Players and Director of "The Week End," for American.

Reading from left to right: Harvey Clark, Mayme Kelso, George L. Cox, director; Mary Lee Wise, Sidney Algier, assistant director; Bertram Grassby, Margarita Fisher and Milton Sills.

she remarked the other day. "I'm trying to get away from the more violent comedy roles with which I have always been identified. It is not easy to do this, especially when one has established a reputation for rough-and-tumble comedy.

"It started about five years ago at the Mack Sennett studio. I was one of the mob in a police raid. Suddenly I threw myself into the thick of the fray. The other women drew back. We all had on evening gowns and the girls didn't want to spoil them. I had no scruples. I fell downstairs and literally wiped up the floor with my gown. Mack Sennett was impressed and decided to give me a chance. Ever since then I have been expected to inject a lot of slapstick into my performances."

The most recently released of Miss Howell's comedies is "Rubes and Romance," which has been out for about two weeks and is proving quite popular. They are distributed through Reelcraft Pictures Corporation, with main offices in New York City and branches in Chicago and other important cities throughout the country.

Chicago Daylight Saving

Beginning Sunday morning, June 13, Chicago clocks and other timepieces were set one hour ahead, in accordance with the city ordinance passed on Monday, June 7. This schedule will not apply to the arrival and departure of through trains at Chicago, but it will govern suburban trains. The Chicago Board of Trade has also adopted it.

The new schedule makes the difference in time between New York and Chicago only one hour instead of two, as formerly.

Rothacker Has Fun-Fest

Watterson R. Rothacker believes in happily varying business with pleasure at frequent intervals out at his big plant on the north side. The latest of these enjoyable fun-fests took place Saturday night, June 5, in the Rothacker studio, where a jazz band furnishd music to a delighted throng of Rothacker workers. During the intervals between dances reels from Mack Sennett's "Married Life" were run off.

George Gibson, the plant superintendent, had secured several good vaudeville acts from "Loop" theatres to serve as an interlude to the dancing. The acts were put on at 11 p. m. and continued while refreshments were served, after which dancing was enjoyed.

Fox Building Ready Soon

The Fox Film Corporation has secured a lease for fifteen years on the ground plot at 910-14 South Wabash avenue to erect a fireproof building for its Chicago exchange offices and vaults for the storage of its films. Work on the foundation has already started and the building will be completed about October 1.

Ascher Brothers Open Their First Local Suburban House

THE Forest Park Theatre, first of the new suburban, modern picture theatres to be built by Ascher Brothers, will be opened Saturday evening, June 19. The outlay on this theatre is named at $350,000, and the plans and their carrying out fully confirm that figure. The seating capacity is 1,500.

The Forest Park, in addition to a good local business, will draw patrons from Maywood, Riverside, Berwyn, Melrose Park and other suburban centers. Located at West Madison street and Desplaines avenue, in the heart of the Forest Park business district, the theatre is easily reached from various surrounding points.

This is the first suburban theatre venture made by Ascher Brothers and it is safe to say that it will be successful and the first of a chain of the suburban type. Manager Menzing of Ascher Brothers' Chateau Theatre will have charge. A modern orchestra will be installed, under the direction of one of the best leaders on the Ascher circuit, it is announced.

Carl Laemmle Visits Chicago and Talks of European Trip

CARL LAEMMLE, president of Universal, spent the entire week of June 7 in the city. When seen for a moment he announced that a new feature, "Outside the Law," with Priscilla Dean as the star and Tod Browning as director, has been started at Universal City. It will be remembered that Mr. Browning directed "The Virgin of Stamboul." Eric Stroheim will also begin work on a new feature soon, Mr. Laemmle stated, but the name of the picture had quite escaped his memory.

Mr. Laemmle and his family party will leave for Europe on July 8. His itinerary after he crosses the ocean will include a stop of three days in London, five days in Paris, thence to his father's home in Laupheim, Germany, where he will spend a few days; thence to Carlsbad, where he will remain for a month. He will afterward visit Switzerland, Belgium, Italy and probably Monte Carlo. He will arrive in America about the end of October.

Chicago Concern to Open Its Million-Dollar Theatre Soon

THE first theatre of the chain of houses planned for Chicago by Chicago United Theatres, Inc., on which construction has been under way for the past year, will be ready for opening some time in July. The theatre is located at Sixty-third and Halsted streets, in one of Chicago's busiest sections outside of the "Loop." It has been named the Stratford and will seat 3,000 persons. The site and building represent an outlay of $1,000,000, it is said.

A complete Typhoon cooling and ventilating system has been installed and all the other modern improvements that serve to promote the comfort of patrons have been provided.

Bernard G. Ziv, who has been connected with the amusement department of the Chicago American for the past five years, was recently appointed director of publicity for Chicago United Theatres, Inc.

Rothacker and Quirk Room-mates

Watterson R. Rothacker and James Quirk, the latter the well-known editor of Photoplay Magazine, shared a suite at the the Hotel Cleveland during the big Cleveland convention. They were kept busy greeting hundreds of friends and acquaintances.

Gives Correct Release Date

Release date for "The Notorious Miss Lisle," starring Katherine MacDonald and which will be distributed by Associated First National Pictures, Inc., has been set for August 2.

The recent announcement stating that this production would not be released until February 14, 1921, was an error.

The Scene in the Center Was Taken at Midnight. It Was Just a Gambol.

Marie Doro seen here in three new views of "Midnight Gambols" with Godfrey Tearle, and being released by the Pioneer Film Corporation. The scenes at the left and right of the center one are presumably of the star before and after she went on the joyous gambol.

Show This Window Talk to Local Merchants

Used Part of "Shore Acres" as Prologue to Production

USING a part of a play as the prologue to that play was the unusual stunt worked by H. M. Rouda, of the Merrill Theatre Milwaukee. In presenting "Shore Acres" at his house, he used the storm scenes in the sixth reel for his prologue, with light and sound effects, and then inserted the film for the reguar showing of the picture.

A quartet followed the prologue with "Your Eyes Have Told Me So," using this as the theme of the picture and starting the fiming before the chorus was done, that the end of the chorus might cover the announcement titles at the opening. In the scene where the young people are washed ashore the bass sang "Asleep in the Deep," heightening the effect.

Quinn Parks His Cares by Using Street Exploitation

JIMQUIN, of the Rialto Theatre, El Paso, is strong for street stunts as well as newspaper hook-ups. Put it in brief and say that he goes after anything which will yield publicity. Two of his recent stunts are shown in picture. The water wagon is an adaptation of the cart used for "Water, Water Everywhere," by nuherous exhibitors. The solitary Texan on this Volstead vehicle is Bud Young, publicity stealer, who went along to make faces at the girls and set a good example to the men.

The other stunt is more notable. The U. S. Marine contingent did not have a float for the Americanization Day parade, so Jimquin had one built and sent him through the town properly equipped. A card on the front of the car with "Courtesy of the Rialto Theatre" was all he got out of it, but Jimquin figured that would be enough, and it was.

Another recent stunt was a special party for the convalescent soldiers in the Base Hospital at Fort Bliss. The soldiers and their nurses came in state and helped to make a noise to advertise "Excuse My Dust."

The secret of Quinn's success is that he works all angles. He does not work a street stunt or a newspaper gag or a lobby display and let it run. He works all three of them and anything else he can think of.

One Woman Merchant Credits Her Success to Her Motion Picture Window Shows

GENERALLY it is a fight to make the small store owner realize that giving a portion of his window space to an outside enterprise may help his own business, but Mrs. L. A. Clifford, of New Utrecht avenue, Brooklyn, frankly cerdits her success to the picture displays she arranges.

She understands what few can be made to see, that there are more persons interested in motion pictures than are interested in sheet music. She hooks up and not only makes sales, but has actually built up a mail order business.

Pictures Best Draw.

"Merchants generally appreciate the value of connecting their good with popularity," says Mrs. Clifford, "but a thing that they don't seem to comprehend is that motion pictures is the most popular thing that has ever occurred in this world. Clothing is worn every day, but for every person who can tell wool from cotton there are ten who can name six or eight motion picture stars and a number of the pictures in which they have appeared.

"People know the 'movies' and are more vitally interested in matters pertaining to their favorite stars or to pictures which they have pleased them than in any other subject. I mean by that that the public as a mass is more interested in the motion picture industry than in any other matter that exists. Any merchant can prove this assertion for himself by checking up the attendance at the motion picture theatres in his merchandising district and then trying to think of any other thing which will engage the attention of that many of his possible customers.

Window a Salesman.

"It is a generally accepted fact now that window is a store's best salesman, and the first object of a window display is to attract attention. Probably not one person in ten who passes my store daily is interested in anything I have for sale, but eight out of every ten of them have an interest in motion pictures. I could reach that one by a display of sheet music or of records or of piano rolls. My aim, however, is to reach everybody that I possibly can, and so I want to impress upon everyone that I have certain wares for sale. There isn't an individual but what has a realtive or friend but what is a purchaser of any commodity in common trade.

One Window for Program.

"This is the way I capitalize the popularity of motion pictures. The only decorations inside the store are large colored prints which I got from a motion picture exchange of Constance and Norma Talmadge, Charles and Mildred Harris Chaplin, Anita Stewart, Katherine MacDonald, Mary Pickford, Charles Ray and other stars who all have their followers.

"The backing of one window is held sacred to the weekly program cards of the three theatres in my district, and even on nights when the store is closed that window is kept lighted, for it furnishes a recognized amusement guide for the neighborhood, and it always has something in it that will bring customers in to me.

Solves Storekeeper's Problem.

"The other window I use for special displays and generally use the picture of a well-known star, or a cut-out from a well-known pictures with appropriate sign cards to connect it up with music of some description.

"I have been told that the exploitation my store gives pictures helps the attendance at the theatres in the district. If that is so I am satisfied, for as long as the theatres will keep running pictures that arouse the interest such as those which I have mentioned my problem of attractive and interesting window displays is solved."

Six Theatres Combine Ads.

Six theatres in St. Louis, the Arco, Lafayette, Gravios, Novelty, Maffitt and Montgomery, combined recently in joint advertising for "Sex," playing the Glaum subject day and date for two and cleaning up with the display they were able to make. The idea is not new, for Universal tried this something more than a year ago, but the results should lead to other experiments along the same lines where a sufficient number of prints are available.

Of Course a Submarine Is a Water-Wagon in a Sense, But Still—

Jimquin, of El Paso, advertised "Six Best Cellars" with a sprinkling cart, and when he found the navy recruiters had no float for the Americanization Day parade he pitched in and built a tank car for them, and all he asked was a tiny credit sign in front. Don't tell him it pays to advertise. He wrote the words of that song and has been singing it ever since.

Another Twist to the Postcard Teasers

How Louisville Hitched-up Marriage Month to Neilan's "Don't Ever Marry"

HOOKING up Marshall Neilan's First National release, "Don't Ever Marry," to June, the month of matrimony, put over the subject big for George J. Maurer, of the Strand, Louisville.

He started off with a hook-up with one of the local papers, which apparently undertook to save prospective brides and grooms from their terrible fate; offering to send all such couples to the Strand as its guests. It also extended the same invitation to the recently married, that they might realize what they had gotten into.

Treated in a lightly facetious vein, this stunt pulled strongly and for the entire town talking about the play to come to the Strand.

Rubbing It In.

Building up on this, Mr. Maurer used snappy cards in the waiting rooms of physicians, in the court rooms where divorce cases were heard, in the office where marriags licenses were made out and other places where they might do some good, including the offices of lawyers.

The information you're seeking, now figuratively speaking,
If you add one there'll be two to carry,
A father-in-law you'll add, just to keep you in bad,
Take our tip—"Don't Ever Marry."

She may be so shy—have that angel look in her eye;
Just a quaint little saint, little fairy;
But wait till you'r wed—and feel that flat-iron on the head;
Oh Boy! "Don't Ever Marry."

You'll need no guide, with a wife by your side;
She'll keep you straight, don't fear;
You'll be washing dishes, like all of the fishes;
"Don't Ever Marry"—you hear.

Her eyes may be blue, her hair a golden hue,
A wonder smile, a doll, a fairy,
But how will she look at the end of the book,
The answer—"Don't Ever Marry."

And Sashes, Too.

And as the run drew near, each house employee was provided with a sash, worn across the body, containing the same sage advice. The younger people wore these on the street, as well as in the theatre, forming walking advertisements.

All told, the campaign was about as exhaustive as it could be made, and yet, in spite of all Mr. Maurer's efforts, there was not reported any visible decrease in the number of marriage licenses issued.

The only result was an increase in the number of Strand tickets sold. This was all Mr. Maurer really cared about. He didn't give a whoop if they did go ahead and get married.

Gave Small-Town Twist to Jazz a Mailing Card Stunt

OUT in Puente, Cal., the High School gives a Goldwyn picture every Saturday night, and they work it just like a regular theatre. Recently the publicity man wanted something to help put over "The Little Shepherd of Kingdom Come" and John W. Rankin, of the Goldwyn Los Angeles office, suggested the post card stunt.

The names of fifty women in Puente were secured, and a brief personal item about each one was obtained. Then the cards were written and mailed in Los Angeles, and it worried the women sick. Evidently the writer knew the recipient of the card, for the personal mention indicated that clearly, yet Mrs. Brown knew no "Mabel" or "Jane" or "Alice" in Los Angeles and she took the puzzlement to others, with the result that the cards got all over town and the entire population was all worked up over the picture.

This is about the last possible refinement in the card stunt, but it is worth the trouble if it is worked from a town where the personal dope can be obtained, and it has the advantage of cutting down the mailing list.

It will be remembered that the mailing card from out of town got its start from some of the Lynch houses in Georgia and Florida, and the idea has already spread to California.

Did you ever start a stunt that was worked all over the country?

This Is Not a Bunch of Louisville Neverweds.

They are just wearing the sashes to help along the Neilan play because it is the house attraction, and if they don't boom the play they won't get their money. Those girls don't look a bit like old maids, do they?

This Is an Ideal Hookup Booming "Treasure Island"

HOOKING up "Treasure Island" with the jewelry displays is a natural suggestion, but the Imperial Theatre, San Francisco, worked a new angle on a straight display of jewels. It made a combination treasure chest and tableau display in the window of A. Isaacs, one of the leading San Francisco jewelers.

The Combination Treasure Chest and Tableau in the Window of A. Isaacs, San Francisco.

As can be seen, the main feature is a strong chest with huge brass hinges, the cover resting on top of the chest and carrying a lettered sign made to suggest a book cover with the title on the right and the house and date on the supposed back cover. Inside was a smaller chest resting on some rocks with cut out figures of Jim Hawkins and one of the pirates. Artificial plants built up the suggestion of scenery, and rings and other jewels gave color to the display.

Gersdorf Liked It

Phil Gersdorf liked the Tremont Temple pass so well when it was reproduced in these columns a couple of weeks ago that he went right out and had special passes printed up for Griffith's "The Idol Dancer" and plans to keep the scheme going. From Boston to Jacksonville is some jump, but the probabilities are that the idea will travel even further before it gets through. Shoot in one of your own good ideas and give it the advantage of travel. Gersdorf has more than paid for the ideas he has derived from others. Now you kick in.

If the Testimony of Press, Critics and Public mean anything, then of necessity must

Clara Kimball Young

— in —

"FOR THE SOUL OF RAFAEL"

—be termed one of the finest motion pictures of many years. Tho' having played only a part of the country at this writing,—"FOR THE SOUL OF RAFAEL" has enthralled thousands by its supreme artistry, magnificence of production, beauty of story and elaborateness of presentation. Written by Marah Ellis Ryan. Produced and presented by Harry Garson.

Distributed by

EQUITY PICTURES

AEOLIAN HALL ··· NEW YORK

Of--

Clara Kimball Young

--in--

"For The Soul Of Rafael"

THE NEW YORK PICTURE PLAY MAGAZINE SAID
"'For The Soul Of Rafael' is chromatically rich. Panoply of romance, with scenic bits that shine forth like Louvre gems."

THE NEW YORK EXHIBITORS TRADE REVIEW SAID—"Delightful picturization. Beautifully produced. Its lavishness and beauty entitles it to special mention."

THE EXHIBITORS HERALD SAID—"One of the best of Clara Kimball Young's long career. As fine a piece of work as has graced the silver sheet in a long time." Will create and warrant unusual exploitation on the part of all exhibitors.

THE CHICAGO POST SAID—"This is unquestionably the best picture in which Clara Kimball Young has ever appeared. If you love beauty, superb acting, and magnificent scenes you will be enthusiastic over 'For The Soul Of Rafael'."

THE BILLBOARD SAID—"It is a gem of superiority, far above the ordinary drama picture of today. Miss Young resembled an exquisite painting. Intelligence, and imagination are utilized to the utmost. Here's to you Miss Young, our congratulations."

THE CHICAGO TRIBUNE SAID—"Clara Kimball Young in 'For The Soul Of Rafael' nears film perfection. Photography, direction and acting superb. As a whole this production is the most finished we have witnessed in a long time."

Your nearest Equity Franchise Holder will arrange playing dates with you and will present for your inspection and usage the finest exploitation material ever conceived for any production in history.

Distributed by

EQUITY PICTURES
CORPORATION
AEOLIAN HALL ••• NEW YORK

Will Lowell Cash Please Look Below—and Answer

Gave Midnight Matinee to Prove Value of Underline

FINDING a new use for the midnight matinee, Mr. Kashin, of the Holman, Montreal, gave a pre-showing of "The Girl of the Sea" following the last performance of the preceding bill.

The show was announced by means of newspaper advertisements and these advertisements—up to the capacity of the house—served as tickets of admission. The doors were closed as soon as the house was filled to the fire limits and the show run off.

In putting over the scheme, Mr. Kashin announced that he was so thoroughly convinced of the merits of the production that he thought the best advertising would be the word-of-mouth commendation of those who had already seen the show, and the event was announced as a "Free Show for Critics."

This is merely another form of preshowing, but in a city this stunt works better than showing to a selected list through invitation, provided that the picture is one which is capable of making a strong popular appeal.

Used Miniature Baree Den to Tell of Marge O'Doone

EMPLOYING a miniature wild animal den, in which was housed "Baree," the wolf dog of "The Courage of Marge O'Doone," was the way the Bijou, Racine, put over this Vitagraph subject. The den was chaperoned through the streets by an Esquimau in fur parka, and it attracted such crowds that at times it blocked traffic and tied up the street car lines. The den looks as though it might have been borrowed from some dog and pony circus, but it does not have to be as elaborate in order to be noticed. Any home-made den, built on an express wagon will suffice. The chief idea is to give emphasis to the Alaskan locale, and for this an elaborate den is not as essential as would be the case with a circus play.

Goldberg Stunt in Omaha Brings Police After Rival House and Ballentyne Pays

QUITE the smallest theatre in the world was recently opened in Omaha by Harry Goldberg and closed by the police. Incidentally the police landed with both feet on Manager Ballentyne of the Moon because the theatre happened to be temporarily parked in front of the house—and Ballentyne stood the gaff like the good sport he is.

Goldberg, who runs the Sun Theatre, had "The Virgin of Stamboul" booked, and conceived the idea of mounting a small projector on a truck and sending it through the streets.

As shown in the illustration, there were peep-holes at the rear for eight spectators, and every five minutes a couple of hundred feet of the picture were run off, with a trailer for the truck people.

Audience of Eight.

"See What Sari Saw" was the slogan and the title of the reel, and, while only eight people could see the show at one time, there was nothing to prevent a hundred or so from wondering what it was all about and finding out.

To keep the thing as inconspicuous as possible, Goldberg painted it a bright yellow with red lettering. Outside of that it was as subdued as a negro parson going home from church on a dark night with his coat collar turned up.

The Police Got It.

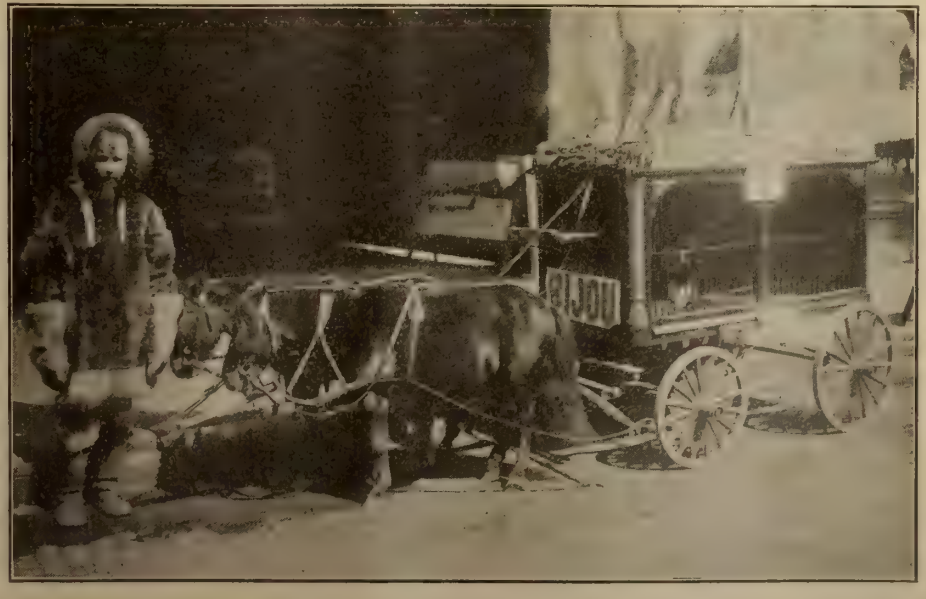
The third night of the theatre's existence it parked in front of the Moon, a rival house, and it wasn't doing a thing but tying up traffic. And just because it had no license the police pinched the outfit and told Ballentyne that just for that he would have to take his marquise decorations down.

Instead of telling that the orphan was not his, Ballentyne stood for the order and pulled in his own display, while over at the Sun the Virgin decorations ran full blast, with the lobby all dolled up with red and white striped fabric to suggest an Arabic tent and the box office draped to match.

After a while the true facts came out and the laugh was on the police, and the next time Ballentyne wants to cheat a little the bluecoats will look the other way to pay up for the blunder. So at the present writing all are pleased.

But if you want to open a truck theatre yourself, follow the plans and add a police permit to the outfit.

The Smallest Theatre in the World.



This Is Not an Illinois Dog-Catching Outfit.

The pup is supposed to be Baree, the canine hero of "The Courage of Marge O'Doone," and this is the way the Bijou, Racine, Ill., put this Vitagraph subject over.

Has Two of the Trio, But Where Is Cash's Hootch?

LOWELL CASH sends in a couple of really good novelties for Arrow attractions. One is a pair of real dice mounted on a card lettered

You Can Gamble with These,
(the dice here)
but
Arrow Attractions
are
Sure Winners.

The other side shows a list of late Arrow productions. The dice are not cheap, but if you want to reach a select list the novelty of the idea will repay their cost, and you can get small dice cheaply in quantities.

The second novelty is a package of ten cigarettes with the imprint of "Tex" on each and a reference to the danger of giving away your private brand of smokes as shown in "The Trail of a Cigarette." One of the William Steiner "Tex, Elucidator of Mysteries" series.

These are convention specials, rather above the average, but the ideas can be adapted to house advertising.

But with dice and smokes, where is the hootch which forms the third side of this popular triangle? Cash left none of that.

The Right Sort of House Organ Still Pays

Takes Full Pages and Uses Half for His Press Notices

SENDING in a full page, F. J. Dietlein, of the Princess, Opelousas, La., says it is "small-town advertising" and wishes that we would give more space and advice to the small-town man. Everything in this department is for the small town man as well as the big city manager. It is merely a matter of proportion. The big men hit up the little stunts to suit the size of their house. The small man cuts down the big fellow's job, but that is all. It is all good advertising and it will work, nine times out of ten, just as well in Opelousas as it will in Kansas City or San Francisco or Boston. We don't know, at that, that Mr. Dietlein stands in need of much advice. The page he sends in is all his, but instead of taking it for a display he uses a Bleich-style weekly program, some detached spaces and the rest press talk. In the right hand column, just below the cut,

A Full Page Worked as Part Advertising and Part Reader.

he uses a special heading for "Out of Town Folks," with the sub-head "Seen in the Princess Lobby." This covers half a dozen items about strangers who drop in more or less regularly from out of town. It is the most valuable space on the page, for it makes personal friends. Long ago S. Barret McCormick built up a Denver theatre at the then amazing prices of ten and fifteen cents, and he did it partly by standing in with the society editor and getting notes in the personal column. Mr. Dietlien is doing the same thing on a smaller scale and doing it just as well. We think it would pay him to take even more of his space to link well known town and out of town names to his theatre. Among the other things he sends in are a dance program of twenty numbers, the house program on the reverse side. The dance started immediately after the performance, which accounts for the tie-up. Another is a program apparently following the lines of the Theatre Louisiana, of Baton Rouge. It is clean and neat and in small compass gives about all that any house can need. Mr. Dietlein does not need as much help as he thinks he does. He is doing nicely as it is. All he need is to realize that every page of this department is for managers of all houses between 200 and 2,000 capacity, or larger or smaller, for that matter. Apparently he has gotten good from this department already.

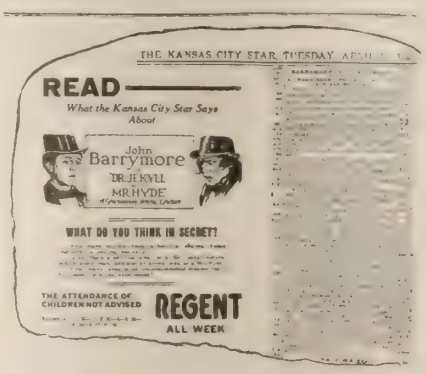
—P. T. A.—

Working Two-Column Cuts in Three-Column Widths

STANLEY CHAMBERS, of the Palace and Regent, Wichita, who grew desperate over the paper situation lately and threatened to take the tar brush to the stuff and make 'em as black as they

The Same Cut in Different Widths.

could be painted, seems to lack the nerve, for he sends in a big batch and there is not a blotchy ad in the lot. He makes a nice study of handing a two-column cut in a three-column space in these displays. on the right it is worked to the margins and on the left it is filled in with copy on the right to fill a three. Apparently he had the cut notched himself to let in the "Faster" line, which serves to bind the two parts of the wider display, but by cutting in this line the suggestion is created that



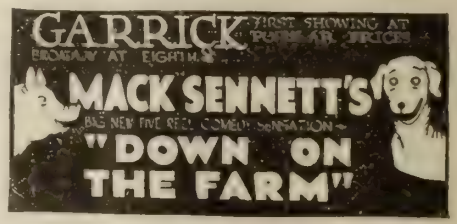
A Press Notice Display in Four Sevens.

the other short measure banks were kept that way on purpose. In one instance he had something to say about the revealed identity of a masked dancer which was worth the two-column announcement, so he put it on top of the cut, where it could spread. In the other he needed merely to keep on telling, so he went to a wider space which gives a better proportioned display. He offers a novelty in the form of a reproduction from the nearest key city paper for "Dr. Jekyl and Mr. Hyde." This is not always a good plan, for the public no longer cares much about critical opinion of the big cities, but Wichita cares more about Kansas City opinion than it does about New York's ideas, and Mr. Chambers knew that this would carry weight, so he made it the basis of a nicely balanced display, a little different from anything he had done lately and therefore of added interest.

—P. T. A.—

Home Made Teasers Done from Plan Book Material

MOST of the advertisements for "Down on the Farm" have been taken from the plan book, for there was a wealth of really available material. Outside of the special stunts, the plan book covered everything, giving copy for displays or copy to serve as the basis for home-written copy. Even these scatter advertisements for the Garrick Theatre, Los Angeles, were done from the plan book sketches, but they were made into a new two twos with black ground. Most of the lines do not show in the newspaper work, but the three essential lines were there; the picture had been heavily advertised by the Kinema and that was all they felt they needed. The Garrick took it at popular prices immediately following the first run and got all of the benefit of previous



A Scatter Two Twos from Plan Book Material.

advertising. This is a point so many overlook. They feel that to use second run will spoil sales, whereas you can always clean up for a week or two on a higher priced run. We imagine that the Garrick paid a better percentage on the investment than did the first run house. That "Down on the Farm" stuff, like "Pollyanna," was a great tribute to Charles E. Moyer's methods. He hit it just right both times.

—P. T. A.—

House Organ Not Only Pulls, But Pays Expenses and More

ALTHOUGH most theatres have cut out or at least have curtailed their weekly programs, the Adams, Waterloo, Ia., keeps up its sixteen-page issue and more than meets the rising costs with its income from outside advertising. And this is not because it sells space to the exclusion of its own news and displays, but because it makes the contents so readable that merchants know that the paper is in demand and so are willing to pay to be represented. Instead of grabbing a trade paper and using the first small items to present themselves, the editor really makes an intelligent selection and turns out a readable sheet. Paper costs have hit house programs hard, but it is still possible to work this st int

Lick Your Printer: Don't Let Him Lick You

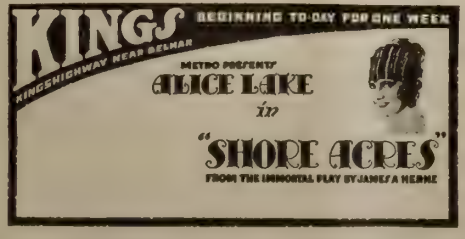
Chain Houses Run Too Much to Hand Lettered Displays

HAND lettering, not always well handled, seems to be the stumbling block to the Paramount chain of theatres in St. Louis. They frequently come close to something good, but through the fault of their artist they lose out. With most of the attractions showing at two or even more houses, here is plenty of space at command in which much of value could be done, but the artist does not always put it over. The first example is for Nazimova in "The Heart of a Child." Now, Nazimova sells on name, and the name should be played across the board. Here in a four five and a halfs the name is lettered in half space and blanketed at the

LEADING THEATERS PRESENTING PARAMOUNT PICTURES
KINGS & ROYAL
KINGSHIGHWAY NEAR DELMAR
SIXTH NEAR OLIVE
NAZIMOVA in "The HEART OF A CHILD"
LAST TIME TODAY AT BOTH THEATERS

A Four Five and a Halfs for Nazimova in Which the Star's Name Is Slighted.

top with the signature and below with a bank of all capital hand lettering. The other half of the width is given to the title and is similarly blanketed. The name is marred by a lot of white blotches in the lettering. It makes it less easy to read and vastly less distinctive. If you look closely you will see that these blotches are tiny hearts. That is a neat little idea, but what is the use of a neat little idea when the hearts won't sell even a fractional part of a single ticket and a clear, legible star name will? No one is looking in the advertising section for cute ideas in lettering. They are looking for entertainment, and a bold "Nazimova" will sell about forty times as many tickets as a hundred thousand hearts. The name should have been carried clear across the space, or better, the cut of the dancer should have been drawn over to the right and the name run across to it, for the dancer forms a good attraction, and will help. This sample may be artistic, but it is poor advertising. The same effort at alleged art effects spoils what might have been a hundred per cent. display. This is a five five and a halfs for Alice Lake in



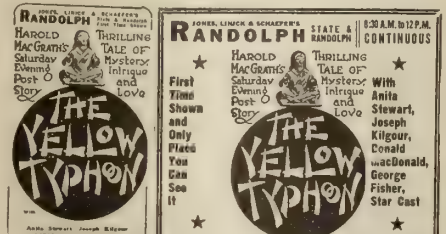
A Good White Spaced Ad Spoiled by the Lettering.

Shore Acres. Here the layout man makes good use of white space, but the artist upsets his work by some inexcusably ornate lettering. It is a crime to do lettering like this when a neat, legible block letter would have looked as well and would have sold better. The artist has come closest to a real display, but he slipped up at the last moment and spoiled it all by making the star name and title look like Venetian grill work. We do not think that it pays to take space and make such poor use of it. These are unusually poor examples of work from St. Louis. Possibly they have put on a new artist who has not yet caught the trick, but he should be taken down cellar and given a lecture with a club if he persists in spoiling white paper at this stage of the game.

—P. T. A.—

Plans an Entire Campaign with Only a Pair of Cuts

THESE two displays from a Chicago paper show part of a Chicago campaign built upon two cuts, a single and double column of the same design. These are both fifty line displays, one a single and the other a double column space. The Saturday display was only 150 lines double and used the two column size of the same cut. They are taken from the display for the Randolph, a Jones, Linick & Schaeffer house. Chicago houses do not advertise largely and 300 lines of advertising in a single space is much above the average, but with this cut for an attractor the space showed to advantage because it left so much room for the type. It does not always happen that a plan book cut can be used to such advantage, but this design was happily chosen and it worked in all sizes. Using the same cut daily identifies the space and drives home the title through iteration. First National has


RANDOLPH
HAROLD MacGRATH'S Saturday Evening Post Story
THRILLING TALE OF Mystery Intrigue and Love
THE YELLOW TYPHOON
RANDOLPH
STATE & RANDOLPH
8:30 A.M. to 12 P.M. CONTINUOUS
First Time Shown and Only Place You Can See It
With Anita Stewart, Joseph Kilgour, Conald MacDonald, George Fisher, Star Cast
THE YELLOW TYPHOON

Two Treatments of a Single Column Cut.

done much more artistic work, but it has seldom turned out a more thoroughly practical cut, though they work successfully to give the exhibitor just what he needs. This just happens to be above the usual good average, and the Chicago advertisers were quick to see its value as a trade-mark for this attraction. Even the usual arguments against reverse and hand lettering do not hold here. The very oddity of the lettering is a part of the design.

—P. T. A.—

Don't Grow Discouraged If Your Ads Don't Look Right

SENDING in a bunch of stuff, a well-known manager adds: "I wouldn't blame you for throwing a lot of this into the waste basket. From the way I feel when I see a lot of my copy in type, I think that is where much of it belongs." That's hardly the way to feel about it, though it certainly is discouraging to sweat blood over a piece of copy and then find that the printer has slaughtered it through a use of wrong type or that the artist does not get your idea over or has substituted something of his own. It's discouraging, but the way to feel is that you will get a better result the next time or break a leg. Get after the compositor and try to have a better understanding with him.

Slip him a couple of tickets and tell him to look you up when he comes down. Then coax him into the office and show him his botch and what other towns and other printers are doing. Get him interested. If he is not a downright Bolshevist he'll take a pride in his work and try and do better next time. After a while you'll get just what you want, particularly if you take the time to take it to the office yourself and insist upon talking it over with the man who is actually going to set up the ad.

Artists are more difficult, as a rule. They are stubborn brutes and think that the layman does not know about their art. Maybe he doesn't, but the man who is spending anywhere from twenty cents an inch to fifty cents a line knows a lot more about advertising than the average artist will ever learn. And the more able the artist the more stubborn he is apt to be. If you use art work, it is often better to get some promising beginner and train him up to your own ways. It can be done and it works well. But don't let the appearance of the published advertisement discourage you. Let it lead you to greater effort and eventually you'll win.

—P. T. A.—

Got a Front Page Cartoon from a Local Feature Title

THIS cutting from the Omaha Bee shows how a local run for "Why Change Your Wife?" was the incentive to the paper's cartoonist. Very often some coming title will suggest an apt cartoon and if you think of it, slip over and

A Cartoon from a Film Title.

hand the suggestion to the cartoonist. Tell him in advance so that he can use the cartoon while the picture is showing. Now and then you can put one over and possibly you can obtain the original sketch for a lobby showing and so build up on the idea. It's a fine way to get onto the front page without paying for it, and such a hook-up gives you a real standing. Try for it. They cannot do worse than tell you no.

To get 300 pages of helpful hints send two dollars for a copy of Picture Theatre Advertising. It just oozes ideas.

Among Busy Film Exchangemen

Pittsburgh

Realart Managers Swap Jobs.

Harry E. Lotz, Realart manager in Pittsburgh, and Henry E. Wilkinson, Buffalo, have exchanged posts, effective since May 31. Mr. Wilkinson joined Realart last fall, immediately after being released from the Naval Reserve, in which he served for the duration of the war as an aviator.

McAleer Takes Over Exchange.

John McAleer has taken over the Circle Film Attractions, Pittsburgh, which he has been managing for Mr. Nadler, of New York City.

Entertained by Fairbanks.

Carlos Moore, manager of the Pittsburgh branch of the United Artists exchange, accompanied by his wife, were entertained in New York recently by Mr. and Mrs. Douglas Fairbanks.

Film Salesman Touring.

M. J. Chernoff, special representative at the Pittsburgh Goldwyn office, is spending some time at the Cleveland and Detroit offices, where he will try to show them how he does it.

Kansas City

Pathe's Business Increasing.

The already well established business of the Pathe Exchange is continuing to increase and multiply in spite of the summer season. There is no let-up. According to Harry Taylor, manager of Pathe in Kansas City, they are taking on more features and special releases all the time.

Film Salesmen's News.

H. McLaughlin has severed his connections with Select Pictures Corporation, Kansas City, and is now working for Robertson-Cole in Oklahoma City.

J. J. McCarthy, head salesman for Metro, who is now in Wichita selling news stuff, will return to Kansas City on Thursday.

Manager Now of Select-Republic.

Jack Weil has resigned his duties as manager for the Republic Pictures Corporations and G. C. Reed has assumed the responsibilities of Mr. Weil in addition to his office as manager of the Select Exchange. This combination gives Select and Republic the same working force and consequently they will work more in unison than ever before.

Gary Returns to Goldwyn.

R. C. Garry, publicity man for Robertson-Cole in Kansas City, is going back whence he came—to Goldwyn. Mr. Gary thinks that he will probably land at Atlanta, Georgia or New Orleans.

Moves Down from Omaha.

H. Calbert, brother of Curly Calbert, with the Universal Exchange, Omaha, will start Monday as salesman with the Metro Pictures Corporation, in Kansas City.

T. E. Larson in New York.

T. E. Larson, general manager of the Peacock Productions, left the early part of the week for New York and is now looking over the market for future productions.

Proud As a Peacock.

According to B. C. Cook, manager of Peacock, Kansas City, they have the best salesman going in Morris Fink. Mr. Fink on his first week out hit twenty-one towns and came back with a contract from every town but one. Mr. Fink's plan of campaign is to long distance his exhibitor before arriving in town, have him meet Mr. Fink at the train, write him out a check, and then the salesman catches the next train out of town.

New York Loses—K. C. Gains.

Mrs. B. C. Cook and son Morton arrived in Kansas City from New York last week to make Mr. Cook, manager of Peacock Productions, the happiest man in the world.

Equity Film's "Catch On."

Clara Kimball Young's second Equity production, "The Forbidden Woman," owing to its success the first week at the Doric was held over a second week and with continued success. Manager Curtis of the Doric Theatre immediately booked "Silk Husbands and Calico Wives" another Peacock special, to open for a first run in Kansas City on June 27.

"Cleaning Up" Missouri.

Bud Barskey, manager of the Peacock office in St. Louis was in Kansas City this week. B. C. Cook lent him two salesmen to clean up the balance of the Missouri territory for Equity Productions including an all star stage of fifty-two, featuring Alice Brady, Robert Warwick, George Beban, and Ethel Clayton.

See "Wonder Man" Privately.

A private screening of Georges Carpentier in "The Wonder Man" was held June 7 at the Liberty Theatre. It was the unanimous opinion of the two hundred film men, exhibitors, managers, as well as society people who witnessed the screening that the picture was a winner. Carpentier will be in Kansas City in person at Electric Park on June 15.

"Marge O'Doone" a Success.

C. A. Maddux, assistant manager of the Vitagraph Exchange, reports that they have had wonderful success, especially in Oklahoma and Arkansas, on their super-production, "The Courage of Marge O'Doone," which is now running at our Doric Theatre.

Buffalo

P. H. Smith Resigns.

The big surprise of the week among Buffalo exchanges was the sudden news of the resignation of P. H. Smith as manager of the local First National office, taking effect June 14. Mr. Smith went to New York on a proposition and is expected to announce his plans for the future soon. No other changes in the local personnel are expected. Mr. Smith's successor has not been announced as yet.

Realart Signs Elmwood.

Manager Harry E. Lotz of the Realart office announces the signing of a contract with manager Bruce Fowler of the Elmwood Theatre for the second run in Buffalo of the Realart star series. Mr. Lotz has been touring through the territory the past week and brought home a machine load of contracts. Henry E. Wilkinson, former Buffalo Realart chief, who is now at the Pittsburgh office, was in town for a few days, visiting old friends.

Gives Up Teck to U. of B.

The W. W. Hodkinson corporation, which has leased the Shubert-Teck for a series of big production presentations, co-operated with the University of Buffalo in giving over the theatre for the annual commencement exercises, Friday morning, June 11, which delayed the first performance on that day several hours. The company will present "Desert Gold," "The Sagebrusher," "The Lone Wolf's Daughter," "False Faces," and "Sex," during the season. James Griffin Fay and L. F. Guimont are in town putting on the pictures.

First National Chiefs Here.

W. T. Wilson, sales auditor, and R. H. Clark, First National chief, visited the local F. N. office the week of June 7 and General Manager James D. Williams was in Buffalo Saturday, June 12 for a conference with Shea Amusement Company officials on the new First National franchise proposition. Sol Haris was with Mr. Williams.

Buffalo Picture Going Big.

It is reported that the new feature "The Sport of Kings," recently produced by the Buffalo Motion Picture Company, with offices in the Ellicott square building, is making excellent headway throughout the country. The picture stars Matt Moore and May Tully and was presented in the Strand, Washington, last week. A third production has just been completed but no title selected. "The Price of Innocence," was the company's first feature.

Metro Business Booming.

So many exhibitors are visiting the local Metro exchange in the Warner building that Manager H. W. Kahn has been forced to put in a new set of chairs, because managers object to standing an hour or so trying to get an interview with the chief.

Exchange Managers to Meet.

According to J. H. Greenwald, Fox manager, the Buffalo Exchange Managers' association will soon call a special meeting to elect a successor to Henry E. Wilkinson, recently resigned as secretary and a new chairman of the Grievance committee.

Select Office Moves.

The Select and Republic exchanges are now installed in the new Warner Building, where the Metro, Universal and Vitagraph also have their headquarters.

Atlanta's Allotment

$35,000 Theatre Company Chartered.

L. D. JOEL, Julian Steinau and L. D. Peltz have organized the Garing Theatre Company in Atlanta and made application for a charter under the state laws. The company is incorporated at $35,000 and states in its application that it proposes to lease, construct, operate and equip moving picture theatres, and to establish a booking agency. The principal offices are to be located in Atlanta, and the company will probably confine its activities to that section.

Educational Opens Exchange.

The Educational Film Exchange, of Atlanta, has been organized and incorporated in Atlanta, Ga., by Earle W Hammons and George A. Skinner, both of New York City, and A. C. Bromberg, of Atlanta. The capital stock is $10,000. The company states that it will operate a general film exchange.

New Manager for Atlanta Rialto.

Harold B. Clark, formerly assistant manager of the Imperial Theatre at Jacksonville, Fla., has been appointed manager of the Rialto Theatre, Atlanta, owned by the S. A. Lynch Enterprises. He will take up his new duties at once.

New House in Athens, Ga.

Contract has been let by Mrs. Frances Sheshane for the construction of a new theatre at Athens, Ga., where the University of Georgia is located. It will cost about $35,000 and have a seating capacity of 1,000.

Los Angeles Studio Shots

Little Bennie Alexander is doubling for Harry Carey at U City this week. Bennie takes the part of the hero of "Fighting Job" at the age of seven.

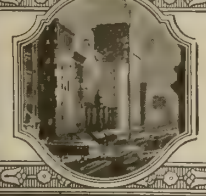
John McCormack, famous Irish tenor, spent a day at Goldwyn studios during his recent visit to Los Angeles, and gave expert technical advice to Director Frank Lloyd in regard to the grand opera scenes in "The Great Lover."

Wallace Beery and Kathryn Adams have been added to the cast of "813" which is now being filmed at Christie's.

Christy Cabanne has completed the new Bessie Barriscale feature and has gone to New York to join a new film concern.

Eugene Pallette has completed his part in the Metro picture, 'Parlor, Bedroom and Bath," and has gone to New York.

Charles Rosher, Mary Pickford's cameraman, has been loaned to Marshall Neilan during Little Mary's absence.



LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Representatives of Thirty Producers Form Co-operative Buying Company

THE Cinema Mercantile Corporation, a company formed recently by representatives of more than thirty of the leading motion picture producing companies on the West Coast, have drawn up and sent articles of incorporation to the Secretary of State at Sacramento. The new corporation has been formed for the purpose of buying supplies to be used in the production of films and distributing them to members of the co-operative company. The new company is capitalized at $500,000 and incorporation articles set forth the following purposes for which the company has been formed:

"1. To purchase, own, improve, sell, lease and deal in real property of every description; to buy, sell, own, hold and deal in personal property of all kinds.

"2. To buy, sell and deal in merchandise of all kinds.

"3. To do and perform all other acts and things necessary or incidental to purposes hereinabove set forth."

List of Incorporators.

The list of incorporators is made up of fifteen officials of California motion picture companies, as follows:

Abraham Lehr, vice-president of Goldwyn; Joseph W. Engel, treasurer and general manager of Metro; C. H. Christie, president of Christie Film Company; Robert Brunton, president Brunton Studios, Inc.; William S. Smith, vice-president of Vitagraph; Sol M. Wurtzel, general manager of Fox; Frank A. Garbutt, vice-president and general manager Lasky and Morosco Studios; R. R. Nehls, vice-president of American, of Santa Barbara; H. R. Hough, general manager Robertson-Cole Studios, Inc.; Mack Sennett, president of Mack Sennett Film Corporation; Carl L. Laemmle, president of Universal; Thomas H. Ince, president T. H. Ince Studios, Inc.; Hal E. Roach, president Rolin Film Corporation; Louis B. Mayer, president, Louis B. Mayer Productions, and W. J. Reynolds, secretary Motion Picture Producers' Association.

At a meeting held at the Athletic Club on the night of June 8, the following officers of the new Cinema Mercantile Corporation were elected:

Frank A. Garbutt, president; Joseph Engel, vice-president; Abraham Lehr, second vice-president; Sol Wurtzel, third vice-president; W. J. Reynolds, secretary and treasurer.

The resolutions of the company contains this paragraph:

"It is not the intention of the motion picture industry to go outside Los Angeles for any of their requirements unless compelled to do so. Where prices and grades are equal, our home merchants will be given preference, but where we are required to pay more money for the same articles of home production than we can secure elsewhere we will, of necessity, have to buy elsewhere in order to protect our own interests."

Consolidation and co-ordination of the buying power of the entire motion picture industry is the prime purpose of the organization, according to W. J. Reynolds, secretary of the new company. Wholesale prices will be made to every member. Lumber, compo board, wall paper, chemicals, oils and paints, furniture, electrical equipment will be bought in cargo and carload lots direct from the mills and manufacturers. Lumber yards in Hollywood and Culver City, with track facilities for distribution, are to be operated, and a factory for the making of "period" furniture will be built.

Grauman and California Give Summer Sunday Morn' Shows

DURING the summer of 1919 Sid Grauman conceived the idea of giving symphony concerts at his big house on Third street and Broadway on Sunday morning, and the popularity those concerts attained warranted the giving of them again this summer. On June 6 the first concert was given at the Grauman at 11 A. M., the seats being reserved, and the holders being given the privilege of remaining for the first performance of the regular theatre program. The orchestra, under Director Kay, was augmented for the occasion to the number of sixty pieces, the new members having been recruited from the local Philharmonic organization.

The California has been giving an organ recital, beginning at 12.30 on Sunday, for the past few weeks, the patrons of the concert also having the privilege of remaining for the moving picture program, which begins at 1 P. M.

Alterations to Be Made at Night.

Arthur S. Wenzel, new manager of the Victory Theatre, has let contracts for the remodeling of the Victory, which will result in carpenters, carpet men, drapery men, painters, electricians, ventilation experts, projection room experts and other artisans working all night long for the next two months, putting the house in shape. No work will be done during show hours.

Takes Kosmik Serial to New York.

L. C. Wheeler, treasurer of Kosmik Films, Inc., with his wife and little son, will leave in a few days with a print of the new Kosmik serial, "The Hope Diamond Mystery," written by May Yohe and featuring Grace Darmond, for New York, where the releasing arrangements will be completed. Mr. Wheeler will stop over in Chicago for a brief conference with George Kleine, president of Kosmik.

Stuart Paton, director of the serial, and Mrs. Paton will also go to New York while waiting to begin on the next Kosmik production, which Paton will direct.

The entire Kosmik personnel expects to return to the West Coast in about six weeks, when plans for the new Kosmik studio will be discussed and agreed upon and final arrangements made for the purchase of a building site.

Attractions Ending June 19.

Garrick.—"Shepherd of the Hills."
Clune's Broadway.—"The Desperate Hero."
California.—"Going Some."
Grauman's.—"Sand."
Rialto.—"The Man Who Lost Himself" (second week).
Alhambra.—"The Very Idea."
Kinema.—"The Love Expert."
Palace.—"Miss Hobbs."
Victory.—"Old Wives For New."
Miller's.—"Simple Souls."
Superba.—"Locked Lips."
Tally's Broadway.—"Alias Jimmy Valentine."

Studio Club Launches Drive.

A membership drive for the Hollywood Studio Club is one of the features of the week in Filmland. During the four years of its existence the Studio Club, located at 6129 Carlos street, Hollywood, has made for itself an increasingly important place in the motion picture colony. It now plans to double its importance by offering to all members of the club the privileges of education and recreation essential in the film world.

A course of continuity writing will be given under the instruction of Miss Harner, head of the reading department at Lasky's studio. A class in dramatics under Helen Jerome Eddy; a class in dancing under Priscilla Collum, a pupil of Theodore Kosloff; courses in gymnasium, art embroidery, remodeling clothes inexpensively, and a reducing squad.

The recreation program includes Sunday afternoon teas, monthly dances, beach parties, week-end camping trips and hikes. The membership dues are one dollar a year, and the Studio Club committee backing the membership drive includes Mmes. C. De Mille, William De Mille, Jesse Lasky, Wilfred Buckland, William Worthington, Phillips Smalley and others.

Hope Hampton a Deputy Sheriff.

Hope Hampton, who has just recently come out here from the east to star in a Tourneur production, has been sworn in as a deputy sheriff by Sheriff John C. Cline, of Los Angeles County, so that she may protect the valuable collection of jewelry she brought with her as part of the "props" she is to use in the coming feature.

Karns-Frass.

Roscoe Karns, leading man in a recent King Vidor production, was married recently to Miss Mary Matilda Frass, daughter of a wealthy cattle king of Texas. The couple, after a short honeymoon in Santa Barbara, will live in Hollywood.

Furthman-Sealey.

Jules Furthman, scenario writer, and Sybil Sealey, leading woman for Buster Keaton in his new Metro comedies, were married recently by Judge Taft, noted divorce judge of Los Angeles. The ceremony was witnessed by Bill Russell, Fox star, and Phillis Haver, of the Mack Sennett studio.

Australians Visit Brunton.

A party of twenty-six exhibitors from Sydney and Melbourne, Australia, were visitors recently at the Brunton studios in Los Angeles. Among the guests were H. L. Townsend, who controls a string of thirty-one Australian picture houses, and James Colby, head of the Colby theatre syndicate.

Live News from Everywhere

Hoosier Happenings

New Fort Wayne Theatre.

PLANS for the erection of a new motion picture theatre, to cost approximately $40,000, at the southwest corner of Ohio and Lewis streets, Fort Wayne, were announced this week by Theodore Beierdorfer, manager of the Idle Hour Theatre, that city. It is Mr. Beierdorfer's plans to be able to open the new theatre about the first of November.

The seating capacity of the proposed new theatre will be 1,000; the main lobby will be 14 feet wide and 50 feet long, and the interior of the house will be artistically decorated in soft colors. When opened, the theatre will take the place of the Idle Hour, which, according to Mr. Beierdorfer, is too small to accommodate the increasing number of patrons.

New Film Corporation.

The Herman Film Corporation, a newly organized concern at Anderson, has been incorporated under the laws of Indiana with a capital stock of $3,000. The purpose of the corporation, it is stated, is to buy, sell and lease motion picture films. The incorporators, all Anderson men, are Harry Greyer, Edward Waddell, Ralph Cecil, Howard K. Armstrong, Michael W. Straub, Herman C. Biest, William Mathews, Charles G. Bujarsky, Emmett Masterson, John Lambros, Amos N. Gustin, Frank A. Eppley, William Breen, Charles Williamson and Joseph Cook.

Pipe Organ in South Bend.

An expensive new pipe organ has been installed in the Castle Theatre, South Bend, and in the future a special program of music will be presented with the photoplay attractions. It was necessary to build a special platform and special sound boxes for the installation of the mammoth organ.

Pittsburgh Pointers

Attractions Ending June 19.

Grand and Alhambra.—"On With the Dance."
Olympic and Liberty.—"Suds."
Blackstone.—"The Deep Purple."
Minerva.—"The Fall of Babylon."
Cameraphone.—"The Silver Horde."
Loew's Lyceum.—"Thou Art the Man."
Alvin.—"Why Change Your Wife?"

Crack Rowland & Clark's Safe.

EARLY morning of June 2 thieves gained entrance through an unlocked window in the basement of Rowland & Clark's Liberty Theatre, East Liberty, and stole $900. They broke the combination knob from a safe in the office and punched the tumblers out.

The money consisted of $430 in change, $70 in pennies and the rest in bills of various denominations. The thieves overlooked $350 in Liberty bonds which were in the safe.

Woman Exhibitor Marries.

Miss Cosatch, well-known exhibitoress of Rankin, Pa., where she conducts the Oxford Theatre, was married recently to William Whitman.

Brief Theatre Notes.

The Star Theatre, Monessen, Pa., a vaudeville house, will run pictures during the summer.

H. G. Berry has sold his Edyth Theatre, Brownsville road, Pittsburgh, to Jacob Podolsky.

Courtesy Gets Into Print.

Mr. Redfoot, proprietor of the Seven Stars Theatre, Phillipsburg, Pa., is closing his theatre for a few days to do some renovating. Film salesmen say Redfoot is one of the most courtiest exhibitors in the territory.

Adds Another Theatre Holding.

W. C. McCartney, the film magnate of Punxsutawney, has added another theatre to his already large chain. The Temple Theatre at St. Marys is the last acquisition. Mac took charge June 15.

New House Starts Business.

The New Palace Theatre at St. Benedict, Pa., will throw open its doors to the public about June 20. It will seat about 300 and be devoted to pictures only. The house is opening with an entire new equipment.

Huntingdon Theatre in Repair.

Plans have been approved and contractors will begin work on the remodeling and enlarging of the Gamble Theatre at Huntingdon, Pa., on July 1. The house will be closed on that date and the manager, J. L. Blackford, expects to have the improvements completed and the house ready for reopening about the first of September.

Dominion of Canada

Famous Players-Lasky's Plans.

FOLLOWING a tour through western Canada to Vancouver, N. L. Nathanson, of Toronto, managing director of the Famous Players' Canadian Corporation and of Regal Films, Limited, announced that it was the intention of the Famous Players' Corporation to have a chain of fifty theatres in Canada, all to be large, high-class houses. During his stay in Vancouver, the contract for the erection of the big Regal Theatre in that city was awarded. Mr. Nathanson also visited Regina, Sask., and Calgary, Alta., where the company has arranged to build large theatres. Work on the new Paramount Theatre in Winnipeg is well under way, this being another film palace to be operated under the Famous Players' banner.

Theatre Managers Traveling.

George W. Weeks, of Toronto, general manager of the Famous Players-Lasky Film Service, Limited, has returned to Toronto after an extended visit in California.

Ben Davis, manager of the Dominion Theatre, Winnipeg, Man., has gone to the Western States to visit relatives. The Dominion Theatre will reopen in August.

To Handle Government Scenics.

The Specialty Film Import, Limited, of Vancouver, has been appointed by the British Columbia government to handle the distribution of official scenic and industrial reels, the first of which were released June 7. The legislature of the province recently enacted legislation compelling every moving picture and vaudeville theatre in British Columbia to include one 1,000-foot reel of official British Columbia pictures in every program presented.

Thirty thousand feet of government scenics had been prepared up to the time that the first official reels were released on June 7, and announcement was made that eight subjects would be released every two weeks, sufficient prints being prepared to enable all theatres in the province to comply with the law. A schedule of bookings covering every theatre in the whole province has been drawn up, even the Orpheum and Pantages vaudeville theatres in Vancouver being listed in the government bookings.

Gagnier Man of Accomplishments.

A big event at the Theatre Francais, Ottawa, was a Sunday evening performance on June 6 under the auspices of the Cadets of the De LaSalle Academy. A varied musical and picture program was presented. Several numbers were contributed, and one of the soloists was none other than J, A. Gagnier, Montreal manager of the Vitagraph Company, who is a talented vocalist.

Smashes Car and Escapes Injury.

In attempting to avoid an accident on one of Ottawa's beautiful driveways, the son of J. T. Moxley, manager of the Regent and Russell theatres, Ottawa, drove his car from the roadway and into a tree. The car, practically a new model, was badly smashed and the tree was uprooted, but on one was injured.

Changes in Government Bureau.

B. E. Norrish, director of the Exhibits and Publicity Bureau of the Department of Trade and Commerce, Ottawa, has resigned. Mr. Norrish has been in charge of the government branch which has been preparing and releasing official Canadian scenic and industrial pictures for the past two or three years.

Intimation is made in official circles that Raymond S. Peck, scenario editor of the bureau, will succeed Mr. Norrish as the manager. Mr. Peck has had considerable experience in film exchange circles in Canada, having been with the Canadian Universal and Mutual organizations for a number of years.

Raymond Locates in Winnipeg.

J. J. Raymond has assumed the management of the Lyceum Theatre, Winnipeg. This is one of the larger theatres in the Manitoba capital that are controlled by the Allen Theatre Enterprises. Mr. Raymond was associated with the Nathan H. Gordon interests in New England for ten years. In 1913, Raymond opened the first large theatre in Rochester, N. Y., to be devoted exclusively to the presentation of moving pictures.

Attractions Ending June 19

Chicago.

Randolph.—"The Mollycoddle."
Castle.—"Romance."
Barbee's.—"The Courage of Marge O'Doone."
Playhouse.—"The House of Toys."
Casino.—"Everything But the Truth."
Orchestra Hall.—"Sick Abed."
Ziegfeld.—"The Man Who Lost Himself."
Riviera.—"The Dancin' Fool."
State-Lake.—"The Figurehead."

Philadelphia.

Stanley.—"Dr. Jekyll and Mr. Hyde."
Arcadia.—"Miss Hobbs."
Palace.—"The Heart of a Child."
Great Northern.—"The Heart of a Child."
Frankford.—"Why Change Your Wife?"
Rivoli.—"Why Change Your Wife?"
Metropolitan Opera House.—"Romance."
Garrick.—"A Mormon Maid."
Chestnut Street Opera House.—"The Eyes of the World."
Strand.—"On With the Dannce."
Victoria.—"Dangerous to Men."
Regent.—"The Dark Mirror."
Capitol.—"The Butterfly Man."
Allegheny.—"The Walk Offs."

Buffalo.

Shea's Hippodrome.—"The Dancin' Fool" and "Partners of the Night."
Strand.—"Back to God's Country."
Family.—"Silk Husbands and Calico Wives."
Shubert-Teck.—"The Sagebrusher."
Lyric.—"The A B C of Love."
Palace.—"Shod With Fire."

Cleveland.

Stillman.—"Miss Hobbs."
Euclid.—"The Sea Wolf."
Strand and Metropolitan.—"The Double-Dyed Deceiver."
Standard.—"The Honey Bee."
Alhambra and Mall.—"A Fool and His Money" and "Blind Youth."
Orpheum.—"Forbidden Trails."
Liberty.—"Simple Souls."
Miles.—"His Temporary Wife."

Golden Gate Gleanings

Attractions Ending June 19.

California.—"Sick Abed."
Portola.—"Remodeling Her Husband."
Imperial.—"The Courage of Marge O'Doone."
Strand.—"The Blue Pearl."
Rialto.—"The Luck of the Irish."
Tivoli.—"Alias Jimmy Valentine.
Frolic.—A Norma Talmadge Week—a different feature daily.
Sun.—"A Woman Who Understood."

Abrahams Leaves Kahn & Greenfield.

ROBERT ABRAHAMS, who has been with the Kahn & Greenfield Circuit for more than eight years, most of the time in the capacity of manager, has resigned as manager of the New Mission and Realart Theatres on Mission street and will shortly announce new connections. He will be succeeded as manager of these houses by Charles Newman, for the past twelve years manager of the Curran Theatre, devoted to road attractions.

Frolic to Hold Talmadge Week.

The management of the Frolic Theatre has booked seven Norma Talmadge productions and will show a different one each day during the week of June 13. Commencing June 20, Manager Feehan will offer his patrons a serial again, having booked "The Vanishing Dagger," with Eddie Polo. This will be the first serial shown here in many months.

Visitors at San Francisco.

Jules E. Brulatour, one of the executive officers of the Eastman Kodak Company, and western distributor for this concern, was here recently on a business mission.

Maurice Tourneur, moving picture producer, was here recently with a company which included Hope Hamilton. The trip was made by steamer to get two scenes for "The Tiger Lady," but fogs off the coast of Southern California made it impossible to film them until San Francisco Bay was reached.

S. Holbrook, of the Sunset Pictures Company, a scenic feature concern, spent a few days here early in June.

Reeves Eason, casting director for Universal, dropped into town recently and discovered that he was being impersonated by one Alfred Deutsch, who was making contracts with young men and women having aspirations to become screen stars.

Theatre for Gilroy.

The Masonic lodge at Gilroy, Cal., has closed a deal for the erection of a moving picture theatre and lodge room to cost $75,000.

Rex Theatre to Be Enlarged.

The Rex Theatre at Santa Clara, Cal., is to be enlarged and remodeled, a marquis added and a modern heating and ventilating system installed.

To Increase Capital.

A special meeting of the stockholders of the F. S. Wythe Pictures Corporation will be held at headquarters in San Francisco August 3 for the purpose of considering an increase of the capital stock. A. J. Urvain is secretary.

Goldwyn to Have New Building.

The Goldwyn Pictures Corporation has taken a long term lease on a building to be erected on Leavenworth street, near Golden Gate avenue, for its exclusive requirements. This structure, which will be modern in every detail, will adjoin the film exchange building now being erected for the Famous Players-Lasky Corp. and others. Located on a corner, it will have exceptional lighting facilities.

Irving Lesser Offering Own Film.

Irving Lesser, of "That Something," a story of modern business life, arrived here recently and has arranged for a two weeks' showing of this feature at the Strand Theatre in July. The picture recently completed a long run in Los Angeles.

Changes in Management.

William Matthews has resigned as San Francisco representative of the Special Pictures Corporation to accept a position with All Star. He has been succeeded as manager by Joe Deitsch.

Harry Schmidt, who has been connected with various local exchanges since the passing of the General Film Company, is now acting as manager of Consolidated.

Cory Is Busy Man.

The recent resignations of Harry L. Knappen and Haddon Stephens, managers, respectively, for Select and Republic, with a wholesale departure of bookers and road men, has thrown the duties of these on M. E. Cory, for some time salesman for Select. He seems to be bearing up well under these burdens.

Personal Mention.

Robert Amador, formerly with Consolidated, is now with First National as road man.

Arthur Aronson has returned from a long stay at Seattle, Wash., where the Western Poster Company has opened a branch.

E. H. Emmick, owner of the Peerless Film Exchange, recently returned from a trip to the Los Angeles branch. Gene is some speed burner, having negotiated the trip down in one night in his new car.

Marion H. Kohn, producer and distributor, came up from Los Angeles recently to look over the local exchange.

Cincinnati Chat

Attractions Ending June 19.

Grand.—"Love Without Question."
Strand.—"Huckleberry Finn."
Walnut.—"The Woman Gives."
Gifts.—"The Woman in Room 13."
Lyric.—"The Confession."
Palace.—"Hearts of Men."
B. F. Keith's.—"In Old Kentucky."

Will Try Musical Experiment.

CINCINNATI is about to test a musical experiment. McMahan & Jackson, directors of the Grand Opera House, will replace the regular orchestra in that theatre with a jazz band during the run of "Love Without Question."

Havlin Wins "Assault" Case.

John H. Havlin, lessee of the Grand Opera House, and Phil. S. Honeyman, manager of the theatre during the movie season, charged with assault and battery by a negro school teacher, have been dismissed in Municipal Court. The woman has alleged that she purchased three tickets for the performance and had been treated roughly when she tried to gain entrance to the theatre. The Court held that Havlin had a right to order her from his private office and that Honeyman had a right to take a telephone from the woman as she was calling for a lawyer.

Race Film for Race Meet.

"In Old Kentucky" played to such record-breaking crowds at B. F. Keith's during the first week of the Latonia race meeting that the film was held over for another week. Ned Hastings, manager, is using his newspaper training in wording the posters that he has spread about town, offering "feed box information on the Kentucky Derby with Queen Bess as favorite." Hastings booked a winner when he booked "In Old Kentucky" during the first two weeks of the racing at Latonia.

Hold "Confession" Second Week.

Acceding to the demands of many movie fans who could not get to see "The Confession," the management of the Lyric Theatre consented to hold the film over for the week beginning June 13.

Buffalo Bulletins

Skinner at Victoria.

A. L. SKINNER, formerly connected with several local exchanges as sales representative, has succeeded J. H. Michael as manager of the New Victoria Theatre, owned by the Mitchel H. Mark Realty Company. The Victoria is one of Buffalo's most attractive and largest neighborhood houses and has been managed by Gus Schlesinger, now foreign sales manager of Inter-Ocean; Edward L. Hyman, now manager of the Strand, Brooklyn, Bruce Fowler, now manager of the Elmwood, Buffalo and Mr. Michael.

Elk Theatre Is Sold.

The Elk motion picture theatre has been sold for Donaldson & Granlik through Charles S. Hunt to A. Minuse, who will take possession imediately. The Elk is in the thickly populated first ward and enjoys an excellent business.

Malivinsky in Buffalo.

M. L. Malivinsky, attorney for the Associated Exhibitors, was the guest of Harold B. Franklin, managing director of Shea's Hippodrome and a member of the Associated Board of Directors on June 11. Mr. Malivinsky stopped off in Buffalo with a party of exhibitors enroute home from the Cleveland convention.

Will Not Delay Loew Theatre.

The building of Loew's Buffalo theatre will not be delayed in any way because of the lawsuit now pending between the theatre concern and the Golde clothes shop.

"We are proceeding with the building of the theatre," said Secretary Albert E. Jones. "Nothing will hold that up. No matter how the lawsuit is decided, the theatre will be able to go ahead, even if it is necessary to rearrange the plans."

If the theatre wins the case, the lease can be terminated with three months' notice. The plans call for a lobby to be placed where the clothing store is located. The theatre is back of the disputed property and its entrance is on Mohawk street, so that, even if the lobby is abandoned, the work on the theatre will not be halted. Actual construction on the new house has already started.

Placing Mammoth Signs.

Harold B. Franklin, managing director of Shea's Hippodrome, has designed two mammoth signs to be placed on the framework in front of the new Metropolitan Theatre site in Main street, above Chippewa. The signs call attention to the building of the Metropolitan, the latest word in theatrical construction and also boost Shea's vaudeville house and Shea's Hippodrome. Workmen are now busy tearing down property on the Metropolitan site, and the picture palace will open in August, 1921, announces Mr. Franklin.

Film Men Congratulate Hayman.

Film men in Buffalo are congratulating Charlie Hayman, of the Cataract Theatre, Niagara Falls, who was elected a member of the executive committee of the Theatre Owners of America at the Cleveland convention. Mr. Hayman is well known in Buffalo exhibitor and exchange circles. In association with Joseph A. Schuchert, Mr. Hayman is planning to build a mammoth picture house in Niagara Falls soon which will be one of the most lavish structures in the country.

Winegar "Shoots" Shriners.

Elmer C. Winegar, manager of the Central Park and Premier Theatres, left Buffalo Monday morning, June 14, with the delegation representing Ismailia Temple, Nobles of the Mystic Shrine, for Seattle, Wash., where the annual convention will be held this month. Mr. Winegar, who is a member of the temple, will make a film history of the trip and also represent some of the news weeklies at the convention. Upon the return of the Buffalo men, the film will be shown throughout western New York, the Shriners planning to send out a special train filled with Ismailia Buffalo boosters.

Rivoli Theatre Nearly Complete.

The new Rivoli Theatre is nearing completion. This house will be one of the largest neighborhood theatres in the city and will be in the heart of the great Polish district. Harry Dixon, now on the Realart sales staff, will guide the policies of the Rivoli when it opens to the public on September 1. Mr. Dixon is a veteran film man and has managed several local houses at various times.

Heat Offensive Fails.

The warm weather of the past several days has failed to make any appreciable dent on local box-office receipts. No better proof of the popularity of the motion picture can be given than a capacity audience in a theatre on an evening when the mercury is running out of the top of the thermometer. Buffalo business is holding up excellently, and the World representative noticed 'em standing up out to the street in one downtown house this week on the sixth day of a week presentation. War weather has no horrors for Buffalo exhibitors. All aim to make the patron forget the heat and turning their houses into veritable summer gardens.

Baltimore Bulletins

Attractions Ending June 19.

New Wizard.—"Remodeling Her Husband."
Garden.—"Terror Island."
Blue Mouse.—"Virtuous Sinners."
Picture Garden.—"Jack Straw."
New Theatre.—"The Love Expert."
Parkway.—"Alias Jimmy Valentine."
Loew's Hippodrome.—"The Dark Mirror."
Strand.—"Why Change Your Wife?" (second week).

Miss Kavanaugh Again With Metro.

HAVING placed her enterprises in Baltimore in the hands of her assistants, Katherine Kavanaugh has gone to New York to become associated with the reading and writing forces of Metro. While in New York, Miss Kavanaugh will do some free lance work also. She and June Mathis will collaborate on a play which will be used as a vehicle for Theda Bara who will return to screen work.

Another Theatre for Baltimore.

The lot located on Pennsylvania avenue, south of Lafayette, unimproved for seventy years, has been purchased by Frederick H. Keiser, of Pottstown, Pa., and he will erect a motion picture theatre upon it. The property was purchased several months ago by Mr. Keiser, and plans for the new playhouse are being drawn up by architect Lockman Murphy.

Theatres Under Way.

A moving picture theatre is nearing completion at St. Michaels, Md., which will have a seating capacity of 500 and cost approximately $18,000. It is a three-story brick and concrete structure and will have a marquise in front. There will be a balcony for colored people. Lee & Cosden are the owners.

A brick constructed moving picture theatre with a seating capacity of 300 is being constructed at Only, Va., by Davis & King. The structure will cost approximately $15,000 and be open to the public about July 1.

A theatre, to cost about $48,000, is to be built at Kimball, W. Va., by Charles K. Wagner, Pocahontas, Va. The structure will be two stories.

Out of Town Notes.

The Apollo Theatre, at Martinsburg, W. Va., which is operated by H. P. Thorn, is to be extensively remodeled and enlarged .

A two-story theatre and office building is to be erected at Welch, W Va., by the Welch Insurance Company. The building will cost approximately $20,000 and measure 40 by 60 feet.

Personal Notes of Baltimore.

Charles Frederick Nirdlinger, whose play, "The World and His Wife," will soon be released by Cosmopolitan as a film feature, has recently recovered from an operation which was performed at a Baltimore hospital. Mr. Nirdlinger is one of the Nixon-Nirdlinger family of Philadelphia.

W. Howard Birch, publicity representative of Ford's Opera House, and Ethel M. Feete, who formerly worked in the business office of the Baltimore American, were married by the Rev. Dr. Edwin Ide, at the parsonage of the Trinity Lutheran Church. Mr. and Mrs. Birch are spending their honeymoon in Atlantic City and New York.

Frederick C. Schanberger, president of the James L. Kernan Company, operating the Maryland Theatre and Hotel, was elected president of the Hotel Men's Association on Monday night, June 7, when this organization held a meeting in the Southern Hotel.

Kansas City Kullings

Attractions Ending June 19.

Newman.—"The Love Expert."
New Royal.—"Treasure Island."
Regent.—"Sex."

Apollo Theatre Changes Owners.

THE Apollo Theatre changed ownership on June 9, when O. D. Rose sold a 99-year lease to the H. & R. Amusement Company. The lease covers 80 feet frontage on Troost avenue and 120 feet on Forest avenue. The H. & R. Amusement Company is composed of Thomas M. Henneberry, of the Empress Theater, Fort Scott, Kan.; Jack H. Roth, formerly manager of the Isis Theatre, and who will now manage the Apollo Theatre, and William H. Wagner, of the Wagner Music Company, Independence, Mo.

Harold Lloyd Sees K. C.

Harold Lloyd arrived in Kansas City Tuesday evening at 10:30 and stayed for a brief half hour while changing trains on his way to Cleveland to attend the convention there. Accompanying Mr. Lloyd were his manager, Al Roach, and F. C. Quimby, general manager of the Associated Film Exchange.

Newman Theatre Celebrates.

Week ending June 5 the Newman celebrated the first anniversary of its opening, with a program de luxe. The feature picture was Wallace Reid in "The Dancing Fool." Kuhn-Chacquette's Jazz Band, a musical revue by thirty-five people, and a chorus of "Dancin' Fools" lent enchantment to the gala program.

Musical Numbers Appreciated.

The other musical numbers were the overture from "William Tell" and the beautiful contralto voice of Marjorie Squires. This program was fully appreciated by the theatregoing public if one may judge by the enormous crowds that clamored for entrance each evening and the many that were turned away.

St. Louis Sidelights

Attractions Ending June 19.

Kings.—"Miss Hobbs."
Pershing.—"Duds."
Mozart.—"Duds."
Shenandoah.—"Treasure Island."
Grand-Florissant.—"Treasure Island."

Film Briefs and Personals.

Jack Shea, formerly manager of the Lowell Theatre, which was closed for the summer, is the new director at the Arco.

Harry Keller, Royal manager, has been transferred to the St. Louis Airdome while alterations are being made on the first-named playhouse.

News in Brief Paragraphs.

Cecil Maeberry, of Goldwyn, was in Chicago on "important business." He denies having been presidential candidate.

Griff Yore has been added to Select's sales force.

The Paramount salesmen, after a clean-up drive in the district, are now preparing to "knock-'em-dead" in St. Louis. Captain Akers and his lieutenants will "bear down on" the exhibitors next week.

F. P.-L. Officials on the Move.

Fred McClellan, Famous Players' Missouri general manager, will go to New York Sunday. Fred says he'll be tickled to death to see Broadway again, even though business is the prime motive of the trip.

John C. Flinn, of Famous Players-Lasky, is again a St. Louis visitor.

"Red" Roeder and "Lieut." Hardin, of Famous Players' Missouri, are the golf fiends of the movie industry, locally speaking.

Elmer Brient, formerly a leading exhibitor, has been added to the Robertson-Cole sales force.

Philadelphia Paragraphs

Take Title to Bingham House.

The Stanley Company of America, through Mastbaum Brothers & Fleisher, representing N. Snellenberg & Co., made settlement June 11 for the Hotel Bingham. On this site will be erected a new theatre and modern six-story building with stores on both streets. Mr. Mastbaum announced that work will begin about the middle of July.

Fixing Over the Victoria.

Victoria Theatre, on Market street, is undergoing extensive improvements. A new, artistic front is contemplated, with additional ornamental trimmings. "The Wonder Man" will be presented here for the first showing in this city next week, beginning June 21.

Kentucky Kernels

Attractions Ending June 19.

Alamo.—"Miss Hobbs."
Strand.—"Huckleberry Finn."
Walnut.—"Thirtieth Piece of Silver."
Mary Anderson.—"Fighting Shepherdess."
Majestic.—"Paris Green."

Strand Property Changes Hands.

BY a deal completed recently the Masonic Temple Building, present home of the Strand Theatre, was sold to a newly formed company which is now in the process of organization and in which it is said the Shuberts will hold large interests. Marcus Loew is also believed to be concerned with the new organization. The Strand, a movie house, is operated by the Keith interests under lease from the Masonic order. The lease has not yet expired and there are rumors that Keith's had been trying to buy the building. The purchase price was $300,000, plus whatever is necessary to pay the Strand for cancellation of its lease. Edward M. Flexner, local distiller, is one of the Louisville men in the new combination.

New House for Ashland.

Dick Martin, manager of the Edisonian Amusement Company, Ashland, Ky., has just closed a deal for the L. E. Veysie residence, in the center of the city, for $45,000. Work will begin at once on the construction of a modern moving picture theatre.

Heavy Deal at Lexington.

The Phoenix Amusement Company of Lexington has leased the Leonard Hotel property and the business house adjoining the hotel and will erect a $250,000 theatre for motion pictures and vaudeville on the site. It is one of the biggest real estate transactions ever negotiated in Lexington.

The plans of the company include the sale of the old Lexington Opera House, on North Broadway, for business property and the utilization of the Ben Ali, now running pictures, for legitimate drama.

Honors for Showmen-Elks.

At a recent meeting of the Louisville Lodge of Elks, Sylvester Groves, of the Preston Theatre, was appointed chairman of the committee on music, and Fred Dolle, manager of the Alamo, was named chairman of the committee on entertainment. Louis Steuerle, of the Broadway Amusement Company, was appointed inner guard at the same meeting.

Turns from Vaude to Pictures.

Keith's Mary Anderson, Louisville, has discontinued vaudeville for the summer and will run high class pictures until the winter season opens again.

Pearl White on Kentucky Location.

Pearl White and thirty other people, under direction of Charles Giblyn, of Fox, are at work in eastern Kentucky on a picturization of one of Charles Neville Buck's novels. The picture will be completed in about eight weeks.

Playing Favorites.

After enforcing a Sunday closing law against moving picture theatre operators, the grand jury at Henderson refused to return indictments against alleged violators of the law among druggists, grocers, soda fountains and cigar stands.

General News Items.

Fred Levy and Lee L. Goldberg of the Big Feature Rights Corporation, have incorporated the Gaines Theatre Company of Louisville. David R. Barfield holds half the shares and Levy & Goldberg the other half.

Eugene Steuerle, sixteen-year-old son of Joseph L. Steuerle, secretary and treasurer of the Broadway Amusement Company, was one of the winners in the "Ship by Truck—Good Roads" essay contest held by the Courier-Journal.

For a Paducah Strand.

Fred Levy and Lee L. Goldberg, of the Big Feature Rights Corporation, Louisville, and John M. Keller have incorporated the Strand Amusement Company of Paducah, with a capital stock of $50,000.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

National Academy of Visual Instruction Outlines By-Laws and Constitution Plan

THE National Academy of Visual Instruction, which is to hold its first convention in Madison, Wis., July 14, 15 and 16, represents the most important movement which has been made in the non-theatrical field. The following outline of the by-laws and constitution, received from W. H. Dudley, president of the National Academy of Visual Instruction, holds interest for the producer as well as for the educator.

About forty of the leading University Extension Divisions of the country which, through their visual instruction departments, are now offering a free service in a wide range of educational motion picture films and slides are organized into a national association, with a standing committee on visual instruction.

In January, 1920, this committee, recognizing the need of more systematic effort in all phases of visual education, sent out a call to about a hundred educators and others actively interested in the cause to an informal conference at Cleveland during the meetings of the National Educational Association. Between forty and fifty responded to this call, and as a result of earnest and enthusiastic deliberations a committee of nine was appointed to take the necessary preliminary steps and organize a national association. The committee selected was as representative as possible, both as to the type of interests involved and the territory included, and consisted of the following persons:

G. E. Condra, Director of State Conservation and Soil Surveys, University of Nebraska, Lincoln, Nebraska.

W. C. Crosby, Director of Community Welfare for the State of North Carolina, Raleigh, North Carolina.

W. H. Dudley, Chief of the Bureau of Visual Instruction, University Extension Division, University of Wisconsin, Madison, Wisconsin.

W. M. Gregory, Curator of the Educational Museum, Cleveland City Schools, Cleveland, Ohio.

S. G. Reinertsen, Superintendent of Schools, Alta, Iowa.

F. W. Reynolds, Director of Extension, University of Utah, Salt Lake City, Utah.

Charles Roach, Visual Instruction Service, State College, Ames, Iowa.

J. H. Wilson, Director of Visual Instruction, Detroit Public Schools, Detroit, Michigan.

Mr. Burchard, Director of Community Center Work, Chicago, Illinois.

A. J. Klein, Executive Secretary of the National University Extension Association, Inc., Washington, D. C., acted as secretary of the committee.

This committee, with only one member lacking, met at the University of Michigan in Ann Arbor, April 7,1920, drew up a constitution and by-laws and completed an organization which was named the National Academy of Visual Instruction.

Temporary officers were elected, Madison, Wisconsin, was chosen as the place of the first national meeting of the academy, July 14, 15 and 16, 1920, and an executive committee of seven members with power to prepare a program and assume the responsibility of other preliminary arrangements was appointed.

Purposes.

The purposes of the National Academy of Visual Instruction, as set forth in the constitution, are the following:

1. To establish and maintain an organization through which schools and other educational institutions, churches, parent-teacher associations, clubs, welfare organizations, Y. M. C. A.'s, K. C.'s, Red Cross and other societies engaged in educational or semi-educational work may co-operate in furthering better production of and a more intelligent and systematic use of visual aids, such as motion picture films, lantern slides, charts, art collections, exhibits and models.

2. To prosecute research in visual instruction methods and materials, make educational tests, make and publish observations on the socializing influence of the "movies," etc.

3. To investigate sources of supply, and put members in touch with the best films and slides, etc., suited to their purposes as rapidly as such materials become available.

4. To maintain an authentic clearing house of information on all matters pertaining to visual education, such as publications, inventions and discoveries whose worth has been established, etc.

5. To devise methods of co-operative buying, renting and bargaining.

6. To work out standards of method and practice.

7. To promote in every way possible the knowledge and use of better films and slides and other visual education aids.

8. To promote universally the cause of and equipment for visual instruction service so that wherever it has not become an established factor in school and mass education and in community betterment, it may be speedily introduced.

Membership.

Six classes of membership are provided for; viz. active, associate, contributing, honorary, life and institutional.

Active members will be drawn from the schools, churches, clubs, welfare organizations, semi-educational, and semi-religious societies; and will include persons in distinct sympathy with the aims and purposes of the Academy, without commercial visual instruction affiliations, and who are active in the use of visual instruction materials and methods.

Associate members will have the same qualifications as active members, except that they may not have any connection, direct or indirect, with practical film and slide service.

Contributing members will come in general from the laity, but in particular from manufacturers of or dealers in machines, films, slides, and other visual instruction aids—persons who are committed to the fundamental aims of the Academy, who recognize that the accomplishment of these aims is bound to result in reflex benefit to commercial interests, and who, therefore, will be glad to become thus identified with the Academy and contribute to the expense of its maintenance.

Honorary membership is provided for those who have made some outstanding contribution to the cause of visual education.

Life membership is provided for those who may desire to enjoy and foster the fruits of the Academy's research, and who are disposed, through such membership, to contribute to research funds.

Institutional memberships will be held by universities now carrying on visual instruction service through their extension divisions (there are now over forty institutions thus engaged), by churches, museums, libraries, societies and welfare organizations.

Fees.

Annual fees for the different classes of membership have been fixed as follows:

Active membership	$3.00
Associate membership	1.00
Contributing membership ...	50.00
Life membership 1,000.00	
Institutional membership	25.00

The constitution provides for at least one meeting or convention of the Academy annually. The executive committee decided upon July 14, 15 and 16, 1920, as the date for the first national convention, to be held at Madison, Wisconsin. The Bureau of Visual Instruction of the University of Wisconsin, Extension Division, is making ample provision for meeting places, display space for school and educational exhibits and convenient and commodious quarters for commercial displays and demnstrations.

Program for the Meeting July 14, 15 and 16, 1920.

Unusual effort has been made to provide a program for the first annual meeting that will serve most definitely the needs of such an initial gathering. Men and women who have been pioneers in the field of visual education and who have won nationwide recognition for such service, will be heard from; notable achievements in schools, churches and community undertakings will be recounted; the status of visual education today will be carefully set forth; the immediate and practical needs of the future will be thoroughly discussed. It will be a great time of stock taking and plan making. Send in your application at once to the secretary, and make your plans to come to the Madison meeting without fail. Madison is one of the most attractive summer resorts in the country. You will enjoy its charming lakes, and benefit from the meetings to repay you many times over for the expense involved.

Temporary Officers.

The following officers were chosen, to hold office till the July meeting:

President, William H. Dudley, Bureau of Visual Instruction, University of Wisconsin, Madison, Wisconsin.

Secretary, J. H. Wilson, Department of Visual Instruction, Detroit Public Schools, Detroit, Michigan.

Treasurer, Charles Roach, Visual Instruction Service, State College, Ames, Iowa.

Executive Committee.

G. E. Condra, Director of State Surveys, Lincoln, Nebraska.

J. W. Scroggs, Director of Extension, University of Oklahoma, Norman, Oklahoma.

S. G. Reinertsen, Superintendent of Schools, Alta, Iowa.

A. W. Abrams, Director of Visual Instruction, State Department of Education, Albany, New York.

W. M. Gregory, Curator Educational Museum, Cleveland, Ohio.

W. C. Crosby, Director Community Service, Raleigh, N. C.

The president, ex-officio.

Pictograph Shows Process and Effect of Respiration

THE Goldwyn-Bray Pictograph No. 7043 contains cleverly devised animated drawing J. F. Leventhal, which shows in a clear and interesting manner the function of breathing. Attention is first drawn to a single cell, the simplest form of life, showing the necessity for a constant supply of oxygen to keep it alive. It is then pointed out that the human body consists of billions of these cells, which receive their supply of oxygen from the vast number of tiny blood vessels all over the body. The function of the heart and lungs in pumping the pure blood to the cells, absorbing the carbon dioxide, taking it into the lungs to be purified, is also explained, and the complete respiratory action shown.

The other subjects of the Pictograph are "A Dog Musician," which is an entertaining performance by a clever dog and his master, and a comic cartoon "A Punk Piper" from the Jerry series.

Cupid Clinched Job in "Way Down East" and Now "Dick" Barthlemess Is Married

THE marriage in New York of Miss Mary Hay and Richard Barthelmess on Friday, June 18, in the Church of the Heavenly Rest, settles once and for all whether the popular "Dick" Barthelmess is to be lost to the thousands of matinee girls who "just adore him." But most of the matinee girls will be delighted to take out their little handkerchiefs and offer three cheers and a tiger for Mary Hay, the girl who won this popular idol of the screen.

Mary Hay Caldwell (now Mrs. Barthelmess, unless something suddenly has interfered between the writing of this and the actual wedding) selected the name of Mary Hay when she decided on a motion picture career. She first came into prominence as the principal dancing girl in the replica of a German dugout in D. W. Griffith's "Hearts of the World." Mr. Griffith at that time advised her to study for two years and not hurry back into the films until she had time to decide what particular kind of work she preferred to do.

Cupid in "Way Down East."

Little Mary followed his advice and returned to her dancing studies. She appeared on the New York stage in the "Follies of 1919" and later in the Ziegfeld "Midnight Frolic" and the "Nine O'Clock Revue." But the movies beckoned to Mary and she returned to Mr. Griffith to play the part of Kate Brewster in his forthcoming production of "Way Down East."

It was during the "Way Down East" rehearsals that the romance between Miss Hay and Mr. Barthelmess found its ripe fruition in their engagement. As Mr. Barthelmess also will have a prominent role in this latest of the Griffith features, the fans will have an opportunity to see "Mr. and Mrs. Barthelmess" in the very scenes they were playing when Dan Cupid aimed his arrow at their hearts.

Theatres Play Wedding March.

Mr. Barthelmess has been gaining in popularity every year from the time when he appeared with Dorothy Gish in "The Hope Chest." His personal triumph as the Chinaman in Griffith's "Broken Blossoms" established him as a character actor of force and intelligence. Later he was seen in "The Idol Dancer," another Griffith picture. His next appearance will be in "The Gamest Girl," to be released by United Artists in a few weeks, and after that he will be the David Bartlett in "Way Down East," the finishing touches to which are now being made at the Griffith studios at Mamaroneck, N. Y.

As a tribute to the bride and groom, many exhibitors throughout the country had their organs play the Mendelssohn wedding march on Friday afternoon at about the hour of the ceremony in New York. Many theatres showed a special slide of the young couple during the playing of the music.

Mr. and Mrs. Barthelmess expect to make their home in New York.

Next Mildred Harris Release

The title of Louis B. Mayer's First National release, starring Mildred Harris Chaplin, which has been almost six months in the making, is to be "The Woman in His House." This picture is directed by John M. Stahl from his original manuscript.

Shown without titles at the First National convention, held recently at Chicago, it proved to be as startling as it is beautiful and dramatic. So big is the importance of this picture that Mr. Mayer has decided to hold it up until fall.

The cast, which includes Ramsey Wallace, Gareth Hughes, Bob Walker, Richard Headrik, Thomas Holding and Catherine Van Buren, is an admirable support.

Brandt Resigns as Director General of the National Film Corporation

JOE BRANDT, director general of the National Film Corporation and eastern representative of the Marion H. Kohn Productions, has resigned from National, according to personal telegraphic advices received by Joe Weil, director of publicity for these companies.

Mr. Brandt intimates that his resignation will take effect as soon as he can complete the marketing arrangements for "Kentucky Colonel." He left New York for the coast about a month ago to supervise the production of "The Son of Tarzan" serial, which Harry Revier is now making for National. This is now well on its way toward completion.

Joe Brandt has always been a dominating figure in the state rights field. He has not as yet revealed his future plans, but it is expected that he will go into the producing business himself. It is also said that he will head a big sales organization in New York for independent producers.

He is expected back in New York within the week.

Penn Import and Export Moves to Larger Quarters

THE Penn Import and Export Company, which for the past year and a half has had its offices in the Park Row Building, has moved to 130 West Forty-sixth street, New York, occupying about one-quarter of the Hallmark floor in the Leavitt Building.

This move was made under the direction of Adolph Penn, head of the company, for two reasons: first, to provide more space for the growing organization which comprises the general export division, division of films, and the chemical and lubricating departments, as well as providing a place for the advertising staff.

The second thought in Mr. Penn's mind is to keep closer to the Hallmark Picture Corporation's home offices, because Penn Import is going to handle the entire foreign distribution of Hallmark's product. This will include all serials, features and comedies.

The new quarters have been completely refinished and provide Penn Import with projection room, film vaults, and provide offices for the various divisions which are increasing in size to such extent that the former quarters were inadequate.

Hope Hampton Coming East

The call of the East, which has been exemplified by the marked return from the West Coast studios to New York, which has been taking place all season, is again demonstrated in the case of Hope Hampton. It will be recalled that after returning from Europe, where she assisted in the sale of the foreign rights to her first production with her own company, "A Modern Salome," Miss Hampton and her production staff went to Hollywood, where she is now busily engaged in working under the direction of Maurice Tourneur. The picture which she is now filming is entitled "The Tiger Lady."

The officers of Hope Hampton Productions, Inc., have announced that upon the conclusion of the actual camera work on "The Tiger Lady," Miss Hampton and her production staff will return to the East, where she will commence work forthwith upon an unusual melodramatic scenario written for her by H. H. Van Loan.

Three Excellent Views of a Forthcoming Paramount Production, "The City of Masks," Starring Robert Warwick.

Didn't take the star very long to decide that he wanted to wed. Just one scene between their initial meeting and the marriage. Suppose he gets an opportunity to be a real hero when the young lady's pet dog leaps into the ocean and he has to rescue it.

"Ga-Bye, Rebecca, Ga-Bye."
Mary Pickford seen here in "Rebecca of Sunny Brook Farm," an Artcraft production reissue.

Arrow Campaign Books Ready.

Three new campaign books are ready for distribution, according to an Arrow announcement. The books include one for the second group of three "Tex" productions, "The Trail of the Cigarette," "The Bromley Case," and "The Sacred Ruby," one for "Woman's Man," which stars Romaine Fielding, and the other for "Love's Protege," which stars Ora Carew.

Selznick Adds Two Players to "Red Foam," Ince Special

MYRON SELZNICK, president of Selznick Pictures Corporation, announced that he has added two well known screen players to the cast of "Red Foam," a Ralph Ince special production with Zena Keefe, the Selznick 1920 star, playing the leading feminine role.

The players are Huntley Gordon and Daniel Hayes who, according to Mr. Selznick, are slated to play two important roles in the production. Messrs. Gordon and Hayes have appeared in many notable screen successes, and their addition to an already prominent cast rapidly being assembled is said to promise a production that will bring to light all the striking phases of the much sought for story, "Red Foam."

William H. Hamby, author of the story which originally appeared in the Saturday Evening Post, is a contributor to many of the leading fiction magazines.

Last Scenes for "Point of View" Completed.

Final scenes for "The Point of View," a forthcoming Selznick production starring Elaine Hammerstein, are announced as having been taken by Director Alan Crosland.

With this announcement there is revealed the fact that Miss Hammerstein, whose current Selznick picture is "Whispers," portrays a role that embodies all the essentials of a strong box office attraction. In the cast supporting Miss Hammerstein are found the names of several prominent screen players.

"The Point of View" is a screen adaptation of the famous stage success written by Edith Ellis.

Work Progressing on New Mayo Picture.

Word comes from Universal City that the new Frank Mayo picture, "Hitchin' Post," is well under way. It is being adapted from a story of Southern life by H. M. Shumate and it presents a charming picture of Mississippi River life in the old days.

One of the largest sets ever constructed at Universal City, has been set up for this picture. It represents a huge Southern plantation, including the colonial mansion and grounds, and the rows of plantation houses, negro quarters and barns.

Jack Ford is directing the picture. Supporting Mayo are Beatrice Burnham, Joseph Harris, Dagmar Godowsky, J. Farrell McDonald, Mark Fenton, Charles Anderson and Duke Lee.

Charlie Chaplin Dominates Prize Impersonation Dance

POPULAR moving picture actors and actresses of today were impersonated at the Moving Picture Ball held June 11 in the Atlanta City Auditorium. The ball was held under the auspices of the Atlanta Woman's Club, more than $500 in prizes being awarded for the best impersonations.

There were more Charlie Chaplins in attendance than all the rest put together.

Most of the prizes were given by local moving picture houses, film exchanges and other local business concerns.

"Virgin of Stamboul" Pulls Despite Hot Summer Weather

UNIVERSAL officials are still surprised at the success of "The Virgin of Stamboul." Letters and telegrams of praise and congratulation continue to come in from exhibitors. N. Rosen, of the Park Theatre, Pittsburgh, has written the home office that he made 50 per cent. more money with "The Virgin of Stamboul" than with any other picture he ever played, and he says he runs the largest productions produced.

Earle W. Forsythe of the Star Theatre Canonsburg, Pa., wrote in calling for more pictures like it. He explained that Canonsburg is a small town, but that no picture is too big for him to play. He asked for a return engagement for the Priscilla Dean picture.

From the Liberty Theatre, Sacramento, Cal., and the New Garrick, Minneapolis, have come word that "The Virgin of Stamboul" opened big in those cities although in competition with the season's greatest activity on the part of old Sol.

In Rockingma.., N. C., the picture played date and date with a heavy rain storm and came out in the lead. Manager W. Atkinson sent word that it was the best picture that ever had been shown there. Another booster was Horace W. Kruse, manager of the welfare department of the St. Louis, Rocky Mountain and Pacific Company, who booked it for all of that company's construction camps in the Southwest.

Olive Thomas Portrays Three Distinct Roles in "Jenny"

WALTER McGRAIL, who appears opposite Olive Thomas in her forthcoming Selznick picture, "Jenny," spent five years in musical comedy, comic opera and vaudeville before he joined the ranks of screen players. Mr. McGrail was born in Brooklyn and studied art at the Pratt Institute there.

"Jenny" is reported in the course of production at the Selznick west coast studios under the direction of Laurence Trimble. In this latest Olive Thomas picture, the star is said to portray three distinct roles,, first as an East Side girl, then as a Broadway star, and finally as the wife of a society man.

Included in the cast supporting Miss Thomas are Barney Sherry, Colin Kenny, Andrew Arbuckle, Margaret McQuade, and Mrs. George Hernandez. The story was written by Roy Horniman ,a noted British novelist.

Carew in Cast of "Palace of Darkened Windows."

Portraying the part of a Rajah in the fourth production of National Picture Theatres, "The Palace of Darkened Windows," is Arthur Edmund Carew who, according to an announcement, mapped his early career with the idea of becoming an artist. Born in Trebizond, Armenia, Mr. Carew attended school at the Annotalian College, an institution conducted in Armenia by Americans.

"The Palace of Darkened Windows," said to be a story of East India life, is being directed by Henry Kolker, under the supervision of Henry Rapf at the Selznick west coast studios.

Goldwyn Reports Records Broken by "Silver Horde"

REX BEACH'S "The Silver Horde" is breaking records for extended bookings at large theatres, according to reports received by Goldwyn Pictures Corporation from its exchanges. In a number of instances, exhibitors have varied from a policy of two and three day showings in order to keep "The Silver Horde" for a full week. Extensive exploitation campaigns have been launched and advertising appropriations increased. Goldwyn has received many enthusiastic letters from exhibitors.

The exploitation campaign, as found effective in New York, is being used with variations in other cities. All of the physical requisites are available at Goldwyn exchanges.

The popularity of Rex Beach's works in book form is being capitalized through tie-ups with book stores that are making a special display of the novel along with announcements of the showing of the picture. The nature of the story makes it possible to arrange appropriate window displays in sporting good stores, also department stores that cater to the sportsman.

Announces Engagements for Coming Kaufman Weeklies

FOR two forthcoming Herbert Kaufman Weeklies, Myron Selznick, just prior to his recent departure for the Selznick west coast studios, announced that he had selected William J. Scully, formerly assistant to director Alan Crosland, to direct "The Household Bully," and engaged Gertrude Kaufman, a sister of Herbert Kaufman, for an important role in "The Faded Butterfly," under the direction of Edmund Goulding.

"The Herbert Kaufman Weeklies are progressing very favorably," said Mr. Selznick, "and my endeavors to make them unique in presentation are being fulfilled by the experienced directors and well tried actors and actresses we are engaging for each production. Thus far it is gratifying to note the popularity of the release, and the new wave of comment relative to their exhibition speaks in the highest terms of Mr. Kaufman's ability as an editorial writer.

"It is safe to state that in the forthcoming Kaufman Weeklies we have an array of corking good material that will more than uphold the standard maintained by previous releases. And I feel confident that those persons who have been entrusted with the carrying out of my plans in regard to the Herbert Kaufman Weeklies will fulfill my greatest expectations."

—every other week
The snappiest, brightest, greatest single-reeler in filmdom!
SCREEN SNAP-SHOTS
PEEPS INTO THE PRIVATE AND PROFESSIONAL LIFE OF FAMOUS MOVIE STARS
JACK COHN
1600 BROADWAY—NEW YORK

VITAGRAPH SEPTEMBER RELEASES

ALBERT E. SMITH

announces

A Tom Terriss Production

"TRUMPET ISLAND"

Adapted by

MR. AND MRS.
GEORGE RANDOLPH CHESTER

From the story

By GOUVERNEUR MORRIS

Directed by TOM TERRISS
With An All-Star Cast

Impatient with his own excesses, following the sudden acquisition of great wealth, the man seeks seclusion on an uninhabited island to work out his own salvation. The Girl, seeking to escape life with a man who has proved loathesome to her, plans to jump from an airplane in which she is riding—but an electrical storm changes her plans. The airplane is wrecked, and crashes on Trumpet Island. The man and the woman meet.

This is only the beginning. The story was judged *big* enough to spend more than a quarter of a million dollars in producing it, over a period of several months. It will be ***the big picture*** of the year.

As the heroine of this absorbing story,

ALICE JOYCE

proves the age-old truth that the heart of a woman may beat as sadly beneath silks and satins as beneath more humble garb.

A play with great, crashing moments of drama which at no time becomes melodrama—a story of unexpected twistings and turnings which create *SUSPENSE*—a picture which will add still more prestige to the name of this beautiful star.

ALBERT E. SMITH

presents

ALICE JOYCE

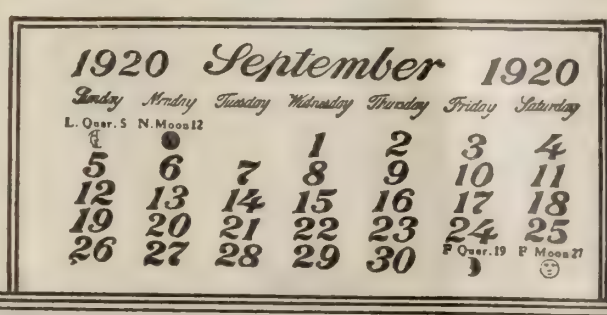
in

"THE PREY"

A Vitagraph Special Production

By Joseph Le Brandt

Directed by George L. Sargent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VITAGRAPH SEPTEMBER RELEASES

CORINNE GRIFFITH

in

"THE WHISPER MARKET"

An exciting story of consular service in South America. Strong in drama and intrigue. Corinne Griffith, one of the best gowned screen stars in the world, appears as the wife of an American consul, and to help fatten his lean purse, becomes a silent partner in the shop of a fashionable modiste. Gorgeous gowns by the *hundred.*

EARLE WILLIAMS

in

"THE PURPLE CIPHER"

A melodramatic story of Chinese tongs in which Earle Williams will score as notable a success as he did in the now famous production of "The Fortune Hunter." He appears as an amateur detective. Replete with surprises, exciting situations and creepy, Oriental mystery.

LARRY SEMON

in

"THE STAGE HAND"

Vitagraph's comedy ace in another one of his inimitable comedies which have laugh-swept the country. He goes backstage in a vaudeville theatre this time, flirts with the "actorines" and is assisted in his fun by dogs, cats, ponies and other animals which will make grown-ups chuckle and the kiddies shout with glee. And a big beauty squad, headed by Lucille Carlisle.

Pallette on Trip to New York

Eugene Pallette, who is featured with Ruth Stonehouse in the Metro all-star production of "Parlor, Bedroom and Bath," a filmization of the stage farce by C. W. Bell and Mark Swan, is en route from Hollywood to New York for a visit. Prior to and since his term of service in the army as an aerial pilot, Mr. Pallette has been on the Pacific Coast, and recently has appeared in three Metro specials—"Fair and Warmer," starring May Allison; "Alias Jimmy Valentine," starring Bert Lytell, and "Parlor, Bedroom and Bath."

International News Reel Has Fast Workers at Convention

TWO hours after the Republican national convention opened its session at the Coliseum in Chicago, International News Reels showing the assembling of the delegates, the opening of the session and many of the nationally known delegates and candidates were exhibited in Chicago and suburban theatres. The scenes were made at 11 o'clock Tuesday morning, which is 1 o'clock New York time, and finished prints ready for projection were at the New York Theatres in time for the first show Wednesday evening.

Two negatives were taken. One was rushed to the laboratory, where it was developed and prints hurried to the local theatres, thereby establishing the two-hour record, while the other, in charge of William Hearfield, of the International camera staff, was sent on to New York by airplane as far as Cleveland, and from then on by the Twentieth Century. Arriving in New York, Mr. Hearfield was met by a fast automobile, which rushed him to the New York laboratory, where the negative was developed and prints made in time for showing at the first show Wednesday evening.

Metro Is Completing Eleven Special Productions at Its Studios in East and West; Ten in Hands of Editors

THE Metro Pictures Corporation announces the completion of camera work on ten new special productions and virtual completion of the eleventh, the eleven being the combined output of the company's two large studios situated, respectively, in Hollywood, Cal., and in New York. Of the eleven new productions ten are in the hands of editors, cutters and title writers, who will spend several weeks on them in the process of assembling them for release. With a few exceptions these pictures will not be distributed until the early fall.

Eight of the specials were produced at Metro's western studios. They are "The Price of Redemption," starring Bert Lytell; "Parlor, Bedroom and Bath," with an all-star cast; "The Saphead," co-starring William H. Crane and Buster Keaton; "Held in Trust," starring May Allison; "The Chorus Girl's Romance," starring Viola Dana; "The Misfit Wife," featuring Alice Lake; "Hearts Are Trumps," with an all-star cast, and "The Mutiny of the Elsinore," a C. E. Shurtleff production, featuring Mitchell Lewis.

First New York S-L Film.

The first New York S-L production to be completed is "Love, Honor and Obey," an adaptation by Eugene Walter of Charles Neville Buck's novel, "The Tyranny of Weakness." The all-star cast includes Wilda Bennett, Claire Whitney, Kenneth Harlan, Henry Harmon and E. J. Ratcliffe.

"The Marriages of Mayfair" is an adaptation by Julia Burnham of Cecil Raleigh's Drury Lane melodrama. The all-star cast includes Thomas Ross, Wilfred Lytell, Frank Currier, Francis X. Conlan, Jack Crosby, Gladys Coburn, Thea Talbot and Florence Court.

"Clothes" is the stage drama by Avery Hopwood and Channing Pollock in which Grace George starred some years ago. The scenario was written by Arthur Zellner. It has an all-star cast, including Olive Tell and Crauford Kent.

Bert Lytell's "The Price of Redemption" is an adaptation of I. A. R. Wylie's novel, "The Temple of Dawn." The scenario was written by June Mathis.

Crane to Play Role He Created.

"The Saphead" is an adaptation by June Mathis of "The New Henrietta," by Winchell Smith and Victor Mapes, founded on Bronson Howard's drama "The Henrietta." In addition to William H. Crane, who will play the role of Nicholas Van Alystyne, which he created on the stage, and Buster Keaton, the cast includes Irving Cummings, Edward Connelly, Jack Livingston, Odette Tyler, Carol Holloway and Beulah Booker.

"Held in Trust" is a picturization of George Kibbe Turner's novel, which appeared in the Red Book Magazine. Sarah Y. Mason wrote the scenario. Miss Allison plays a shopgirl who fraudulently impersonates a wealthy woman.

"The Chorus Girl's Romance" was first told in short story form by F. Scott Fitzgerald under the title of "Head and Shoulders" in the Saturday Evening Post. Percy Heath made it into a screen play. Viola Dana plays a shimmy dancer who marries a Yale "grind."

Alice Lake as Manicurist.

"The Misfit Wife" shows Alice Lake as a manicurist who marriese into a New York family where footmen and a Harvard accent prevail. The story is founded on Julie Herne's stage play "The Outsider." The adaptation was made by Lois Zellner and A. P. Younger.

"Parlor, Bedroom and Bath" is an adaptation of the stage success by C. W. Bell and Mark Swan. The cast includes Eugene Pallette, Ruth Stonehouse, Kathleen Kirkham and Henry Miller, Jr. The scenario is by June Mathis and A. P. Younger.

"Hearts Are Trumps" is an adaptation by June Mathis of Cecil Raleigh's Drury Lane melodrama. The cast includes Joseph Kilgour, Frank Brownlee, Thomas Jefferson, Edward Connelly, Alice Terry and Francelia Billington.

"The Mutiny of the Elsinore" is a picturization of Jack London's novel by A. S. Le Vino. The cast includes Mitchell Lewis, Helen Ferguson and William V. Mong.

Bebe Daniels Begins Her Realart Career with "You Never Can Tell" for Vehicle

BEBE DANIELS started work at the Realart studios in Hollywood on June 7 on her first production as a star, "You Never Can Tell." Many of her friends were on hand to watch the taking of the first scenes and to wish her the best of luck.

A Deep Talk About Purple.
Confidentially speaking this is a scene from "The Deep Purple," a Realart release.

Miss Daniels was recently installed at the studios in a star dressing room along with Wanda Hawley, who has completed one picture as a Realart star and is now at work on her second. The two are old companions at the Lasky studios, where they worked together in DeMille productions.

Chester Franklin has been engaged to direct the new Realartist. He is a veteran and capable director, with a number of successful productions to his credit. He comes to Realart after having completed a series of popular "kid" productions, and has already been installed in "Directors' Row" at the Hollywood studios.

Helmar Walton Bergman wrote the scenario for the picture from two stories by Grace Lovell Bryan published in the Saturday Evening Post about six months ago, entitled "You Never Can Tell" and "Class." Mr. Bergman has been a continuity writer for many years and is best nown for his work in adapting fifteen O. Henry stories for the screen.

The story selected for Miss Daniels' first vehicle is that of a girl of vaulting ambition. Dissatisfied with her home surroundings, where money is even scarcer than soap, she starts out to earn her own living. She gets a job behind a cigar counter in a big New York City hotel, and, with a knack for dressing and a lively personality, things begin to come her way.

Miss Daniels is said to be suited to the role both by temperament and appearance. Her distinctive type of beauty, it is believed, will emphasize the high spots in the role provided for her.

Hamilton Writes Serial Story

James Shelly Hamilton, the author of numerous magazine fiction stories, and now attached to the scenario staff of the George B. Seitz organization, has completed a story for production in fifteen episodes, which will be produced as a Pathe serial in the near future. The player to star in the serial has not been designated as yet, but it is expected Paul Brunet, vice-president and general manager of Pathe, will assign a star and director soon.

Blackwell with Cosmopolitan

Carlyle Blackwell has placed his name to a Cosmopolitan contract and will make his first appearance with Marion Davies in her latest starring vehicle, "The Restless Sex," from the Robert W. Chambers novel of the same name.

Seventeen Mayflower Specials Scheduled To Be Released One Every Third Week

ACCORDING to Benjamin A. Prager, president, the Mayflower Photoplay Corporation is carrying out one of the largest programs of production undertaken by any independent producing unit in the industry. The Mayflower schedule for the year which began on January 1, 1920, calls for the output of a minimum of seventeen specials to be released at the rate of one every three weeks. Six of the industry's foremost directors, George Loane Tucker, Allan Dwan, R. A. Walsh, Sidney A. Franklin, Emile Chautard and Charles Miller, have or will contribute one or more independent productions to Mayflower's program for the current year.

The large scale on which directors whose product is presented by Mayflower are operating is indicated by the fact that twelve productions have already been completed, representing an announced aggregate investment of approximately $3,000,000. The list of subjects completed and in the distributor's branch offices include Allan Dwan's "Soldiers of Fortune," "The Luck of the Irish," "A Splendid Hazard," "The Scoffer" and "In the Heart of a Fool"; R. A. Walsh's "The Deep Purple"; Sidney A. Franklin's "Athalie"; Charles Miller's "The Law of the Yukon," and Chautard's "The Mystery of the Yellow Room."

Four Already Shown.

Since the beginning of the current year, four Mayflower productions have already been shown to theatre-goers. They include Dwan's "The Luck of the Irish" and "Soldiers of Fortune," Walsh's "The Deep Purple" and Chautard's "The Mystery of the Yellow Room." All of which were released under the Realart banner. "A Splendid Hazard," an Allan Dwan production with Henry B. Walthall in the leading role, is now receiving pre-release showings in seven key cities, preparatory to its general distribution through First National franchise holders.

Allan Dwan's "The Scoffer" is tentatively scheduled for release by First National on August 23, to be followed on September 27 by "Athalie," founded on Robert W. Chambers' novel of that name and completed last week by Director Franklin. Mr. Dwan's "In the Heart of a Fool" will probably be presented on November 15. "The Law of the Yukon," adapted by Charles Miller from Robert W. Services' verse classic of that name, will be released by Realart early this fall.

Four More Tucker Specials.

In addition to this, Emile Chautard has completed two productions to be presented by Mayflower, neither of which has been definitely titled.

George Loane Tucker is now cutting and titling "Ladies Must Live." Mr. Tucker is under contract to make four additional specials to be presented by Mayflower, two of which, in addition to "Ladies Must Live," will be released during the present year.

Allan Dwan is now working on the sixth of his independent productions which in all probability also will be released this year, following "In the Heart of a Fool." R. A. Welsh has just begun his second production, which, together with "The Deep Purple" and a third subject to follow the one now in course of production, will constitute this director's contribution to Mayflower's 1920 schedule.

Denison Clift to Europe

Denison Clift, writer of screen stories for Lasky, Ince and Fox, left Hollywood on June 6 to take a long-contemplated trip abroad, to study new conditions caused by the world war. Mr. Clift will sail from New York on June 26, and will go first to France, arriving in Paris in time for the celebration of the Fall of the Bastile on July 14.

From Paris, Mr. Clift, who will be accompanied by his wife, will go into Italy, to study the world's great paintings in the galleries of Rome and Florence. From Italy he will tour Southern France, Switzerland and Belgium, visiting all the important battlefields.

In September Mr. Clift will reach London, where, it is understood, he will accept an offer to make three pictures in one of the largest studios there.

Harry Carey's "Human Stuff" Is Set for June 28 Release

UNIVERSAL announces the release of Harry Carey's latest picture, "Human Stuff," for June 28. It is an adaptation from a story by Tarkington Baker and was directed by Reeves Eason.

When Mr. Carey read the scenario of "Human Stuff" and discovered that about seventy scenes were laid in a western ranch, he suggested using his own ranch for the purpose. He could not accommodate the entire company in his spacious house, but a dozen tents were erected for the use of those who could not find room within the Carey mansion. Charlie, Carey's Chinese cook, engaged several cousins and uncles from Los Angeles to help him in the kitchen, and considerable inroad was made into the cellar to supply the wants of the forty or more people who took part in the production.

Accountant Studying a Figure.
No adding machines needed in this new Universal comedy—that is, figuratively speaking.

Will Supply Capitol Programs

For the benefit of exhibitors who are interested in the most modern angles of showmanship and those who want to model their presentations along the most approved lines, Goldwyn Pictures Corporation is prepared to supply each week programs of the "Rothapfel type of bill," as shown at New York's magnificent motion picture palace, the Capitol. This service will be supplied regularly to any exhibitor sending his name and address to the Goldwyn office.

William Desmond in "A Broadway Cowboy" Heads Pathe Release Schedule for July

UNDER the pretentious arrangements made by Pathe for supplying exhibitors with big photoplay attractions for the summer, William Desmond in "A Broadway Cowboy" will be the initial "hot weather" release by Pathe. The Jesse D. Hampton production will be issued on July 4, and according to Pathe, exhibitors who play this production will have double cause for celebrating Independence Day.

The play was produced from "The Man from Make Believe," a story by Byron Morgan, one of America's best known fiction writers. As a romantic comedy it is said to be both amusing and spectacular. The direction of Joseph Franz, who has contributed many successes to the Hampton list during the last year, is considered noteworthy.

Betty Francisco, whose beauty and charm won her a legion of admirers when she was in the Ziegfeld Follies, is certain to augment her supporters with her work as Betty Jordan, the girl for whom Burke Randolph, matinee idol, slew "scores of red-skins." Other characterizations are given by Evelyn Selbie, Thomas Delmar, J. P. Lockney, Paddy McGuire and Clark Comstock.

Striking locations were selected for this picture and its atmosphere is that of the West, where most of the action is set after the principals got away from Broadway and the theatrical district. The outdoor scenes are of such attractive nature as to make "A Broadway Cowboy," an ideal summer offering.

A fine line of paper is offered with the new Desmond picture. The twenty-four sheet shows Miss Francisco and Mr. Desmond mounted upon a "rarin' broncho," leaping athwart the New York skyline.

Pathe's Southern Manager Says Conditions Are Fine in South

WILLIAM T. YODER, southern district manager of Pathe Exchange, Inc., on a recent visit to the home office, stated that the southern territory is in a more flourishing condition than ever before.

The general prosperity of the country is the basic cause, Mr. Yoder states, but the exhibitors of the South in particular are taking advantage of the situation so intelligently and effectively that at their present rate of progress they will make the South a leader in the picture industry.

The most encouraging point, according to Mr. Yoder, is the improvement in their manner of picture presentation and exploitation. Metropolitan methods of staging obtain. Special effects are used in showing films and the musical scores are given particular care and attention.

"One familiar with the Southern film territory," said Mr. Yoder, "cannot view the present conditions there without being conscious that a marvelous improvement has been made. There is a demand for higher class of feature production than formerly, and new theatres, constructed according to the most up-to-date design in architecture and equipment, are being built at a surprising rate."

Florence Evelyn Martin.
Appearing in Guy Empey productions, the latest of which is "Oil."

Educational Aims to Supply Short Subjects That Will Match Up with Features on Bill

WITH its large number of short subject releases and the number constantly increasing, Educational Films Corporation is planning a new aid for exhibitors through its exchanges in twenty-four principal cities. This, in brief, will be the selection of short subjects to give just the right balance to programs.

"Since we are not concerned with feature productions," says a statement, "we feel that we are in a position to give the exhibitor expert advice on the best material with which to complete his bill. Our large variety of product will enable us to give a wide selection. Manifestly we are interested in making the short subjects stand out as an important portion of the bill, and therefore from a selfish motive alone we would be concerned in supplying the material that offers the best results to the exhibitor.

"While we expect those exhibitors who can do so to actually see our pictures, it is nevertheless a fact that the greater number of theatre managers cannot do this. It is to them that this phase of our service will be of the greatest value. The exhibitors, as a whole, have passed the point where they regard the short subject merely as a filler, and our exchanges, instead of merely shipping them a reel, will be able to send just the sort of pictures that fill the need.

Material to Suit the Feature.

"Every one of our exchange men will be thoroughly familiar with all of our product. We will keep them advised in advance and then they will see the pictures. They will also see as many feature pictures as possible, and at least keep informed of their character through the trade journals. Therefore, when an exhibitor writes he has Mary Jones in 'The Fickleness of Fanny' for a certain date, we will be able to supply just the comedy and other material that will best suit.

Vast Film Library.

"We will further be able to supply pictures that fit very closely in with various pictures to the extent that they have been used at leading theatres in New York, Los Angeles, Chicago, Indianapolis and other cities. As a matter of fact, it would be surprising to register the extent to which our vast film library is called upon for such purposes. New prints of all the subjects that we have retained will be always available in territories where they have not been shown. We will be able to do for all theatres the same thing we did for two leading New York houses in a single week recently, supplying single reels that formed perfect preludes for the features.

Educational's Policy.

"While we are firmly of the belief that many of our pictures deserve to be featured above many of the so-called 'features,' we are not urging the exhibitor to do this. He has had that advice too often. We would much rather be able to supply him with the type of comedies, scenics and other subjects that will send his patrons away from the theatre feeling that they have seen a perfect performance. We are not satisfied with merely booking a picture; we want to be sure that the picture we do book really adds something to every program."

"The Breath of the Gods," Tsuru Aoki's Last Universal, To Be Released Shortly

TSURU AOKI'S last and biggest picture made under the Universal banner will be released in a few weeks, it has just been announced by Carl Laemmle, president of Universal. It is called "The Breath of the Gods" and is a six-reel super-production featuring the Japanese film star in a story of her native land. It is a Universal-Jewel picture.

"The Breath of the Gods" is said to be among the most perfect Oriental photo-dramas. Forty some odd different sets were constructed at Universal City during the filming of the feature, each personally supervised by Miss Aoki herself and by Corley T. Ito, a Japanese artist engaged especially as advisor and designer for the picture settings.

Climax Is Not Happy.

The picture was adapted from the novel "The Breath of the Gods," by Sidney McCall. The climax is not a happy one, but is so logical and so necessary to the artistic and satisfactory evolution of the story that Universal officials have no qualms as to the popularity of the picture.

The story sounds the depths of human affections. The little Oriental actress plays the role of a daughter of the Samurai who is sent to Washington to acquaint herself with the customs of the Occident and to be of service to her native land. She falls in love with a young French diplomat, who follows her to Japan and becomes embroiled in the political intrigues of the Japanese court.

Few stories of Japan have been as rich in color as this production and Universal has gone to every extreme to make the picture an artistic masterpiece. So skilfully is the atmosphere of Japan worked into the plot and presentation of the pictured story that it sacrifices not even the slightest interest to western eyes.

Will Be a Summer Release.

One of the strongest characters seen on the screen in many days helps to give dignity and force to the majestic unfolding of the Oriental-Occidental plot. He is Prince Hagane, the War-Lord of Japan. The role is taken by Arthur Carewe, the only Armenian actor on the screen, and the husband of Madame Pavloska, of the Chicago Opera Company.

Stanhope Wheatcroft plays the part of the young French attaché. Others in the cast are Barney Sherry, Ethel Shannon, Paul Weigel, Pat O'Malley, Marion Skinner, Mai Wells and M. Seki, a Japanese actor of great attainments. The director is Rollin Sturgeon.

"The Breath of the Gods" will be released simultaneously with "Under Crimson Skies," a Universal-Jewel picture of sea-life and South American revolution featuring Elmo Lincoln.

The twin-release will be the result of Universal's promise to put several big pictures on the market in midsummer so that Universal exhibitors will be provided with big productions with which to hold their patrons during the hot summer months.

Cast of "Midchannel" Speaks Its Parts Before the Camera

AN innovation in screen technique is said to have been marked by the decision of Clara Kimball Young and Director Harry Garson to have the entire cast of "Midchannel," Miss Young's latest starring vehicle, memorize the original play, which was written by England's foremost dramatist, Sir Arthur Wing Pinero, and adapted to the screen with the author's supervision.

The novelty was felt to be a necessity by Miss Young, who found that an easier naturalness of characterization would result if she uttered her lines with full voice instead of occasional outbursts of speech. Mr. Garson approved of the idea, feeling that a drama based on the most stormy period of married life could be done more powerfully if the cast spoke their parts freely and with full force. And the results, now that the picture is nearing completion, are said to be more than hoped for.

Filming "Passionate Pilgrim."

"The Passionate Pilgrim," Samuel Merwin's famous novel which ran serially in the Cosmopolitan Magazine, is now in the process of picturization by Cosmopolitan Productions, under the direction of Robert G. Vignola. The cast so far engaged consists of Matt Moore, Charles Gerard, Arthur McDonald, Tom Ryan, Albert Riccardi, Frankie Mann, Ruby De Remer, Claire Whitney and Helen Lindroth.

Mavis Montell.
Profile view of this heroine who plays in Universal comedies.

Los Angeles Newspaper Critics Praise Annette Kellerman in "What Women Love"

SOL LESSER is in receipt of a wire from his Los Angeles office, quoting the reviews on the Annette Kellerman production, "What Women Love," whose premiere was given at the Temple Theatre, Santa Ana, June 1.

Mr. Lesser is highly elated at the expressions of the press, as he feels that in Los Angeles, where critics see, hear and eat pictures, a production must have considerable merit before receiving the following criticisms.

May Markson of the Record says: "Refreshingly different production, some remarkable underwater scenes."

Grace Kingsley of the Times says: "A humdinger, fresh, bubbling, thoroughly delightful from all standpoints. Reveals Annette Kellerman as delightful comedienne in a role in which she presents an entirely new self to the world. Sol Lesser will give all directors a run for their money."

Guy Price of the Herald says: "Lightning like action, marvelous submarine photography, subtle situations, novel pieces of comedy business, well woven love story with melodramatic climaxes that furnish a variety of entertaining features."

"Every Inch Crammed with Action."

Maude Cheatham of the Examiner says: "Without a doubt it will be a sensation with its novelty and excellence. Miss Kellerman is the speediest worker on the screen today, even throwing the strenuous Doug Fairbanks in the shade by a safe margin. Every inch of the six-reels is crammed with action."

Monroe Lathrop of the Express says: "An assured winner. Miss Kellerman alone among women stars could do the things she does with grace and physical snap."

All the critics agree that the picture gives Wheeler Oakman, who plays opposite Miss Kellerman, a role which shows new insight into his dramatic ability. Also that the entire cast, settings, photoplay titles, and story are of the highest order.

Mr. Lesser arrived from Los Angeles last week, stopping off at the Convention in Cleveland en route. He brought a completed print of the Kellerman picture with him. This is the second trip within a month that Mr. Lesser has made, and this time his sojourn will last about a month, at which time he will announce the distributing policy of the picture, and also arrange for a Broadway opening.

Mr. Lesser has surrounded Miss Kellerman with a strong cast, every name well known. Wheeler Oakman plays the lead. Walter Long plays the villain and others are "Bull"Montana and Ralph Lewis. The story was written by Bernard McConville, author of many Mary Pickford and Norma Talmadge successes, and directed by N. C. Watt. The titles are by Katharine Hilliker.

Louise Huff.
New Selznick star whose first picture will be called "The Dangerous Paradise."

Fast News Reel Work

A fine pictorial news record was made by Kinograms and Selznick News at the opening of the Republican Convention in Chicago. The cameramen, after filming the outbursts of the convention, developed the negative in Chicago and dispatched the prints from that point to all sections of the country. Through this method more than three days were saved, for it is generally known that all pictorial news is first sent to New York to be developed and later distributed to exhibitors.

Latest Pose of Gloria Hope
Who is appearing in the latest Selznick productions.

Audience Acclaims Marion Davies at Private View of "The Restless Sex"

MORE than a thousand specially invited guests thronging the grand ballroom of the Ritz-Carlton Hotel on the evening of Wednesday, June 9, to see a private showing of Cosmopolitan Productions' "The Restless Sex," stood up at the close and acclaimed Marion Davies, the star.

A list of those present would read like a page from the social register and the judicial, literary, stage and screen directories. Banks of roses, carnations, chrysanthemums, ferns and potted palms were arranged about in restful and beautiful decorative effect, and the foyer immediately outside the grand ballroom was filled with baskets of flowers sent to Miss Davies by her many friends. During the showing of the picture a twenty-piece orchestra under the leadership of James Bradford furnished the incidental music.

A partial list of those present included Alice Joyce, Norma Talmadge, Constance Talmadge, Joseph M. Schenck, Vera Gordon, William Rosells, John W. Considine, Mr. and Mrs. E. W. MacLean, Jr., Mr. and Mrs Penrhyn Stanlaws, Harrison Fisher, Mr. and Mrs. Frank Borzage, Robert Z. Leonard, Mae Murray, George D. Baker, Hamilton King, Mr. and Mrs. Walter Wanger, Mr. and Mrs. Louis Joseph Vance, Daniel Frohman, Mr. and Mrs. Edgar Selden, Alma Rubens, Montagu Love, Dore Davidson, Gaston Glass, Anna Wheaton, Mrs. Irene Lorber, Matt Moore, Mr. and Mrs. George Fitzmaurice, Arline Savage, Mr. and Mrs. John McGinnis, Theodore May, Joseph King, Mr. and Mrs. Norman Kerry and Albert Capellani. In Miss Davies' personal party, which occupied the entire bolcany, were Judge and Mrs. Douras, her parents, Mrs. George Van Cleve, Paul Chalfonte and Mr. and Mrs. Carl H. Page and Henry M. Hobart.

This is the first time that any one outside of the company's officials has seen "The Restless Sex," and the showing was only for personal friends. The public will not be privileged to see it for several weeks, when it is scheduled to open for a pre-release New York run at a Broadway theatre.

Cosmopolitan Productions claim "The Restless Sex" is one of the most stupendous and spectacular dramas. The interior settings are magnificent in beauty and colossal in size. Joseph Urban, the noted scenic designer, created them. Of particular interest are the settings in the episodes depicting Bohemian life in New York's Greenwich Village, and the famous "Ball of the Gods." The costumes for these scenes were designed by Erte, the famous Parisian artist.

In the ballroom scenes more than six hundred persons were used, and the floor space necessary to put them on in keeping with the rest of the picture was so great that the entire studio floor, which ordinarily accommodates four companies at one time, was turned into one huge stage for this purpose.

Robert Z. Leonard directed the production, while the unusual photographic effects are credited to Albert Ziegler.

Actor's Chat with Stranger Arouses Police Suspicions

DIRECTOR BURTON GEORGE, guiding the Selznick pictures, "Wilderness Fear," who recently returned from a five weeks' trip to Banff, Canada, where exterior scenes for the production were taken, is said to bring a tale of woe that almost robbed him of two members of the cast, namely, Maurice Costello and Patrick Hartigan.

Mr. George stated that Mr. Costello and Mr. Hartigan, while in the lobby of a Banff hotel, got into conversation with a stranger. The stranger was arrested and charged with shooting a deer within the confines of the Canadian National Park. The two actors, having been observed in conversation with the stranger, were held.

Despite the protests of Mr. George the police invited him to tell his troubles to the judge the next morning at the trial. After much eloquence on the part of Director George, Messrs. Costello and Hartigan were released.

Applestein Buys the Grand

The Grand Theatre, Alexandria, Va., has been purchased at auction by F. L. Applestein, of Baltimore, for $5,125. The new owner will continue to operate the house as a moving picture theatre. The bidding was spirited, the opening bid being $3,500, and many of those present endeavored to secure the place.

Montagu Love.
Just signed to appear with Geraldine Farrar in Associated Exhibitors' play, "The Riddle: Woman," to be released by Pathe.

Marshall Neilan Leaves New York After Short Visit to Begin Summer Production

MARSHALL NEILAN, recently elected vice-president of Associated Productions, Inc., arrived in New York last week and after a short business visit, in which he closed several important deals, returned to California to begin work on a plan of intensive summer production preparatory to the fall releasing season.

While in New York Mr. Neilan held several conferences with executives of the First National Exhibitors' Circuit in connection with his summer producing plans involving future pictures to be released through this organization in accordance with his present arrangement. Several interesting announcements are expected as a result of these meetings.

Mr. Neilan announced that the title of his fourth independent production is "Dinty" and features Wesley Barry. The story is an original script by Reed Heustis, the newspaper humorist, and Mr. Neilan himself, and presents a typical Neilan subject in which the little freckle-faced youngster is called upon to do the greatest acting of his career. Opposite Barry is Colleen Moore in the second big part of the picture. Tom Wilson, who scored as a foil for Barry in "Don't Ever Marry," is cast in a similar part in this picture.

Next Release Not Yet Titled.

The third Neilan picture for First National release, following "The River's End" and "Don't Ever Marry," is now complete with the exception of the title. Considerable time and effort is being devoted to the selection of a title that will do justice to the plot, said to present a mystery drama featuring a number of spectacular thrills.

The plot presents a newspaper story in which Pat O'Malley appears opposite Agnes Ayres, who makes her debut under the Neilan banner in this film in the part of a reporter. Others in the cast are Wesley Barry, J. Barney Sherry, Charles Mailes, Lydia Yeamans Titus, George Dromgold, Noah Beery, Walter Long, Charles West and "Bull" Montana.

On Mr. Neilan's return to his studio the plant will witness the busiest period since it was opened several months ago. In accordance with Mr. Neilan's new plans, Pete Smith, director of advertising and publicity, will leave New York for the West Coast shortly to work with the producer in the preparation of special exploitation material for exhibitors. Within two weeks every available inch of space will be occupied by Mr. Neilan as well as Albert Kaufman companies, in accordance with the recent Neilan-Kaufman producing alliance whereby both producers share the facilities and personnel of the plant.

His Favorite Cafe an Ice Cream Stand, Mr. Milwaukee Becomes Great Film Fan

PROHIBITION struck one of its hardest blows in Milwaukee, the home of the art of making good beverage out of fine hops, but it is having a favorable reaction upon motion picture conditions there. This statement is made by Joseph H. Mergener, manager of the Pathe Milwaukee office, who recently spent a week in New York consulting with the home office officials.

The general depression in business has not had any effect on the financial condition of the general public in the Wisconsin metropolis, according to Mr. Mergener. Motion picture exhibitors are now doing better than ever before and conditions are so promising that several new theatres are under course of construction.

Without his saloons the Milwaukee man must have some place to spend his spare time and the picture theatre is gaining his patronage. There has been a marked increase in the male patronage of theatres, Mr. Mergener reports.

Tire of Problem Play.

"Exhibitors here," said Manager Mergener, "are already contemplating the construction of three or four theatres in the downtown district to relieve the overflow in the other houses, and I believe that with the enormous impetus of business more will follow. Milwaukee always has been more conservative than other cities of her size in regard to amusement, but the day of the showman has now arrived.

"They are tiring of the problem play. An example of this is the way the big outdoor production, 'Rio. Grande,' was received. Played in a first-run house it was recognized as a picture of unusual worth, and return engagements are not only contemplated in this theatre, but also in other houses where it was shown.

"We are looking forward to big business on 'Passers By,' the Blackton production. An advance screening was given and local exhibitors were all highly pleased. 'Other Men's Shoes' and the new features starring Blanche Sweet have met with the highest approval in my territory and bookings have increased beyond all expectation. We are now looking forward to the H. B. Warner productions. Of course Harold Lloyd is making them all sit up and take notice. The Rolin Comedies featuring Snub Pollard and the 'Bringing Up Father' Comedies are also doing a big business.

"Serials gradually are gaining more ground here with the success of George Seiz in 'Bound and Gagged,' 'The Third Eye,' 'Trailed by Three' and 'Daredevil Jack.' Showmen now are looking forward to the new Seitz output, 'Pirate Gold,' and 'The Phantom Foe,' which introduces Juanita Hansen as a Pathe star."

Latin America and Far East Pay Big Prices for "Tarzan"

IN the foreign market as well as in America, "The Return of Tarzan," the Numa production of Edgar Rice Burrough's book, is starting off with a rush that bids fair to place it ahead of even "Tarzan of the Apes" as a box office success. Arthur Ziehm, manager of foreign sales for Goldwyn, reports record-breaking bids for the foreign territory that remains open, and this week closed two big contracts, one for Japan, China and the Philippines and the other for all of Latin America.

The strong appeal of "The Return of Tarzan" to foreign buyers is due to the success of "Tarzan of the Apes" and to the belief that the current release contains more jungle scenes, more wild animals, more fights and more thrills. Comparatively few productions have received so much publicity in advance and offer so many opportunities for business-pulling exploitation.

The Latin American countries included in the contract closed by Mr. Ziehm are Cuba, Argentine, Uruguay, Paraguay, Brazil, Chile, Bolivia, Peru, Ecuador, Columbia, Venezuela, Mexico and Central America.

De Vassey Buys "Twin Brothers"

Thomas de Vassey, vice-president of the Wistaria Productions, announces that he has bought the story, "Twin Brothers," by Phillip Van Loan, which he is getting ready to produce.

"Our further announcements will be forthcoming in a few weeks. Production on "Twin Brothers" will start in July," said Mr. de Vassey.

Collier and Moore Star in Selznick and Select Films

DURING the latter part of June, Selznick Enterprises will distribute through Select Pictures "The Servant Question," starring William Collier, the stage comedian, and "The Desperate Hero, starring Owen Moore. The former is a Select picture and the latter a Selznick.

In "The Servant Question," William Collier as "Larry Butler," is said to imbue his role with all the ludicrousness that has made him a leading stage comedian. Supporting Mr. Collier are "Buster" Collier, his son, Armand Cortez, Virginia Lee and Rapley Holmes.

Owen Moore in "The Desperate Hero" portrays the role of a newspaperman endeavoring to get rid of his only inheritance, an oil lease, and incidentally displaying a certain amount of braggadocio in order to convince prospective clients.

Goldwyn's First Year Product Sold for Holland and Finland

TWO more deals for the distribution of Goldwyn Pictures in European countries were closed last week by Arthur Ziehm, manager of Goldwyn's foreign sales department. The transactions cover the entire first year output of Goldwyn for Holland and Finland. The figure paid was not disclosed, but it is said to be unusually high in view of market conditions as they exist today in the two countries.

There are twenty-six productions in Goldwyn's first year output, including pictures starring Mae Marsh, Madge Kennedy, Maxine Elliott, Mabel Normand, Mary Garden and Jane Cowl; also Rex Beach's phenomenally successful picture, "The Auction Block." Most of the Goldwyn stars will be new to the audiences of Holland and Finland, and it is planned to give them liberal exploitation.

Natives of India Like Fox Pictures, E. Lloyd Sheldon Writes from Orient

FROM E. Lloyd Sheldon, writer of original stories, many of which have been produced on the screen by Fox Film Corporation, J. Gordon Edwards, veteran director of the Fox staff, now engaged in making William Farnum special productions on the Pacific Coast, has received a long communication regarding the film situation in the Orient and particularly in India, where the writer is at present.

Mr. Sheldon left America several months ago for the Orient with a photographic company for the purpose of securing educational features. In travelling from point to point in India he has made a constant study of the motion picture situation in the various cities visited, and in his letter to Mr. Edwards he speaks highly of the popularity of Fox pictures in this territory.

During his entire trip Mr. Shelden has found Fox pictures in great demand among exhibitors. Fox lithographs confront the traveler from billboards and house-stands wherever motion pictures are known. At Agra, about 200 miles midway between the famous cities of Delhi and Lucknow, the writer had a long talk with the proprietor of the picture theatre adjoining the hotel where he was staying. From this exhibitor he learned that "Cleopatra," the screen spectacle staged by Director Edwards for Fox at a great cost, is considered by Indian showmen among the greatest and most successful American motion pictures ever viewed in the Orient.

"Cleopatra" was playing at this house at the time and the Fox executives have received word that the biggest business of the year was done at this theatre with this picture, repeating the success it has achieved all through that territory.

The Sheldon party will remain in India several months more at least, and from there will go north and west into Tibet and Afghanistan, thence to Persia and Arabia, the while collecting photographic copy and notes on material for educational features and new photodramas to which Sheldon will give his attention upon his return to this country.

The report from Mr. Sheldon is enthusiastically confirmed by the Fox sales branch in Bombay. This office, established in the early days of 1919, now handles the Fox business for the greater half of India and Afghanistan, the firm having divided this territory at that time between the new branch and the old distributing center at Calcutta.

Advertising Men Oppose Addition to Trade Journals

THE contemplated launching of an additional motion picture trade paper was brought to the attention of the Associated Motion Picture Advertisers at its regular luncheon last week when members announced that as space buyers for their respective firms they had been solicited by representatives of the contemplated new organ.

While the general sense of the members as individually expressed was firmly opposed to any addition to the present number of trade journals, a proposal to put the body on record to that effect was nullified when it was pointed out that such a proceeding involved principles of policy on which it was necessary for the board of governors to pass, whereupon the matter rested pending the governors' meeting, set for the coming week.

Among advertisers returned from the Cleveland convention who addressed the A. M. P. A. and reported their views of the happenings in the lake city were Harry Reichenbach, Jerome Beatty and others.

An invitation from Harry Reichenbach to the members to play a golf tournament as his guests the coming week at the Bayside Golf Club met with few takers when it was explained that non-golfing members would be expected to caddy, but upon Reichenbach's adding that a complimentary luncheon would be served the members accepted in a body.

To Picturize "Charm School"

Wallace Reid soon again will be a prominent figure around the Lasky studio, and his long vacation, which he devoted to stage work, will have ended. His new picture will be Alice Duer Miller's "The Charm School," a comedy said to have an abundance of delightful and original situations and a plot that is quite unique.

Lila Lee will be his leading woman. Tom Geraghty is responsible for the scenario. James Cruze will be the director.

Arthur V. Smith.
General manager of the eastern studios of Famous Players-Lasky.

Associated Exhibitors, Inc., Co-ordinate Effort in Behalf of Other Independents

FOLLOWING the powerful co-ordination of effort resulting from the convention of Associated Exhibitors, Inc., at Cleveland, influential exhibitor-officers and exhibitor-members stated that the Associated Exhibitors are working progressively as a single, positive unit. According to announcement they are working forcefully and carefully with the sole purpose in view of soon presenting to the independent exhibitors of the country a plan whereby the showman is given the right to pictures, profits and protection without strings attached.

With one stream of de luxe product already flowing, and with the assurance of further sources of product forthcoming from F. C. Quimby, general manager, who recently arrived in New York from the Coast, the Associated Exhibitors believe that within a few days they will have information to impart to other independent exhibitors which will irrevocably prove Associated's claim to "the perfect plan."

Sub-Franchise Plan Ready.

Associated's sub-franchise plan, which now is being tuned into absolute harmony with the aims and purposes of independent exhibitors, as gleaned from the exhibitors themselves during the big Cleveland convention, is virtually ready to submit to the sincerely independent theatre owners of the United States.

An interesting feature surrounding the sub-franchise proposition is that it is said to embody the spirit of every constructive resolution adopted by the Motion Picture Theatre Owners of America at Cleveland. This is especially true as regards those passages of the resolutions whose prime purpose is to obtain for the exhibitor protection from the forces and powers that seek to destroy his independence. The plan is claimed to be thoroughly sound in principle and fully equitable in application.

Officers Who Attended Meeting.

During the meetings of Associated members showmen problems were discussed at great length and in minute detail. The members worked together day and night in what proved to be a successful endeavor to put into final form the plan whereby the independent exhibitor, be he big or small, is assured the opportunity of sharing in an honest-to-goodness co-operative proposition.

Among the officers and members who attended the meetings were Harry M. Crandall, Washington, D. C.; H. H. Wellenbrink, Montclair; James Q. Clemmer, Seattle; I. Libson, Cincinnati; Dennis Harris, Pittsburgh, Saul Harris, Little Rock; Samuel Harding, Kansas City; Joseph Morgan, Washington, D. C.; Paul Gusdanovic, Cleveland, M. S. Cohen, Council Bluffs; J. H. Cooper, Wichita; Harold Franklin, Buffalo; Lubliner & Trinz, Chicago; R. D. Craver and F. R. Rogers, Charlotte; M. L. Malevinsky, F. C. Quimby and Phil Ryan.

Jury Picks New Realart Star; Will Not Reveal Identity Yet

THE unique method adopted by Realart Pictures Corporation in putting the selection of its sixth star up to a jury of twelve prominent professional persons in varied pursuits of life has aroused considerable interest and comment in trade circles.

The jury has already reached a decision and it is in the hands of the company's officials. According to J. S. Woody, general manager of Realart, this method has never before been employed in selecting a star. "We hope and fully expect this selection to be one of the most popular star decisions ever made," he said. "The very method which we have adopted should guarantee this.

"It is rather remarkable that twelve persons so prominent in their different professions as those on the Realart star jury should have been able to agree on one person as the best qualified for the honor. Let anyone pick at random twelve persons of his acquaintance and allow them to attempt the same task, and I venture to say the Republican convention deadlock would seem like a barnyard cackle disturbance in comparison.

"We are highly pleased with the choice the jury has made for us and very enthusiastic over the plans we are framing for the new star. Since last week we have been deluged with inquiries as to her identity but the public curiosity will have to go unsatisfied for a brief season. When the announcement is made I am certain everyone will be as jubilant as Realart that this new star has come to the screen."

Fore! For Her Admirers

Is Dorothy Phillips posing. Now appearing in Allan Holubar productions.

No Respite for Stars and Directors at Lasky Studio; Many New Films Are Begun

MID-SUMMER promises no let up in production activities at the Lasky studio and stars and directors are having no respite from their labors between pictures. Those who will start work on new pictures within the next few days are Directors George Melford and William DeMille, while those who shortly will be changing roles include Roscoe Arbuckle, Bryant Washburn and Wallace Reid.

Ethel Clayton Starts Work.

Ethel Clayton already has begun work on her last picture to be made for Paramount prior to her vacation, after which she will go to London to make at least two pictures there for the company. Tom Forman is directing the present film, which is an adaptation by Mary O'Connor from Cynthia Stockley's short story, "Rosanne Ozanne."

It seems probable that Cecil B. DeMille will not start work on his next special before July 1 or at least not until the last of June. The nature or title of it is as yet not announced. The famous producer has several stories in mind and from these will choose one which he will make.

George Melford starts this week on Opie Read's "The Jucklins," scenario by Frank Condon, with Monte Blue, Mabel Juliene Scott and Charles Ogle in the leading roles. A number of important settings are being constructed for this and there will be a considerable amount of location work as well.

Walter Woods has just about completed the scenario for "The Traveling Salesman," which will afford a starring vehicle for Roscoe "Fatty" Arbuckle. He will be directed by Joseph Henabery. Wallace Reid will start next week on "The Charm School," by Alice Duer Miller, scenario by Tom Geraghty, and James Cruze will be the director.

New Washburn Play.

Bryant Washburn will begin in a short time on "Wanted: A Blemish," directed by Maurice Campbell with scenario by Douglas Bronston. William DeMille is about ready to start on "His Friend and His Wife," by Cosmo Hamilton, which was recently published in book form. Following this, it is understood, he will produce "Footlights," by Rita Weiman, scenario by Olga Printzlau. Miss Weiman, besides being a playwright of note, is one of the best known contributors to the Saturday Evening Post.

Selznick Acquires Paragon Studios at Fort Lee; Entire Force Will Soon Be East

STRIKING evidences of the size of the production units of Lewis J. Selznick Enterprises are contained in the announcement by Myron Selznick, president of Selznick Pictures Corporation, that his company has just signed a long term lease for the acquisition of the Paragon studio, at Fort Lee, N. J. With the taking over of the Paragon studio on June 7, two-thirds of all the studio space at Fort Lee will be controlled by Selznick.

Coincident with this announcement, Mr. Selznick stated that a crew of fifty workmen is employed on a day and night shift making extensive alterations in the property and installing an entire new lighting system. Work is said to have progressed so rapidly that complete sets were erected in time for the shooting of the first Selznick picture on the morning of June 7.

All in Fort Lee by July 1.

The acquisition of the Paragon studio is said to be the sequel to Mr. Selznick's recent announcement that hereafter all productions of the Lewis J. Selznick Enterprises will be made exclusively in the East. It is intimated that by July 1 all stars, directors and technical experts now working at the Selznick west coast studios will have arrived in New York. All interior scenes for Selznick and National Picture Theatres productions made for Selznick will be shot in the three Fort Lee studios now controlled by the organization.

Mr. Selznick declared that the studio facilities for his staff in the production unit of Selznick pictures will be practically unlimited. On the main studio stage at Fort Lee, it is said, four companies can work simultaneously without interfering with the production work there of the Herbert Kaufman Weekly. The Paragon studio stage will accommodate an equal number of companies.

About a month ago Mr. Selznick announced the acquisition of the Solax studio, also at Fort Lee. The stage space there will accommodate two more companies.

The grounds of these three studio buildings are said to embrace a total acreage about ten times the area of their stages. This will provide much space for the erection of elaborate exterior sets. A force of more than three hundred employes is employed at the main Selznick studio at Fort Lee.

Moss to Take Time from Work to Aid Jews in Money Drive

B. S. MOSS, vaudeville and motion picture theatre magnate, has volunteered to give up several business hours every week for an entire year to assist the Business Men's Council of the Federation for the Support of Jewish Philanthropic Societies in its drive against drives, which was recently launched.

This drive is intended to eliminate the necessity of further campaigns for funds to support the ninety-one leading hospitals, sanatoria, day nurseries and other leading social service institutions that are affiliated with Federation, by substituting intensive drives. This propaganda will be carried on by the Business Men's Council in every trade and by an Auxiliary Women's Council in a block-to-block and house-to-house canvass of the city.

The workers will choose their own hours and give as much time as possible to this work throughout the remainder of 1920 and the early months of 1921. It is hoped that as a result of this drive against drives, every Jew of New York will become a subscriber of Federation according to his means.

Mr. Moss will endeavor to enlist the support of every man and woman in all branches of the vaudeville and motion picture industry. His voluntary effort to give up part of his business time to Federation for an entire year has met with much favorable comment.

Prisoners See "Evangeline"

Following a novel entertainment bill arranged by the inmates of Clinton Prison, Dannemora, N. Y., for which Fox Film Corporation furnished the feature, the Longfellow art classic "Evangeline," N. L. Burdick, as correspondence clerk of the prison, has reported the affair a success. Sufficient funds were raised by the entertainment for the support of the prison baseball league.

A letter addressed to President William Fox from the prison shows the appreciation of the authorities and the inmates for the presentation of the screen classic.

Approves "Mormon Maid" as Revival

"A Mormon Maid," featuring Mae Murray, Hobart Bosworth and Frank Borzage, has been selected and approved as the first feature for revival in the "American Films for American Theatres" campaign of the American Educational Motion Picture Association, of 69 West Ninetieth street, New York, as an offset to the importation of foreign films suggested at the recent exhibitors' national convention.

The revival of good pictures committee announces that exhibitors no longer fear the release date bugaboo—states a picture is always new while it is a good and an interesting production—and calls attention to the demands of the present day for extended runs in its arguments for the revival of the many good pictures in American vaults before introducing to this country the pictures of foreign producers.

"Brace Up—Be a Man!"

Scene from the latest Kaufman weekly, "The Battler and the Bottler," released by Selznick.

Director Rothapfel Books "Passers-By," Blackton Release, for Capitol Theatre

"PASSERS-BY," J. Stuart Blackton's screen version of the stage success by C. Haddon Chambers, has been booked to the Capitol Theatre by the New York exchange of Pathe. It will be the feature attraction here during the week of June 20. Samuel L. Rothapfel, who has just assumed the managing directorship of the Capitol, saw "Passers-By" soon after he came to New York and was thoroughly impressed by it. He plans to give it wide exploitation.

Herbert Rawlinson, who plays the lead, is an established favorite at the Capitol, where he has appeared in a series of detective pictures during the last six months. In the role of Peter Waverton, Rawlinson assumes the part which thousands of New York theatregoers remember as played in the stage version by Charles Cherry and Richard Bennett.

Two other favorites with New York audiences are prominent in the cast—William J. Ferguson, who plays Pine, the butler, and Tom Lewis, who portrays Nighty, the cabby. Mr. Ferguson only recently closed his New York engagement in "The Little Whopper," a musical comedy which played an entire season at the Casino Theatre. In the last few months Tom Lewis has been a headliner at the Palace Theatre, and on Sunday night, June 6, he was featured in the Lambs Gambol at the Hippodrome.

Another well known character, Dick Lee, is included in the cast. Lee is favorably known for his character delineations, and, as Burns, the derelict in "Passers-By," he is said to give one of the most finished performances of his career.

Leile Valentine, who has the leading female role, is well known on stage and screen. She played for three years in "The Boomerang" on tour, and in her film career has appeared with Olive Thomas and other stars.

Young Charles Stuart Blackton, 6-year-old son of Commodore Blackton, plays a highly important part as Little Peter. The youngster offers exploitation possibilities. He is known to thousands of film enthusiasts, for his work in the "Country Life" series, produced by Paula Blackton, and for his efforts in other pictures produced by Commodore Blackton. He had an important part in "The Moonshine Trail."

Sues for One-Third of Money Paid to Film "So Long Letty"

EARL CARROLL, who collaborated with Oliver M. Morosco and Elmer Harris in adapting the play entitled "My Neighbor's Wife" into a musical comedy, which was produced under the title of "So Long Letty," has commenced an action in the United States District Court at New York against the producers to secure a third interest in the film rights to the production.

The author alleges that it was the understanding when he wrote the lyrics and composed the music for "So Long Letty" that he was to receive 3 per cent. of the gross receipts earned by the musical comedy and that he was to have a one-third interest in the production.

The plaintiff charges that the producers sold the motion picture rights to the Christie Film Corporation, which he alleges are of the value of at least $30,000, without his knowledge or consent, and that he is being unjustly deprived of a one-third interest in the royalties.

Pollock Story for Norma

"The Sign On the Door," by Channing Pollock, in which Majorie Rambeau is now appearing at the Republic Theatre, has been sold to Norma Talmadge, as one of her forthcoming First National pictures. Joseph M. Schenck, president of the Norma Talmadge Film Company, recently closed the deal for the picture rights.

Kremer to Make Two-Reelers

Victor Kremer, Inc., announces the coming production of twenty-six two-reelers, featuring Shorty Hamilton, and eight specials directed by Chester De Vonde. The company already has completed, and now being marketed, a pretentious six-part subject entitled "Voices."

Oil in San Diego?

The productions of the company will be made in Mr. Kremer's own studio in San Diego, where he has a plot of 215 acres. The property may be drilled for oil if present indications are verified by further investigation. Mr. Kremer will in future spend his time equally between San Diego and New York.

Just Home from "Trumpet Island."
Marguerite De La Motte seen in a pretty scene from this new Vitagraph special production.

Vitagraph to Start Production August 1 on Chester's "The Son of Wallingford"

ALBERT E. SMITH, president of Vitagraph, has selected "The Son of Wallingford," written by George Randolph Chester in collaboration with Mrs. Chester, as another Vitagraph special production. Production on it will be started about August 1, it is announced.

Mr. and Mrs. Chester have been busy for several months past writing "The Son of Wallingford," and have now practically completed the novel. This will be published serially in one of America's best known magazines, which will run the opening installment within the next few weeks. During the serial publication of the novel, production on the film version will be in progress at Vitagraph's Brooklyn studio under the personal supervision of Mr. Chester, and the picture will be released at the time of the publication of the final installment in the magazine. The novel will also make its appearance in book form at this time.

Mr. Chester, who is editor-in-chief of Vitagraph, and Mrs. Chester, will put the story in scenario form, and will assist in the selection of the special cast.

George Randolph Chester is internationally known in the world of letters as the creator of that lovable vagabond, J. Rufus Wallingford. While J. Rufus and his side-partner, Blackie Daw, will appear in the new adventures of the Wallingford family, "The Son of Wallingford" will not be in any way a sequel to the earlier stories of Wallingford. J. Rufus, indeed, comes out a poor second best in the new series, when he tries conclusions with James R. Wallingford, his son.

Those who have read the story, as far as it has gone, declare that all the cleverness and ingenuity which characterized the earlier Wallingford episodes, are manifested in the new series, with the added charm of a riper style.

The best resources of the Vitagraph organization will be devoted to making the picture one of the most notable productions ever offered.

Seek Alleged Imposter

An imposter posing as Courtney Ryley Cooper and as the author of the "Boston Blackie" stories under the nom de plume of Jack Boyle, has fleeced several Los Angeles producers and is now in New York, according to a telegram received from the West Coast by R. L. Giffen from Courtney Ryley Cooper.

Cosmopolitan Productions particularly is interested in the matter, since it has only recently signed a contract with Jack Boyle, who is in the East, whereby it acquires all motion picture rights to all his stories, including the "Boston Blackie" stories published in Cosmopolitan Magazine for a number of years.

The telegram reads: "Be on the lookout for a man posing as Courtney Ryley Cooper and as author of 'Boston Blackie' stories under nom de plume of Jack Boyle. This man is an imposter. He has fleeced some of the local producing companies, using both names. He is about 42 years of age, silver gray hair, about 4 feet ten, and weighs about 160 pounds. Understand he is now in New York. He claims to be a brother of Mabel Dunham Thayer, who had a story in the Saturday Evening Post on May 8. This is also false."

Building Scenario Annex

The Lasky studio scenario department is shortly to be enlarged by the addition of eleven rooms to be included in a two-story annex to the present structure housing the literary fraternity of the plant.

Don't Forget to Give Your Half-Witted Messenger Boys Carfare When They Tote Film

POLICE and detectives were called off in the case of the mysterious disappearance of ten reels of "Civilization," when George Felker, manager of the Shawnee Theatre, Louisville, returned them to E. R. Day, who had leased them. It was reported that the film had been sold for a nickel by a half-witted negro boy, Jim, employed by Day.

Jim was taking the film to Day's home, when he became confused on a street car and found himself in need of fare. Felker, fortunately, happened to be on the same car, recognized the boy, and took charge of the film after setting Jim right on the way home.

Thea Talbot

Who is playing in Metro pictures. Now cast as Bessie Bissett in "The Marriages of Mayfair," a Drury Lane melodrama.

To Cut Henley Regatta Scenes Into "Marriages of Mayfair"

METRO has just received from England pictures of the Henley Regatta which will be used in the forthcoming production of the spectacular melodrama "The Marriages of Mayfair," by Cecil Raleigh. The scenes show close-ups of the races and of the arrival of King George and Queen Mary in the royal barge. There are also scenes showing the crowds and the shifting panorama of the Thames.

Director George W. Terwilliger, who has had "The Marriages of Mayfair" company for the past few weeks on location at Stamford, Conn., has worked these scenes into the story, matching them up with the scenes taken on Long Island Sound.

The characters in the story who are gathered at the famous Henley race are shown in their stage coaches and at the fashionable clubhouse on the Thames. The Stamford Yacht Club, one of the most exclusive in the East, was turned over to Metro for the production and in the past two weeks has been turned into a regular motion picture studio.

Zellner to Put on Metro's Americanization Films.

Arthur Zellner, of the scenario department, has been selected by Richard A. Rowland, president of Metro, to represent Metro on the Federal Government's Americanization Pictures Committee. The committee, headed by Rupert Hughes, is to write and select stories for production. The productions will be made in various studios.

The productions made in Metro's studios will be produced under the personal supervision of Mr. Zellner, who also expects to write a number of them.

Woods Will Direct Wanda Hawley's Third Picture.

Sam Woods, former assistant to Cecil B. DeMille and more recently director for Wallace Reid and Ethel Clayton, has been engaged by Realart to direct the third Wanda Hawley production, which will be started in a short time. Mr. Woods was originally engaged to handle "Miss Hobbs," the successful initial vehicle for the new Realartist. Owing to a conflict of dates the arrangement had to be abandoned.

Universal's "The Red Lane" a Strong Story of Outdoor Life; Listed for Early Release

THE recent completion of "The Red Lane" at Universal City assures the early presentation of one of the most unusual outdoor photodramas the screen has offered in a long time. Frank Mayo is the star of this virile drama and the production was supervised by Lynn Reynolds. It will be released early next month.

"The Red Lane" is from the pen of Holman Day, the New England novelist, whose stories of the North woods possess all the tang of the pine and the hemlock and pulsate with red-blooded action. This story is probably more typical of this author than any other tale he has written and for that reason was selected for Frank Mayo to serve as a sequel to "The Brute Breaker," produced some months ago.

The scenes of this Frank Mayo story are laid on the Canadian border—the unguarded line which divides Northern Maine from the maritime provinces. The smuggling of livestock and merchandise across the line is the chief occupation of a band of unscrupulous ruffians whose headquarters is the low border dive of Vetal Beaulieu, a French Canadian, opposed to whom is Norman Aldrich, an American secret service agent, who had been assigned to the task of breaking up the traffic of contraband. The love interest is furnished by the arrival of Marie Beaulieu, the daughter of the saloon-keeper, whose life had been spent in a convent since her mother had left her a babe, and who is horrified to discover her father's occupation.

A strong cast gives life and character to every part in the story. Supporting Frank Mayo are Lillian Rich, James L. Mason, Jean Hersholt, James O'Neill, Earl Formes, Paul Weigel, Frank Thorne, Harry Lamont, Frederick Herzog, Margaret Mann and Mila Davenport.

Universal was prodigal in providing settings for "The Red Lane," constructing a Canadian village for the story, and sending the entire company to the picturesque Big Bear Valley for a sequence of important scenes.

New American Picture Announced.

"A Live-Wire Hick" adapted from American's "New York Luck," one of William Russell's big successes, will follow "The Week-End," a Cosmo Hamilton popular novel recently screened.

Francelia Billington, who plays opposite William Russell, is exactly the type of heroine for such a quick-action drama as "A Live-Wire Hick," and she plays into Russell's hands to perfection. In fact these two lovers of Westerns put over this comedy with the acme of zest—a comedy with a New York City locale, the action of which might well be attributed to "Lone Star."

The supporting cast includes Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederic Vroom and Carl Stockdale complete the cast. The story was written by Charles T. and Frank Dazey, and adapted for the screen by Chester Clapp. Edward Sloman directed the filming of the picture.

Walsh Working on Second Mayflower.

R. A. Walsh has started work at the Biograph studio on his second independent production to be presented by the Mayflower Photoplay Corporation. This will be the first Walsh production to be distributed by First National. After filming the opening interior scenes, Director Walsh, accompanied by a cast of ten players and a complete technical staff, will entrain for Maryland, where a number of important exteriors will be "shot."

The title of the story and its origin are being withheld for the present. The production, it is said, will be distinguished by a number of photographic innovations devised by Dal Clawson, one of the most skilled cameramen in the profession.

Official of Mounted Police Praises "The River's End"

MARSHALL NEILAN'S production "The River's End" again received indorsement and praise from members of the Royal Canadian Mounted Police.

At the invitation of Joe F. Pierce, manager of the Allen Theatre, Calgary, Inspector Spaulding and the local detachment viewed a special showing, and Inspector Spaulding said: "I take off my hat to the maker of this picture. Some one who was very familiar with the mounted police must have been associated with its production."

When Mr. Neilan produced "The River's End" he followed his usual policy of calling in an expert on the detail of the technicalities involved. From Canada he brought Sergeant A. Leslie Martin, a veteran of the Northwest Mounted Police of eight years, who passed upon the detail before the scenes were shot.

At the New York offices of the Neilan organization it was stated that "The River's End" is now rapidly nearing the $700,000 gross mark for this country alone. It is also stated that, judging from present indications, the picture will easily exceed this original quota.

Interest in Spiritualism Expected to Aid "Athalie"

THE wave of public interest in spiritualism now sweeping over the country is expected to contribute much to the box office success of "Athalie," which Director Sidney A. Franklin has just completed for the Mayflower Photoplay Corporation, assert officials of that producing organization. "Athalie" is based on the Robert W. Chambers novel of that name and deals with an interesting phase of psychic phenomena.

The story relates the experiences of a beautiful girl endowed with psychic powers. Through her ability to establish communication with those beyond the horizon and her gifts of clairvoyance she attracts the attention of New York's elite and becomes a successful mystic. In the high-powered climax the young seeress, before a large and fashionable gathering, startles society by revealing in the crystal globe an illicit love affair between the wife of the man with whom she is in love and a dissolute social parasite.

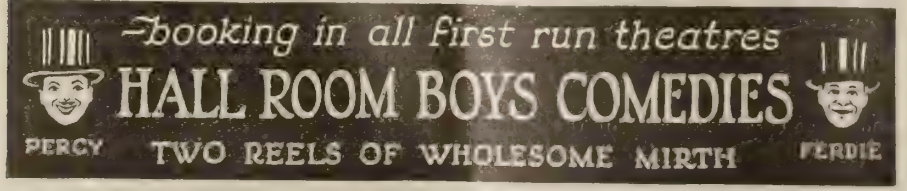
"Athalie" is played by a large cast of screen favorites, headed by Sylvia Breamer as the medium, and including Conrad Nagle, as her lover; Rosemary Theby, as the perfidious wife; Robert Cain, as the unscrupulous philanderer; Edward Martindel and Fred Warren. The production will be distributed by First National.

Evolves Artistic Setting for Realart Film.

Una Nixon Hopkins, art director at the Realart studios in Hollywood, has evolved a Spanish-American interior for the second Wanda Hawley picture, said to be a composite of six historic old ranches. "We searched Southern California," said Mrs. Hopkins, "and finally combined the best points of the most typical ones into a set. By doing this we will give the East at one view an understanding of California's distinctive decorative school."

Titling "The Inside of the Cup."

"The Inside of the Cup," the novel of Winston Churchill's which created so much discussion a few years ago, has been put into a picture by Cosmopolitan Productions under the direction of Albert Capellani. All the scenes have been made and the cutting and titling is nearly completed. In the cast are Edith Hallor, Margaret Clayton, Margaret Seddon, W. P. Carleton, David Torrence, Richard Carlyle, Jack Bohn, Albert Roccardi, Frank A. Lyon and George Storey.



"I Am an Exhibitor First, Last and All the Time," Says Loew, Decrying Rumors

MARCUS LOEW, president of Loew's Inc., addressing the Metro exchange managers and district managers at their recent convention at the Hotel Astor, New York, explained the purchase by Loew's, Inc., of a controlling interest in Metro Pictures Corporation as a matter of self-protection to himself as an exhibitor in order to insure his string of theatres a continuous supply of first-class attractions.

"I am an exhibitor first, last and all the time," he said, "and because I have become interested in a big producing organization does not mean that I have changed my attitude. When I effected a business affiliation with Metro I had no intention of opposing other independent exhibitors. I have no such intention now. I want to help rather than fight other exhibitors.

"My watchword is co-operation. There's more to be gained by working together every time than in fighting. A motion picture war would be disastrous to the industry. I want exhibitors to co-operate and I want to co-operate with them. This is my answer to rumors that have been spread—you probably have heard them—by people who want to embarrass me.

No Hand in Producing End.

"Let me tell you that I am taking absolutely no hand in the producing end of Metro Pictures Corporation. The two organizations are separate and distinct. I have always been absolutely satisfied with Metro productions and I'm more than satisfied with them now.

"I take no credit for those productions. I have nothing to do with them. The producing end of Metro is up to the president of the corporation, Richard A. Rowland. And it's going to continue to be up to him. My end of the business is the exhibiting end and that's the only end for which I assume responsibility. For the productions I have absolute faith in Mr. Rowland's judgment."

Mr. Loew went on to explain, however, that the new capital he had brought to Metro would enable it to keep on expanding in the producing line, and with the enlargement of the screen output, the general quality would be improved.

"I am as an exhibitor to give my patrons the finest entertainment in the world," he continued. "I have millions of dollars tied up in the theatre properties and I have to assure for these theatres a supply of the best pictures that can be made. I count on Metro to give me such pictures.

"I expect Metro will make about fifty pictures during the coming year and fifty pictures insure me a constant supply of first class entertainment. Mr. Rowland estimates the cost of production will be more than $9,000,000. He expects to spend from $125,000 to $250,000 on each of these productions. Then, in addition to the producing studios in Hollywood and New York, there's to be the third studio on Long Island which I figure to cost about $2,000,000. The three studios have to be operating to make all the pictures Mr. Rowland intends to have produced."

Franey Comedies Make Record.

Nearly two thousand theatres throughout the United States have booked the new series of single reel comedies in which Billy Franey is being featured by the Reelcraft Pictures Corporation, according to an estimate by the Sales Department.

Working on Summer Schedule Theatres Divide Patronage

LAST summer the exhibitors of Carnegie, Pa., worked a schedule of closing days, in order to overcome slow business. The scheme worked so well that it is being repeated this summer, having gone into effect June 1. The plan provides for the closing of two of the three houses in the town three nights each week, alternating in such a way that each theatre has an equal chance for business.

The schedule for the present summer is as follows: on Monday nights the Grand is open; on Wednesdays the Arcade and on Friday the Lyric. All houses are open Saturdays and on Tuesday and Thursday nights two of the houses are open, alternating between the three.

Hallmark General Sales Manager Sees Ever Widening Field for Recreation

GEORGE N. MONTGOMERY, general sales manager of Hallmark Pictures Corporation, who recently returned from a nation-wide tour of exchanges, reviews the possibilities for a volume of business during the coming season. Having covered all of the Hallmark exchanges from coast to coast with a view toward getting a proper line on the requirements of exhibitors in all territories, and in order to make recommendations for the issuing of product to best fulfil these requirements, he reports:

"The common demand of the exhibitor for 1920 seems to be for 'bigger' pictures to a far greater extent than in any year past. As a consequence a field is opened to the company which can offer the exhibitor, both large and small, a volume of big creations with stars of merit. This condition is of special benefit to Hallmark, whose acquisition from Triangle of more than 800 negatives of star productions available for recreations has been announced.

"Exhibitors everywhere are interested in Hallmark's announcement of the release of fifty-two recreated Triangle star productions for the coming year. They feel that these pictures are needed because of the recent announcements of other distributing companies of policies calling for fewer and bigger pictures. The feeling is said to prevail that there will not be enough of the latter subjects on regular release to meet the requirements of the larger or first run exhibitors alone, to say nothing of the second and subsequent runs of the small community exhibitor, who must necessarily be limited from a rental standpoint.

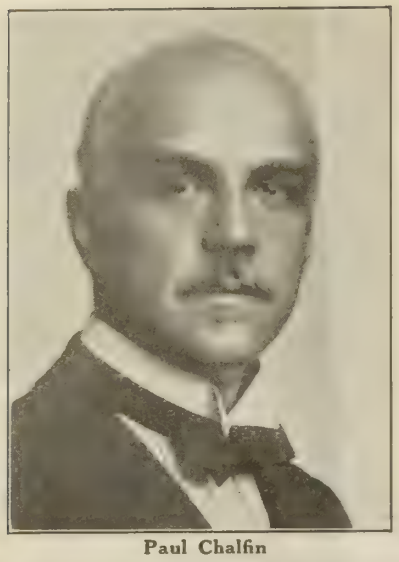
"A market should therefore be waiting for the Triangle Specials starring Douglas Fairbanks, William S. Hart, Frank Keenan, Norma and Constance Talmadge, Charles Ray, Louise Glaum and the choice of various productions of Griffith and Ince.

"About a year ago Hallmark announced its Famous Directors Series of twenty-six productions and has yet failed to find an exhibitor who has not 'cashed in' on any production received under his contract, so that in announcing further new releases we feel that we are but fulfilling a demand for high class features at equitable prices along lines of the standard set by this company. Under this arrangement the features announced for June, July, August and September are 'The Discarded Woman,' with Grace Darling and Rod La Rocque; 'The Common Sin,' with Grace Darling; 'Should a Wife Work?' with Edith Stockton, and 'For Love of Money,' with Virginia Lee.

"Hallmark also announces the release of its fourth serial within the year, 'The Fatal Sign,' starring Harry Carter and Claire Anderson, and is making two more."

1—"A Master Stroke" Is Wielded by "Bab's Candidate" When Amid "Hidden Dangers"—All Vitagraph Releases.

The first mentioned stars Earle Williams; No. 2 stars Corinne Griffith, while No. 3 features Jean Paige and Joe Ryan in a forthcoming serial. All that danger that was supposed to be hidden in Scene 3 appears to have been uncovered.



Paul Chalfin
Noted architect who enters Famous Players-Lasky production department.

Harry Diggs Succeeds Hopp Hadley as Frank G. Hall's Advertising Manager

HARRY P. DIGGS, who for the past three years has handled special exploitation for Frank G. Hall, president of Hallmark Pictures Corporation, has been made advertising manager to succeed Hopp Hadley, recently promoted to production manager of Hallmark Pictures. Mr. Diggs takes office immediately, assuming all the duties in connection with the advertising of Hallmark productions and a series of fifty-two recreated Triangle productions.

Live Showman of Experience.

Mr. Diggs' association with the industry has included the handling of executive and creative work in connection with nearly everyone of its phases. Prior to his connections with Frank G. Hall he was a prominent theatre manager, operating some of the biggest and best houses in the South, his activities in this capacity being largely confined to Georgia. Before his entry into the picture business, Mr. Diggs was prominently connected with the speaking stage, being advance-man and manager of many of the prominent road shows which played through the southern states. He also has been manager and promoter of a number of champion wrestling bouts.

Fifteen Years in Business.

Mr. Diggs was graduated from Mercersberg Academy and Baltimore Polytechnic Institute. About fifteen years ago he entered the picture field. Since that time he has owned and managed more than fourteen theatre, playing both the "legitimate" and pictures. It was he who first introduced Pavlowa, the Russian dancer, to Georgia. He also managed Ivan Linow, Russian wrestler.

Prior to associating himself with the Frank G. Hall Enterprises, he was connected with Wid's Daily. During his three years spent with Mr. Hall, Mr. Diggs has directed special runs of Hallmark productions in nearly every important city in the United States, his last special exploitation work being in connection with the presentation of the Willard-Dempsey fight pictures in Cleveland. Mr. Diggs also supervised the taking of the Willard-Dempsey fight pictures at Toledo last July and gave this picture a special showing at the Theatre Francois, Montreal.

Mr. Diggs' duties in his new office will include the writing of all "copy" in connection with Hallmark releases. Joseph L. Kelley will handle the daily, trade and fan-paper publicity, holding the office of director of publicity.

Change of Plans at London Studio of Famous Players; Goldwyn Going Well

London, June 1.

HUGH FORD did not get to work as quickly as he expected at the Famous Players British studios. Trouble arose with Marie Corelli over the scenario of "The Sorrows of Satan," which was scheduled for the first production and the film has been abandoned. Its place has been taken by "The Great Day," the Drury Lane drama which ran last fall. Ford has gone to Switzerland on location for his picture.

Money from Hudson Bay.

Ideal Film Renting Company is being reconstructed with a big influx of new capital, reputed to have come from the Hudson Bay Company, which has already backed one educational film corporation on this side.

Goldwyn Going Well.

The new Goldwyn British Distributing Unit has had its first two trade shows, screening "The Woman in Room 13," a Bray Pictograph and a Harold Lloyd comedy at the first, and "Jubilo," a Bray Pictograph and an Edgar comedy at the second. Both sets of pictures have created a sensation, and the prospects here for Goldwyn are very big. The "controversy" is a dead letter so far as exhibitors are concerned.

A Candy Kick-up.

The sale of chocolates and sweetmeats is prohibited after eight o'clock under a Defence of the Realm Act, which was a war-time measure still being inflicted on the public. Big demonstrations are being held by exhibitors to get the measure repealed, and a powerful publicity campaign is being conducted by a deputation, when a monster petition will go to Parliament on June 3.

Hammons Arrives.

E. H. Hammons has just arrived here and says he intends to erect the largest picture theatre in the world in London. But sites are almost priceless and the authorities will not allow theatre building, so how he is going to manage it remains a mystery.

Goldwyn Didn't Go Home.

Three weeks ago Samuel Goldwyn left London for the ostensible purpose of returning to New York, but ten days later cropped up in Paris talking French studios. His British executive was unaware he had gone there and had, in fact, been calling him in New York meanwhile.

Odds and Ends.

Dan Russell, an L-KO comedian, is making short comedies over here.

There has been trouble at the Alliance studios, followed by a strike, because Sidney Reynolds wanted some of the hands to work instead of merely drawing their pay.

J. C. Graham, of Famous Players-Lasky, is in Copenhagen for a fortnight, presumably in connection with the reported U. F. A. deal.

The Labor Party is preparing to use the screen for propaganda and intends to make its own pictures—and sell them to the trade.

A fusion of two of the oldest British producing units with a new and highly capitalized concern is under discussion.

FRATIL.

Garson Signs Sada Cowan

R. M. YOST, publicity manager for Harry Garson's Los Angeles studio, has wired the Moving Picture World as follows:

"One of the most important events of the film year comes in the announcement from Harry Garson and Herbert K. Somborn that they have just placed under contract Sada Cowan, author of many great successes of both screen and stage, by which she is to write exclusively for them original stories for production as specials.

"Miss Cowan wrote the scenario for 'Why Change Your Wife,' one of the biggest successes of many seasons. In addition to her many big screen successes, she is author of such well-known dramas as 'Playing the Game,' produced by the Henry Harris Estate; 'The State Forbids,' 'In the Morgue,' 'The Moonlit Way,' 'The Honor of America,' 'The Wonder of the Age,' a comedy produced by Grace George, and a dozen others.

"Miss Cowan's stories will be produced and released as special super-productions and work on the preparation of the first one is being rapidly carried on."

Wilson Likes Fine Arts Film

President Wilson has asked that "A Dream of Fair Women," one of the Fine Arts Picture Corporation's productions, be screened a second time at the White House. Produced a year ago to feature the winners in a beauty contest, this film especially pleased the President when he saw it in Washington recently, and he asked Secretary Tumulty to arrange for its display in the executive mansion. A hurry call was sent out to obtain a copy of it.

Year's Rentals May Reach High Mark of $83,360,222

ACCORDING to records of the Bureau of Internal Revenue at Washington, D. C., the total volume of business done by all the distributing organizations in the industry reached $11,317,089.40 for the month of March, 1920. The figures are gained by estimating on a basis of the 5 per cent. film rental tax.

For the fiscal year beginning July 1, 1919, up to and including March 31, 1920, the government received $3,126,008.36 in rental taxes. Therefore, the total business in film rentals for those months reached $62,520,167.20. Estimating further, the average amount paid to the revenue department in taxes for every month of 1919, beginning with July, and every month of 1920 up to and including March, is $6,946,685.24 4/9 for each month, in terms of gross rentals.

As the fiscal year ends on June 30, the total rental taxes paid into the national treasury for 1919-1920 will reach $4,168,011.14 2/3. This indicates that the total business done by distributors will reach $83,360,222.93 1/3. Of course, no provision can be made for the fact that business generally falls off during the summer months.

Educational Exchanges Give Exhibitors Chance to See Subjects Before Release

FULL opportunity to view all short subjects well in advance of their release is promised by Educational Films Corporation as the result of the operation of its own exchange system. Each office will be supplied with copies of all subjects several weeks ahead and exhibitors will be invited to inquire as fully into the quality of one and two reel pictures as they do into their features.

This plan is made possible because the company and its various producing units are well ahead of their schedule. Two comedies of each series were ready when the company started its release through its own exchanges on June 20 and all the studios are reported working at such a satisfactory rate that the margin will be fully maintained. Educational points out that this is important, not only in giving exhibitors views of the pictures well in advance, but in enabling the preparation of advertising and exploitation material so that the best salesmanship to the public can be put behind each offering.

Many Comedies Scheduled.

"Four Times Foiled" was the initial two-reel comedy release, this being scheduled for the week of June 20. However, some of the exchanges were not quite ready for business at that time and this picture remains to be first shown in some territories. Delay was caused in completing the second of the comedies, "An Overall Hero," because a young monkey that was cast for one of the roles died during the making of the picture. However, it has been completed, and while the necessary scenes were being retaken for this, the third comedy was made and work is now started on the fourth. All of these feature animals and Arthur Nowell, the child actor, and are under the direction of William S. Campbell.

"Mermaid Comedies" is a new brand, the first year's output including six comedies made under the direction of Jack White of Sennett and Sunshine directorial fame, and six featuring Lloyd Hamilton. The first two of the Mermaids are now in the Educational vaults, "A Fresh Start," the first White comedy, in which Marvel Rea has the leading role, and the initial Lloyd Hamilton, "Duck Inn." Work is well under way on the third, and the fourth will be begun in a short time. The two sets of comedies comprising the Mermaid series can be made at the same time, so that there can be no possibility of their falling behind the schedule. These pictures are being made at the Astra studios in Glendale, Cal.

Start Third "Torchy."

"Torchy" and "Torchy Comes Through," the first two of the Torchy Comedies, made from the well known stories by Sewell Ford and produced by Master Films, Inc., have been entirely completed and work is starting on the third. Johnny Hines, the comedian, is reported to be a bear for work, and with the first release of the "Torchys" set for the week of July 11 he will be well on the third by that time. These pictures are being made at the Cliffside studios in Fort Lee, this being the only one of the Educational comedy producing units that is working in the East.

Since signing the contract which provides for the distribution of all two reel Christie Comedies through Educational, Al and Charles Christie have been speeding up things in Los Angeles. The first two, "Kiss Me Caroline," with Bobby Vernon," and "A Seaside Siren," with Fay Tincher, were started when negotiations between Educational and Christie had reached a satisfactory stage. They are now completed and in the New York offices.

The third Christie Comedy, with Bobby Vernon and Dorothy Devore, has been finished and is now being cut and titled in Los Angeles. Work has started on the fourth, in which Eddie Barry, Neal Burns, Margaret Fitz-Roy and Charlotte Merriam appear, and on the fifth which includes Harry Gribbon, who was formerly featured in Sennett productions, Teddy Sampson and Helen Darling. Work on the sixth starts next week.

Months Ahead on Scenics.

Educational reports that it is months ahead on Robert Bruce Scenics Beautiful, Chester-Outings, Screenics and a number of "Specials," and that it has completed several other series which have not yet been announced. In short, the entire schedule is ready for a period well into the autumn.

First National Men to Tour by Auto from Coast to Coast

COMPLETLY equipped for a motor tour from Broadway and Forty-second street, New York, to the Truckee woodlands in California, Joe Sinel and Matthew Singer, for the greater part of a year connected with the publicity department of First National Exhibitors' Circuit's home office, left New York last week.

Both Messrs. Sinel and Singer are known in New York film circles as well as throughout the West. On their trip, which will be made entirely by auto, they carry a semi-official assignment to spread the doctrine of First National, especially as relates to the sub-franchising plan of Associated First National Pictures, Inc.

They plan to visit a number of theatres, and Mr. Sinel, whose specialty is drawing and painting, will illustrate the various news items which Mr. Singer may see fit to write from time to time. The news items will deal almost entirely with novel and humorous incidents centering about motion picture exploitation encountered during the trip.

An elaborate dinner was tendered Mr. Singer and Mr. Sinel by Jack Roosevelt Bruggy, of the First National home office projection department, on the eve of the departure from New York.

Claim Great Booking Records For Six Republic Productions

SIX Republic productions which are forging to the front in popularity, and which, according to Sam E. Morris, general manager of Republic Distributing Corporation, are creating an unusual booking record daily and weekly, have convinced the organization of their unwavering belief in the pictures as powerful box-office attractions.

Mr. Morris announced that the six productions are "Twelve-Ten," starring Marie Doro; "The One Way Trail," with Edythe Sterling; "The Gift Supreme," with Bernard Durning; "Romany, Where Love Runs Wild," with an all-star cast; "Trilby," starring Clara Kimball Young, and "The Blue Pearl," with an all-star cast.

"Our constant hammering on the value of these six productions," said Mr. Morris, "has more than proven its worth to those exhibitors who have taken advantage of our pictures. And those exhibitors seeking clean and wholesome pictures for their summer audiences will do well to consider the Republic productions. They are powerful in the trend of their delineation, and this power will manifest itself at the box office within a short time after screening them to audiences."

Robert G. Vignola
Who directed "The World and His Wife" for Cosmopolitan.

Although Twelve Years in the Industry Director Vignola Has Been With Only Three Firms

ROBERT G. VIGNOLA, who has just completed "The World and His Wife," his first production for Cosmopolitan Productions, and which is regarded as one of the big pictures of the year, is a most interesting personality.

Twelve years in the silent art and associated with but three producers during that time, Director Vignola probably holds the record for long distance, fancy, and catch-as-catch-can stability. * * * He has directed Pauline Frederick, Marguerite Clark, Ethel Clayton, Clara Kimball Young, Billie Burke, Alice Brady, Alice Joyce, Tom Moore, Jack Pickford, Vivian Martin, Constance Talmadge and Alma Rubens.

Born in Trivigno, Italy, thirty-eight years ago and coming to this country at the age of three, Robert G. Vignola was reared and educated in Albany. At the age of seventeen he joined a local stock company where he played everything from omnes to heavies and character leads.

In 1908 Sidney Olcott inveigled him into motion pictures and he joined Kalem. He remained with Kalem for seven years, during which he went to the Holy Land, England, Ireland, Scotland, etc., with Sidney Olcott, where they made "From the Manger to the Cross." Kalem gave him his first chance at directing.

In 1915 he joined Famous Players-Lasky, where he remained until January of this year, when he associated himself with Cosmopolitan Productions.

Shipman Family Reunion

For the first time since war was declared the Shipman brothers will meet at the summer home of Ernest Shipman on Long Island for a family reunion. The occasion will be the arrival in America of Mr. and Mrs. Frederic Shipman, who have just completed a four years' tour of Australia, India, Japan and the Eastern Orient, with such noted artists as Nordica, Melba, David Bispham, as well as a number of touring companies and feature pictures.

Present also will be Joseph Shipman of Los Angeles. The Rev. Dr. Shipman will absent himself temporarily from his church in Pasadena to officiate at the family reunion.

Edna Shipman will be queen of the occasion celebrating her success as a motion picture actress.

"Me Bringie Chop Sluey!"
"Hope I can eat it," says June Elvidge in "The Law of the Yukon," released by Realart.

Distributors Report Heavy Business on Urban's "Movie Chats" and Kineto Reviews

CHARLES URBAN announced last week that "Movie Chats" have been meeting with such demand that Messrs. Butcher, of England, have increased their order fifty per cent. David P. Howells' office, according to Mr. Urban, is meeting with equal success in the foreign distribution of this product, and the Kineto Reviews, also, in other parts of the world.

In the United States, the Empire State Film Corporation, A. G. White, manager (covering New York State and Northern New Jersey); the Celebrated Players Film Corporation, J. L. Friedman, president (covering Illinois and Indiana); the Standard Film Service Company, Harry Charnas, president (covering Ohio, Michigan and Kentucky); the Elliott Film Corporation (covering Minnesota and the Dakotas), and several other distributors, contracts with whom have already been drawn, report big business on these subjects.

"In fact," said Mr. Urban, "the interest in this and similar subjects, and the profits that are being made by short reel exchanges which deal exclusively with this class of material, are noticeable.

Short Subjects Becoming More Popular.

"The five-reel feature has its place, but the one-reel educational dealing with topics of interest throughout the world, like the 'Movie Chats' and the Kineto Review, has its definite place also, for people are exhibiting an interest in the things that happen in other places and the things that other people do and the manner in which they live. This interest is growing so rapidly that there is no question that such one-reel features will come more and more into their own.

"This verifies the feeling that I have entertained for years. I have, for example, prepared for twenty-three years a library which includes just such topics of interest. Things of this character never grow old.

"Not so the fact about nature or science. The forming of crystals along invisible lines of force give thoughts and present pictures to the mind of which it will never weary. The formations of sand on a plate by means of a violin bow drawn over the edge of it; the shape of a bee's cell; the manner in which birds care for and feed their young; the birth of a dragon-fly or of a butterfly; the transition of insects—all these and a multitude of other kindred subjects will not fail to hold the attention of mankind as long as the human mind exists.

Growing Desire for Information.

"Therefore I maintain this class of subject is bound to increasingly earn money for exchange owners and theatre managers, for the people (as David P. Howells pointed out to us the other day) are making up to a desire for information the like of which the world has never before seen.

"In Russia, for example, acting on my suggestion of film libraries, there have been formed sixty film libraries as a nucleus for further dissemination of information and learning. The people—some of them—cannot read, but they can see, and their eyes record to them what their untrained senses might not convey in a hundred years.

"Therefore, through the efforts of Mr. Howells and aided by the splendid work of the Y. M. C. A., which is to show films from trucks to districts that otherwise could not ever obtain a view of them, this insatiable demand of the human race to learn things will be partially satisfied."

Robertson-Cole Acquires 460-Acre Tract at Santa Monica for Its Producing Units

TO finish the task of giving to its producing units, situated on the Pacific Coast, the most complete possible equipment, Robertson-Cole has acquired an extensive property at Santa Monica, Cal., which is to be known as the R-C Ranch. Its acquisition supplements the purchase of ground in Los Angeles, announced last week, upon which the erection of a studio, to house the producing units, has been begun.

The R-C Ranch was secured for the purpose of giving the various producing units which are making pictures for Robertson-Cole, open space on which to make their exterior scenes. Work on some of the early releases of Robertson-Cole already has been started at the ranch, and, within a short time all Robertson-Cole exterior scenes which do not call for an extraordinary background will be made here.

Has Total of 460 Acres.

There is a total of 460 acres of ground in the R-C Ranch, which is so situated that it has a broad sweep of ocean along one side. Besides this feature, which provides admirably for the making of beach, seaside, marine and deep-water productions, there is a great wealth of other sorts of backgrounds. The ranch contains streams of several sizes, ranging from a river down to a brook. Not only has it flat grounds, but there are great stretches of rolling country, as well as an elevation high enough to furnish mountains.

The ranch, as it now stands, is partly improved, containing a number of buildings of various sorts, which may be used in the making of a wide variety of pictures. It is the intention of Robertson-Cole immediately to start further improvements of the R-C Ranch, so that it will equal, before many months have passed, any similar tract.

The R-C Ranch will be under the direction of H. R. Hough. He is general manager of Robertson-Cole Studios, Inc., the company which recently incorporated to erect the Robertson-Cole Studio which is under way in Los Angeles.

The acquisition of the ranch and the studio are merely for the purpose of obtaining greater efficiency and higher artistic standards by providing that Robertson-Cole lift from the minds of directors the vast amount of detail which is connected with studio management. In this way the directors and the managers of the companies which are producing for Robertson-Cole can concentrate completely on artistic and dramatic values and throw off all the worry of seeking new and better quarters. Robertson-Cole, by arranging for production on such a large scale, both in Los Angeles and in the great open, can make its producing allies better terms.

Irvine Joins "Big Six"; to Exploit Tourneur Productions

CLARKE IRVINE, fromerly Los Angeles correspondent of Moving Picture World, and who served eighteen months in the Navy, has joined the new Associated Producers to handle exclusive exploitation on Maurice Tourneur's forthcoming features. Headquarters have been established at the Tourneur studio in Universal City.

Irvine was with Goldwyn for the past year, writing news matter and directing publicity motion pictures, doing the cutting and titling himself. He spent two weeks on a "vacation," putting over the American Legion's all star production of "Arizona" at Los Angeles and San Diego. He made the box office turn them away for four big nights.

"I'm highly satisfied to be with the 'Big Six'," says Irvine, "and especially to be with Maurice Tourneur, as he is a regular news mine for good features, not press agent stuff, because he is a student, a traveler, a soldier, a painter, and you don't have to sit behind the typewriter and concoct a lot of bunk about a man of this broad calibre."

To Continue Writing for Constance

John Emerson and Anita Loos, noted photoplay authors, have completed an arrangement with Joseph M. Schenck whereby they will continue to write screen stories for Constance Talmadge during the next year. They are at work on one of these new photoplays now and will write three more during the next season. The prospective stories will be satires, with a star part which will keep Miss Talmadge in the novel character which Mr. Emerson and Miss Loos have built for her.

Black Extends Coolidge Industry's Best Wishes

President Alfred S. Black, of the Motion Picture Exhibitors of America, Inc., has sent Governor Calvin Coolidge, of Massachusetts, the following letter:

"It is with the warmest possible feeling that I congratulate you upon your nomination for vice-president of the United States. No man in public life today has shown more respect for right and justice, recently demonstrated by your veto of the Massachusetts censorship bill, than your good self.

"I can assure you that you have the very best wishes, not only of the exhibitors of the United States, but, in fact, the whole motion picture industry."

Mr. and Mrs. Carter DeHaven
Noted comedy team just signed by Arthur S. Kane Pictures Corporation for series to be released through First National.

Mr. and Mrs. Carter De Haven Affiliate with Arthur S. Kane

MR. AND MRS. CARTER DE HAVEN have effected a tie-up during the past week with the Arthur S. Kane Pictures Corporation. The comedians will henceforth be affiliated with Mr. Kane, who will handle their business with the First National Exhibitors' Circuit, through which their productions are to be released and who will supervise all their eastern interests. The tie-up brings to the young film concern two of the foremost comedians of the stage and screen.

The news of the union of Mr. and Mrs. De Haven and Arthur S. Kane received favorable comment from keen observers of the picture business. It was pointed out that the De Havens under the supervision of a film man of Mr. Kane's acknowledged standing are assured of bringing out productions of great box office value.

The new affiliation of Mr. and Mrs. De Haven brings to attention their rapid rise in popularity. The De Havens are credited with being among the top-notchers in their particular field and are rated as big drawing cards of continuous growth at the box office.

Selects Horseshoe as Mark

If there is any virtue in the old belief that a horseshoe is lucky, Hemmer Superior Productions should have a fortunate career, for Edward Hemmer has selected as the brand of his new producing company a horseshoe, upright, "so that the luck won't run out of it," as the boy in "The Luck of the Irish" explains.

Within the circle of the horseshoe is a shamrock and the name of the company appears on the leaves of the Irish national emblem. This should certainly bring to the new concern the proverbial "luck of the Irish."

Whiteside Enters Oil Field

Lloyd F. Whiteside, who recently resigned from Vitagraph's publicity department to join his father in an oil enterprise, has left New York this week for Bowling Green, Ky. His new identity is that of field manager for Texas Shell Petroleum Company.

Mr. Whiteside is scheduled to attend to a few little things such as buying oil pipe lines, loading tanks and railroad sidings. He probably will be out of the movie world's ken for the next three months. His operations will include trips through west Texas.

"Loyalty, Progress and Art" Is Slogan of West Coast Club of Cinematographers

LOS ANGELES has a unique club in the American Society of Cinematographers, an organization of "ace" cameramen banded together under the slogan of "Loyalty, Progress and Art." The organization is built from the embers of the old Static Club and was launched by Philip Rosen and other pioneer cameramen.

For exclusiveness the American Society of Cinematographers makes the famous King's Club of London look like a come-one-come-all picnic, it is said. Membership is by invitation only and the selection of members occupies the attention of the entire board of directors. There is never any question of a man's eligibility, for if a question exists he is not invited to membership.

Call on Each Other for Help.

The society is somewhat mysterious in its working. An obscure cameraman in a little studio may be dumfounded by an invitation to membership. Looking back over his past work he may discover some one picture that contained excellent work. It is likely that the board of directors viewed that picture in its club, agreed that it was meritorious, investigated the prospective candidate's personal and professional life and finally decided to invite him to membership, after an exhaustive survey of his private and artistic activities.

The society has perfected a service said to be equally valuable to both the big and small producer. When a cameraman encounters a difficult problem in his work which he cannot solve he can call on sixty-five fellow cameramen. The small producer with limited facilities for experimentation is benefited with this arrangement. It is equivalent to putting on his payroll the entire membership of the society, without the exhausting exercise of signing checks to cover their salaries, says the society.

When a member is made a director he retains his standing in the society. Among the members who have been called to the directorial megaphone are Philip E. Rosen, now directing at Metro; Fred Leroy Granville, producing features for G. B. Samuelson in England, and Edward Kull, who has taken a speaking trumpet at Universal.

Those Filming the Stars.

Among the cameramen who are recording the actions of the better known stars are: John F. Seitz, filming Metro features under the direction of Rex Ingram; R. H. Totheroh, with Charlie Chaplin; Harry Thorpe and William M. McGann, photographing Douglas Fairbanks; Homer A. Scott, working for Tourneur Productions; Charles G. Rosher, with Mary Pickford; Robert S. Newhard, with Dustin Farnum; Ira H. Morgan, with Monroe Salisbury; Jack Mackenzie, photographer-in-chief for Earl Williams; Sam Landers, Annette Kellerman's photographer; Frank B. Good, with Tom Mix; Harry W. Gerstad, of Bill Desmond's company; Eugene Gaudio, who films Bessie Barriscale, featured under the direction of Christy Cabanne; Billy Fildew, who handles the camera for Priscilla Dean's Universal triumphs; J. A. Dubray, with Lew Cody; Arthur Edeson, with Clara Kimball Young; R. J. Bergquist, with Nazimova; Joe August, with William S. Hart, and John Arnold, who has photographed most of Viola Dana's successes.

Other Members.

The other members are David Abel, Friend F. Baker, William J. Beckway, H. Lyman Broening, L. D. Clawson, Henry Cronjager, A. M. Davey, Ernest S. Depew, Perry Evans, Ross G. Fisher, William C. Foster, Harry M. Fowler, T. G. Gaudio, Fred L. Granville, King D. Gray, Walter L. Griffin, Alois G. Heimerl, George Hill, F. W. Jackman, J. D. Jennings, Charles E. Kaufman, Roy H. Klaffki, H. F. Koenekamp, Edward Kull, R. B. Kurrle, Walter Lundin, Chester A. Lyons, Reggie Lyons, Hugh C. McClung, Victor Milner, S. S. Norton, Ernest S. Palmer, Paul P. Perry, G. C. Peterson, Sol Polito, B. F. Reynolds, George Rizard, Philip E. Rosen, A. Scholtz, C. E. Schoenbaum, W. S. Smith, Jr., J. C. Van Trees, Gilbert Warrenton, Philip H. Whitman and L. Guy Wilky.

Charles Ray and Dorothy Gish Are Stars in Paramount Releases Week of June 13

A TYPICAL Charles Ray picture bearing the more or less cryptic title, "Paris Green," a Thomas H. Ince production, and Dorothy Gish in "Remodeling Her Husband," are the Paramount releases scheduled for June 13.

Julien Josephson, author of "The Busher," "The Egg Crate Wallop," "Bill Henry" and other small-town classics which have "made" Charlie Ray, wrote the story and scenario of "Paris Green." The work of the Julien Josephson stories and the sympathetic direction of Jerome Storm, who was the man behind the megaphone in the production of "Paris Green," have been strong factors in the star's success.

Meets French Miss.

In "Paris Green" Ray is seen as Luther Green, corporal, who takes advantage of an hour in Paris before sailing home to make the acquaintance of a dainty little French miss. He returns to America to find that his American sweetheart has transferred her affections to another man. His Parisian friend comes to America in search of a missing uncle and seeks Luther's protection against some crooks who are pursuing her. Luther disposes of them quite handily and wins her heart as well.

Ann May plays opposite Ray in the role of the little Parisienne, while Norris Johnson is the less faithful girl. The remainder of the cast includes Bert Woodruff, Donald McDonald, Gordon D. Mullen, William Courtright, Ida Lewis and Otto Hoffman.

Lillian Gish Directed Dorothy.

The Dorothy Gish picture, "Remodeling Her Husband," has an added claim to distinction in the fact that it was directed by the star's sister, Lillian Gish. The story and scenario were written by Dorothy Elizabeth Carter. Miss Gish has the role of Janie Wakefield, who marries a handsome young philanderer. The bridegroom has a failing for pretty faces, but Janie soon devises a novel means of curing her husband of his flirtatiousness.

For Miss Gish's leading man the legitimate stage was drawn upon, the choice falling upon James Rennie, who never had appeared in pictures before, but whose work opposite Ruth Chatterton in "Moonlight and Honeysuckle" attracted much attention. The cast also includes Marie Burke, Downing Clarke and Frank Kingdon, the last named having been for years a conspicuous figure on the stage.

Stop! And Stop They Did.

Peculiar that Eddie Polo, serial star, and Thelma Percy, Universal player, should halt in the same position. No rehearsal either.

Elaborate Airdome Opened by Famous Players in St. Louis

ON Sunday, June 13, the Kings Theatre Airdome, St. Louis, operated in conjunction with the Kings by the Famous Players-Missouri Corporation, was opened. In planning the auditorium the directors desired to erect an open-air theatre that would be equally as comfortable as any indoor house but possessing the feature of being an outdoor one.

Local exhibitors have found that the chief objections to the majority of outdoor theatres are these: A cinder or gravel flooring which causes dirt and dust to settle on the seats and permits the growing of weeds.

Accordingly it was decided to equip the Kings with a composition granitoid flooring. The individual opera chairs are white enameled. The seats are arranged on a grade and the screen is easily visible from each chair.

The theatre is beautifully decorated and appointed throughout. Flower boxes cover the walls, while they also have been placed on all posts and cornices.

The acoustics also proved to be especially good, something found in few airdomes. Ordinarily, noise from street cars and automobiles, and the fact that they are playing in the open air, detracts from the work of the musicians. Here, however, a natural sounding board is formed by the screen and a high wall directly behind it, together with the sloping floor, which leaves the orchestra in a deep pit.

New Company to Screen the Big Questions of the Day

WILLIAM MOORE PATCH, the theatrical producer, returns to the film world after a three-year absence, with the announcement that he is to head Greater America Films, Inc., whose policy will be to screen vital questions of the day.

Greater America Films, Inc., which has been formed with a capital of $600,000 to exploit this field, will have the menace of radicalism as the subject of its first production, tentatively titled "The Crimson Dawn."

Captain Wheeler has associated himself with Mr. Patch as treasurer and general manager of the company, and expects to have "The Crimson Dawn" ready for the beginning of the fall season.

Lewis J. Selznick Announces Conway Tearle as Star for National Picture Theatres, Inc.

A NEW STAR announcement of significance to the motion picture industry and undoubtedly of unusual interest to all exhibitors is made by Lewis J. Selznick, head of National Picture Theatres, Inc., to the effect that Conway Tearle is to become a stellar light of that organization. Mr Tearle has been appearling as leading man in Selznick Pictures and through his excellent work requests were made by franchise holders and directors of National that he be made a star on the national program.

Although details of the contract whereby this popular leading man becomes a star have not been made public, it is understood that the engagement covers a period of several years, beginning with the near future. It is expected that a production starring Mr. Tearle will be started shortly, as he has completed work in the Selznick special, "Marooned Hearts," in which he was featured with Zena Keefe. "Marooned Hearts" is also to be a National release, according to information received from the office of Mr. Selznick.

The engagement of Conway Tearle as a star is looked upon as another indication that National Picture Theatres, Inc., is forging to the front with a steadiness that leaves no doubt of its success. Its productions thus far include "Just a Wife," "Blind Youth" and "The Invisible Divorce," which is now in the exchanges for distribution, and they have met with instant approval throughout the country and have been voted unusual in cast, story and production.

Conway Tearle, as exhibitors know, is one of the most popular leading men in the industry, his success having been gained in some of the bigger box office attractions that have been released. That he will be even more popular as a star is freely predicted.

Heretofore the productions of National have been of the all-star variety, and in announcing Conway Tearle as star it is not made known what type of stories will be used.

Mary Miles Minter's Age Is Shown by Decision of Court

RUMORS persistently circulated that Mary Miles Minter is 26 or 27 or any of a dozen ages that found a credible listener were definitely set at rest in Los Angeles when a recent federal court decision put on record that the Realartist reached her eighteenth birthday on April 1, 1920.

The question of whether or not Miss Minter was a minor at the time of signing a contract with the American Film Company was a pivotal one in the suit by which Miss Minter sought to recover $4,125 in back salary. She was awarded $4,000 by the jury.

Famous Players-Lasky Leases Biograph Studio for Meighan

THE increased activities of the Famous Players-Lasky Corporation in the East having made additional studio space a necessity, Arthur V. Smith, general manager of the Eastern studios, has obtained a short lease on the Biograph studio at 807 East 175th street. This studio will be used for the production of the Thomas Meighan picture, "The Frontier of the Stars," under the direction of Charles Maigne.

In adition to the main studio at 130 West 56th street, both the upper and lower stages of the Amsterdam Opera House are now being utilized, the current productions being George Fitzmaurice's "Idols of Clay," Dorothy Dalton in "A Winter City Favorite" and Billie Burke in "The Frisky Mrs. Johnson."

Work on the new studio of the Famous Players-Lasky Corporation at Long Island City is progressing rapidly. The various departments will be put in operation as they are completed. Mr. Smith expects to commence making pictures there between the fifteenth of July and the first of August. All productions in the East will ultimately be housed under this one roof, the studio providing space for twenty companies if necessary.

Lichtman Names Promotions in F.-P. Sales Organization

AL LICHTMAN, general manager of the department of distribution, Famous Players-Lasky Corporation, announced the following promotions in the sales organization:

Harold G. Ballance, formerly branch manager at Los Angeles, is appointed district manager of district No. 1, which includes the New England states, with headquarters at Boston, succeeding Harry Asher, resigned. In the same territory, Herbert I. Kraus, formerly sales manager at the Detroit office, is appointed branch manager at Boston, succeeding J. A. McConville, resigned. Succeeding Mr. Ballance as branch manager at Los Angeles is O. V. Traggardh, who is promoted from the office of sales manager in that exchange.

Myron H. Lewis, formerly special representative, with headquarters in Kansas City, is coming to the home office in New York as assistant to S. R. Kent, general sales manager, and R. C. LiBeau is promoted from the position of branch manager at Des Moines to the post vacated by Mr. Lewis.

Sarah Lyons has been promoted to the position of manager of the exchange service department, succeeding Joseph di Lorenzo, who recently resigned to take charge of distribution for Baumer Films.

Inrtoducing John Kingston Greenland

Christian name, Greenland. Surname, John. Middle name, Kingston. Taking an air plane view of the whole moniker, we have John Kingston Greenland. Born to Mr. and Mrs. Al K. Greenland Thursday, June 10. John Kingston weighed in at seven and a half pounds. Al Greenland, of the New York office of the Rochester Film Manufacturing Company and formerly with Cine-Mundial, Chalmers Publishing Company's Spanish ace, has been so busy denying reports that it was seven and a quarter pounds that his sales for Rothacker only went up seventy-six per cent. last week.

Sherman Productions Formed

The Sherman Productions Corporation was incorporated last week, under the laws of the State of Delaware, by Harry A. Sherman. His plan is to sell a franchise to independent exchanges in each distribution zone, with the proviso that each franchised exchange will guarantee to handle and distribute a certain number of the productions by the Sherman Production Corporation, to be supplied by the corporation yearly. Mr. Sherman has been working on this project for the past year and already has a large number of subscribers to his plan. He will start on a tour of the United States, within a few days, prepared to execute contracts.

"Hidden Dangers" Two-Thirds Finished; Release of First Episode Month Away

WITH the release date of "Hidden Dangers," the scientific serial co-starring Joe Ryan and Jean Paige, still a month away, a wire received from the West Coast last week by John M. Quinn, general manager of Vitagraph, Inc., states that the serial is more than two-thirds completed.

On the strength of the earlier episodes and its reported novelty, the serial has rolled up a big pre-release record. Vitagraph's claim is that its figures have passed each of its previous serials except one, and that this one will doubtless be passed before release date. It will be released next month. Albert E. Smith made this decision immediately upon his return from the West Coast, where the production is being made under the direction of William Bertram.

Vitagraph will follow the policy of giving patrons a large slice of the story at the start. In this way the plot is unforgettably "planted." One of the many twists which "Hidden Dangers" takes from the routine serial is that its hero is also its villain, and for this reason it is being referred to all over the country as "the Jekyll-Hyde serial."

Things little before heard of are shown in "Hidden Dangers"—electrical hypnotism and acts of black magic which vie with scientific surprises. A special electrical staff is a big part of the "Hidden Dangers" production unit.

Another Goldwyn Picture Featured at the Capitol

FOLLOWING the successful engagement of the Rupert Hughes comedy, "Scratch My Back," at the Capitol Theatre, another Goldwyn picture is featured on the program at New York's largest theatre. The attraction is Jack Pickford in "A Double-Dyed Deceiver," an O. Henry story directed by Al Green. In point of sympathy and human appeal this production is said to be particularly strong, with a true O. Henry atmosphere.

The "Llano Kid," played by Jack Pickford, has a reputation throughout Texas as a "bad hombre." He goes to South America and becomes involved in a plot to rob and deceive an aristocratic Spanish family by posing as a son who ran away. Later, when he has felt the first kind and loving influence he had ever known, a great transformation takes place.

The picturesque and colorful settings are said to be beautiful and to reflect in a realistic fashion the atmosphere of a typical South American town. There is no attempt to point a moral. But the message that O. Henry wove into his thrilling plot is driven home—that no man is wholly bad and love and kindness are the only true methods of reformation.

In the cast supporting Jack Pickford are Marie Dunn, James Neill, Edythe Chapman, Sydney Ainsworth and Manuel R. Ojeda.

"The Lure of the Loreley."

The occupied territory of the Rhine is covered in the Paramount-Burton Holmes picture, "The Lure of the Loreley." In this film the beauties of the famous river are set forth, including the rock around which the Loreley is woven. Many old castles on the terraced banks of the Rhine pay tribute to past ages. Among the historic spots visited by the cameraman are Bingen, Andernach, Castle Rheinstein, Coblenz, and Drachenfele. A goodly display of American soldiery in the occupied territory is noticeable in the picture.

"A Gold Star Pilgrimage."

The Paramount-Holmes picture, taken on the scenes in France where so many of our American boys were cut down, recalls vividly the loss of life caused by the late war. Scenes at Chateau-Thierry, Balleau Wood, and in the Argonne bear witness still to the fierceness of the struggle between the contending forces; while the fields of Flanders cover their wounds beneath a wealth of flowers. Then there are other fields with row upon row of white crosses, stretching as far as the eye can see, cemeteries of American dead, beautifully cared for by the French people. The picture is one that should be treasured in the archives of the great war's history.

Brentwood Picture Is Given High Praise by Review Board

TO sustain its contention that the series of Brentwood comedies which it has been releasing are among the most wholesomely entertaining pictures now being produced, Robertson-Cole has just received from the National Board of Review of Motion Pictures a special report on "The Heart of Twenty," the latest of the Brentwood pictures.

This production, featuring ZaSu Pitts and presenting a company among which are found Tom Gallery, Jack Pratt, Percy Challenger, Aileen Manning, Hugh Saxon and Billie Lind, tells the story of an interesting group of people in a small town.

The National Board's special report is convincing evidence of the value of this picture to the exhibitor who is seeking pictures which are clean, full of fun and of strong optimistic tone.

The special report is as follows:

"We wish to advise you that the majority comment on your photoplay "Heart of Twenty," reviewed by the National Board of Review, was as follows:

"Entertainment value, excellent; artistic value, comedy sustained; coherence of narnative, excellent; acting, very good; photography, good; technical handling, exceptional; scenic setting, effective; moral effect, excellent.

"General Comment—This was considered one of the most effective pictures of the year. The spirit of its atmosphere and its characters is created with the great charm and humor. The picture as a whole seems to warrant its being placed in the National Board's list of exceptional pictures."

Constance Binney Starts on "39 East," Her Stage Success

CONSTANCE BINNEY started work recently on the film version of "39 East" for Realart in New York City. It was in this play, a little over a year ago, that Miss Binney made a popular success on the stage and was greeted widely as one of the country's most promising young actresses.

The romantic comedy is the work of Rachel Crothers, who has been one of America's most successful woman playwrights. Among her plays are "Old Lady 31," "A Little Journey," "Mother Carey's Chickens," "The Heart of Paddy Whack," "Ourselves," "Young Wisdom," "Once Upon a Time," "The Coming of Mrs. Patrick" and "Myself Bettina."

Miss Binney opened in "39 East" early in the spring of 1919 at the Broadhurst Theatre, New York. On the opening night she carried off the acting honors of the production and almost instantly found herself greeted as a star. The popularity of the play increased. During the summer it was shifted to the Maxine Elliott Theatre and finished out its long New York City run at the Princess Theatre. Subsequently it played prolonged engagements in Boston, Chicago, Philadelphia and other large cities.

The picturization of "39 East" will be available in the middle of the present summer, it is believed by Realart officials. It will be the third picture made by Miss Binney for the company during the year. Her two previous screen appearances were in "Erstwhile Susan" and "The Stolen Kiss."

To Be—Be S—Sure; It's Bebe!

Bebe Daniels, who is now a full-fledged Realart star, "breaking" into the starring hemisphere.

Boston Orpheum Circuit Man Wants More Like "Checkers"

IT is motion pictures like "Checkers" that will build up for the exhibitor a business which is both a pleasure and a profit," said Arthur L. McGrory, president of the Orpheum Circuit, which operates a chain of six picture theatres in and around Boston, while on a visit to New York City last week in search of decorative material and ideas for the ornamentation of the seventh Orpheum theatre, now in course of construction in East Weymouth, Mass.

Mr. McGrory visited the new Fox building in West Fifty-fifth street and incidentally met the directors now engaged in making special productions there. Among those was Richard Stanton, who staged "Checkers" for William Fox and who now is busy on the special feature film about which there is much secrecy at this time. Mr. McGrory saw one scene taken and was enthusiastic.

"I never had a picture like 'Checkers' in my life," said the Boston theatre owner in discussion the merits of various pictures released during the 1919 season. "We have six theatres now in our circuit where we play only pictures. These houses average a capacity of 800 and we run our features half and half; that is, three days to a picture, two pictures a week, at each house."

Titles a Feature of Latest Equity Release, "Midchannel"

A NEW step in the perfection of photo-dramatization is marked by the titling of Clara Kimball Young's next production, according to an announcement by Equity Pictures. Those who have read Sir Arthur Wing Pinero's "Mid-Channel," or who have seen it produced on the legitimate stage ten years ago, with Ethel Barrymore in the feminine lea will recall that the idiomatic language used in the play forms one of its chief charms.

Accordingly, Director Harry Garson hit on the novel idea of preserving the punch and pepper of dialogue in the sub-titles of the film. By this means the expressiveness of the play will be retained, while much in the way of sumptuous scenic effects and properties that could not be embodied on the stage will be introduced, making the ensemble a pre-entious presentation.

Oklahoma Showman Praises Fox News.

The kind of praise which offers real encouragement to a producer today has come to William Fox, president of Fox Film Corporation and editor-in-chief of Fox News, from an exhibitor in Madill, Okla.

J. H. Long, owner of the Princess Theatre in that town—known to fans in that locality as "the home of good pictures"—is the theatre man who, unsolicited, has offered high praise to Fox News. In a letter addressed to William Fox, the Oklahoman writes as follows:

"Please permit me to offer my congratulations to you on the quality of your Fox News reel. It is by far the greatest 'news' that is published anywhere today, and is the best money-maker that I have ever booked."

Courtenay Foote Leaves for California to Play Leading Role in "Star Rover"

COURTENAY FOOTE, who has just closed an engagement in the stage success, "Adam and Eva," has left New York for Hollywood, Cal., to play the leading role in "The Star Rover" for C. E. Shurtleff, Inc. This production will be a special picturization of the novel by Jack London, and will be released through Metro Pictures Corporation's system of exchanges.

Mr. Foote has had a wealth of experience on the speaking stage as well as before the camera. He is considered by C. E. Shurtleff, president of Shurtleff, Inc., as ideally suited to the unusual role of Darrell Standing, hero of the Jack London tale.

Courtenay Foote is an Englishman, a native of Yorkshire. He was educated at Oxford and in France and Germany.

Mr. Foote began his career as a screen player with Vitagraph. Among the two-score pictures he appeared in were "The Great Diamond Mystery," "The Reincarnation of Karma," "The Master Painter," "The Woman," "The Wonderful Statue," "The Web," "Sisters All" and "The Wonderful Sex."

A short period with D. W. Griffith in short subjects was followed by a series of pictures under the direction of Hobart Bosworth. These included "The Pursuit of the Phantom," "Hypocrites," "False Colors," "Captain Courtesy," "An International Marriage" and "Caprices of Kitty."

Leaving Bosworth, Mr. Foote was engaged by Oliver Morosco to play the part of Terence O'Keefe in the Hattons' stage comedy, "Upstairs and Down." He followed with a brief road tour in William Hurlburt's "Saturday to Monday," and then did two pictures for Famous Players opposite Lina Cavalieri.

In January, 1919, Mr. Foote was engaged for the role of Lord Andrew Gordon in "Adam and Eva," the comedy by George Middleton and Guy Bolton, produced by Robert Milton. The long New York run of the piece has recently been terminated. In it Mr. Foote, by the unanimous verdict of reviewers, scored a distinct success.

Pathe Sets July 11 as Release Date for First of Harold Lloyd's Second Series

A NEW standard in high comedy making has been established by Harold Lloyd in "High and Busy," first of his new series of $100,000 two-reel comedy specials for distribution through Pathe. Surpassing even "Haunted Spooks," which in every quarter was hailed as the best comedy of 1920, "High and Busy" will be released on July 11.

The initial release of the new two-reel series was longer in the making than any other comedy ever produced by the Rolin Film Company starring Harold Lloyd. It took nearly two months to create "High and Busy," but the time and money spent on its production is more than justified by the results. "High and Busy" will mark the launching of Lloyd as a feature at the Capitol Theatre, New York.

As the forerunner of the second series of Lloyds, "High and Busy" will be played by three times as many theatres as exploited "Bumping Into Broadway," which introduced the Pathe star in two-reel comedies. Virtually all the big first run houses of the country have signed for the new Lloyds. Box office results never fail to gauge the merit of any star, and Lloyd has passed this test with supreme honors.

Foremost exhibitors have contributed their views on this score, and all are unanimous in acclaiming the young mirth-maker as one of their surest money-getters. Aside from the host of first run accounts signed for the New Lloyds, Pittsburgh's leading houses, the Grand and Camerophone, were added to the list during the last week, as was the Strand, Brooklyn; the Avon, Watertown, and the American, Troy, N. Y.

Commendations of Lloyd Comedies are so numerous as to pass as a matter of course in the Pathe offices, but so noteworthy is the following, written by W. S. Canning, general manager of the Manchester Amusement Company, to Manager Holah, of the Boston exchange, that it is cited herewith:

"I have played two of the Harold Lloyd two-reel comedies, and they are, without an exception, as good and I might say better than any other comedies I have ever played. My patrons can't seem to get enough of them. They are certainly all that you said they would be, and I congratulate Lloyd and his excellent company."

"Between You and Me—" Pardon for Interrupting, But We'll Say It's a Donkey.
We never like to break up these players' conversation, but we just felt like joking. Jimmy Aubrey was only going to tell the pretty lass that he's sheriff. Scene from "He Laughs Last," a Vitagraph comedy.

Willat Production Is Begun in First Independent Film

IRVIN V. WILLAT has begun his first independent production under the name of Willat Productions, Inc., and is filming a New England drama from the book of "Dobney Todd," by F. N. Westcott. Director Willat promises some new angles an rural drama and feels assured that he will strike a note that will put his first picture as an independent producer into the first rank of quality pictures for September, when, according to the present schedude announced by the Hodkinson Corporation, it will be released to the trade.

Irvin Willat has completed the work of gathering together the men he wanted around him to assist in the production of Willat pictures, and has secured many of those who have been associated with him in his previous work.

John S. Waters is assistant director. Andrew Webber and Frank M. Blount are doing the photography, while H. G. Oliver, who was responsible for the technical work in Mr. Willat's most recent productions for Thos. H. Ince, "Behind the Door" and "Below the Surface," is technical director. F. G. Erickson has charge of properties and J. J Murray is handling the business affairs and publicity. C. A. ("Doc") Willat, who organized the company, is president and general manager. The product for the coming year will be released through the W. W. Hodkinson Corporation.

Marion Davies and Cast Off for Coast to Make Exteriors

MARION DAVIES and her co-players have left for Los Angeles for the purpose of making the exteriors and some interiors for "Buried Treasure," a forthcoming Cosmopolitan Production of which Miss Davies is the star. Many of the interiors for this picture have already been made at the Cosmopolitan Studio, 127th street and Second avenue, New York, and the few remaining ones will be completed after the exteriors are finished.

This production is a picturization of the story of the same name by F. Britten Austen, which appeared recently in Hearst's Magazine. George D. Baker is directing from his own scenario of the story.

The entire cast of principals supporting Miss Davies, accompanied her to the Coast. They are Edith Shayne, Norman Kerry, Anders Randolph, Earl Schenk, John Charles and Thomas Findlay.

Some very unusual water scenes are called for in the action of this story in which two distinct types of ships are needed. Arrangements have been made for the chartering of these vessels so that they will be at Director Baker's disposal as soon as the company arrives.

While Miss Davies is in Callfornia, upon the completion of this picture, she will also make some of the exteriors for another Cosmopolitan Production.

Eastman Gives Another Million

That the Eastman School of Music and National Academy of Motion Pictures may have the best modern equipment, George Eastman has given an additional $1,000,000 to the institution. The gift was made several months ago, but no intimation of it was made public until the announcement of Dr. Rush Rhees, president of the university, in his annual report during commencement week.

The founding of the institution was announced by Mr. Eastman and Dr. Rhees last summer at a dinner in Rochester to the members of the National Association of the Motion Picture Industry. At that time he announced gifts of $3,520,000, as follows: Cost of building site, $381,000; building fund, $1,000,000; endowment fund, $2,139,000. The additional gift brings the total up to $4,520,000.

Bessie Love to Visit Gotham and Replenish Her Wardrobe

BESSIE LOVE is the latest luminary to make reservations in Los Angeles for a trip to little old New York City. Miss Love is working the final scenes of her second Andrew J. Callaghan production, "Bonnie May," and will leave the West in a week. She is coming to New York principally to purchase a complete wardrobe and to take a vacation prior to beginning work on her lavish production of Charles Dickens' "The Old Curiosity Shop."

Work on Miss Love's second Andrew J. Callaghan production, which is being adapted from the popular novel "Bonnie May," by Louis Dodge, is proceeding rapidly under the direction of Ida May Park and Joseph de Grasse. The work of these directors in Miss Love's first Callaghan offering, "The Midlanders," resulted in their being retained by the producers for her next big independent production.

Awaiting the star in New York City is Andrew J. Callaghan, head of the western producing concern. Mr. Callaghan is planning a varied program of reception for Miss Love. Star and producer will confer on the merits of several well-known stage and novel vehicles.

Invention Allows Selznick to Photograph in Natural Colors

JUNE 15 marked the date of an innovation in motion picture production. On that day work started on a full-length color photoplay. This will be a five-reel production, a Prizma picture, made for Selznick and released by Lewis J. Selznick Enterprises. It will be made under the personal supervision of Myron Selznick in charge of all work of the Selznick production units.

"The colored Photoplay is possible through a new type of camera, perfected and patented by Prizma," Myron Selznick explains. "William Van Dorn Kelley, of the Prizma technical staff, who perfected the camera, will direct the photoplay.

"This perfected camera will permit of photographing scenes in a daylight studio. Formerly, interior sets had to be erected and photographed in the open and, consequently, natural shadow effects were lost. The camera will reproduce any shade of the spectrum's colors. It will dissolve, make double and triple exposures and will take night scenes as well as day scenes. The actors and actresses will use regular street make-up, discarding the yellow powder generally used."

Myron Selznick has just taken possession of the Paragon studio in Fort Lee, which has been fitted up for this particular type of photography and has special daylight facilities for its stage.

Mack Sennett Seen Here Directing "Married Life."
We don't know whose married career it is, but Ben Turpin seems to be an interested party. This new picture is a five-reel comedy and will be distributed by First National.

J. G. Barnstyn, of Holland Arrives And Opens Offices in New York City

J. C. BARNSTYN, of the British and Continental Trading Company, has arrived in America after an extended stay in Holland and a tour of the principal film centers of Continental Europe.

Mr. Barnstyn visited the United States on two previous occasions as the representative of the H. A. P. Film Company of Holland, a big distributing organization with executive offices in The Hague and branch offices in different sections of the country, and which also operate a number of first-run theatres in Holland.

Mr. Barnstyn's trip is to export American films and to dispose of the motion picture offerings of our European makers. He will remain in America permanently and has opened offices at 220 West Forty-second street. "I retain my interest in the H. A. P. Film Company of Holland, which organization I shall represent in this country as their exclusive buyer," says Mr. Barnstyn, "in the Holland territory. Plans are well under way for the acquisition of a number of 'special' productions. I have been appointed the American representative for the Cinematographic M. Hacken, Societe Annonyme of Belgium, France and Switzerland, and the J. Lundin Photoplay Company of Stockholm. I am desirous of obtaining big American productions. I have the facilities for marketing these pictures and the money to pay for same.

"While my interests will be chiefly devoted to the purchase of American productions for my clients in Continental Europe, I have also arranged to bring over the product of some of the largest European producers for distribution in this country."

Pathe Has World Rights to Hy Mayer's Travelaughs; to Add to Screen Magazine

THE world rights to the Capitol Travelaughs produced by Hy Mayer, cartoonist, which have been featured at the Capitol Theatre, New York, since its opening, have been taken over by Pathe Exchange, Inc. Paul Brunet, vice-president and general manager, concluded the contract with Edward Bowes, representing the Moredall Realty Corporation, owners of the Capitol Theatre. Pathe takes possession of the Mayer creations immediately following their showing at the Capitol, which has pre-release rights to each of the series.

Beginning sometime in August, the Travelaughs will be incorporated in the Pathe Review, which, with its other varied subjects, is well established as a screen magazine. The series is unique in many respects. First, they are a combination of Mr. Mayer's cartoons, which are known in England, France, Germany and throughout the Continent, in addition to this side of the Atlantic, and scenes photographed from actual life. They are little human interest documents, which record life as seen through the happily lighted lenses of humor.

An idea of just what the Capital Travelaughs series presents is furnished by one of the recent issues. This "production" opened with one of Mr. Mayer's cartoons, showing how a citizen of the Orient would appear garbed in his native costume and in his own lands. Then it dissolves into a street scene, photographed right in the highways of New York, showing this same Oriental in the costume of the Occident.

In exploiting the Capitol Travelaughs throughout the world, Pathe reports it has a product that will have a universal appeal, because they broadly visualize life in such a manner as to make them entertaining and instructive to any type of audience.

The Man in the Dark Suit Is the Barrier—Not Very Silent, Though.
A striking view of Hodkinson's "The Silent Barrier." In this scene are Donald Cameron, Florence Dixon and Sheldon Lewis, the latter endeavoring to apply his villainous methods.

"One Hour Before Dawn" To Be Warner's First Production Under the Pathe Banner

H. B. WARNER, who has just been announced as a new Pathe star, will make his debut under the Gold Rooster emblem in a Jesse D. Hampton production, "One Hour Before Dawn." In fulfilment of its policy to give exhibitors the highest class type of features for summer consumption, Pathe will release "One Hour Before Dawn" some time in August. The exact date will be set within a week.

The first Warner-Pathe vehicle is an adaptation of "Behind Red Curtains," the book by Mansfield Scott. The screen version was made by Fred Myton. The picture was directed by Henry King.

Playing opposite Warner is Anna Q. Nilsson. Others in the cast include Dorothy Hagan, Thomas Guise, Augustus Phillips, Ralph McCullough, Lillian Rich, Adele Farrington, Frank Leigh, Howard Davies and Winton Taylor.

Pathe reports "One Hour Before Dawn" surpasses in mystery and interesting sustaining element "The Thirteenth Chair," Bayard Veiller's noted success, which in recent years has stood as the premier mystery drama. Hypnotic influence and other psychic phenomena are introduced in the five reels of compelling, stirring drama. Many exploitation angles are offered by the production, which, Pathe asserts, is the best picture Warner has made since his return to the screen, following a series of Broadway stage successes.

It is the intention of Paul Brunet, vice-president and general manager of Pathe, and Jesse D. Hampton to make the Warner productions strong enough to compare with the finest pictures on the market. His stories are to be selected from the works of world famous writers of fiction.

American Issues Campaign Book on "The House of Toys"

A CAMPAIGN book expressing the high standards of the new American special, "The House of Toys," the six-act all star photonovel written by Henry Russell Miller, is ready for distribution to exhibitors. From the snappy art cover through to the twenty-fourth page the dignity and purpose of this drama are kept well in mind, combined with the appeal to all classes of picturegoers.

The problem of steering the matrimonial bark through the shoals and ebbing waters of H. C. L. comes into the experience of every man and woman who reads billboards from some angle, either first hand or second. And its corollary, "Is your husband faithful?" follows so closely on the heels of the dollar sign in real life as well as in the story that there is no lack of material for exploitation purposes.

"A Little Probe Into the Factors Which Part Jack from Jill," "The Other Woman," "Incompatibility," "The Money Question" and "Some Others" are captions for newspaper stories which give a clue to the subject matter of "The House of Toys." "The Vexing Question of Money" and "A Play for Wives and Sweethearts," "Stenographers vs. Wife" also point to fetching advertising suggestions.

Reproductions of the most attractive posters, which include a 24-sheet, two 3-sheets, 1-sheet and a 6-sheet, besides the 22 by 28 lobby portrait of Seena Owen in color and a striking scene, all piquing the curiosity and leaving the viewers in a speculative frame of mind; suggestions for lobby displays, practical tie-up suggestions, snappy queries for snipes and slides, and helps for a direct mail campaign crowd the pages of a very complete press book.

"The Week End" Nearly Completed.

The new American Special, filmed from the original script by Cosmo Hamilton, "The End," is in the process of titling, tinting and toning. The American gives particular attention to the important matter of title writing, and as the surplus of titles has been eliminated, as in all high class productions of the present day, those remaining, together with the illustrations, are more carefully worked out.

"The Week End" was produced under the expert direction of George L. Cox. Margarita Fisher receives excellent support from Milton Sills and Bertram Grassby. Also included in the cast are Mary Lee Wise, Harvey Clark, Mayme Kelso and Beverly Travers.

Bracey Joins Wanda Hawley Company.

Sidney Bracey, for years a famous Gilbert and Sullivan light opera tenor in England and Australia, has been engaged to play an important character role in Wanda Hawley's second starring vehicle, upon which work has been started at the Realart studios in Hollywood.

"The World and His Wife" Is Next Cosmopolitan Release

SOME years ago Jose Echegaray, the illustrious Spanish poet, wrote a dramatic verse which was universally accredited as being a masterpiece and which immediately took its place among the poem classics. Charles Frederic Nirdlinger dramatized this verse and as a play under the title of "The World and His Wife," it created even a greater sensation and was spoken of as the most perfectly constructed and one of the most human plays seen on the boards in a decade. Now Cosmopolitan Productions has made a feature picture of this play, which is said to excel, in point of strength, realism and characterization either the poem or the play.

One of the big reasons for the success of this idea in its three phases of expression is the personal appeal of the theme. It deals with an existing condition in the social system from which every individual, at some time or other, has suffered—that most insidious of trouble makers and destroyer of happiness, gossip. In this picture gossip undermines a life-long friendship, sows the seed of distrust in the mind of a man of wonderful understanding and brings tragedy into the lives of two young people who are absolutely guiltless, but love proves the stronger force in the end and the sunshine of happiness disperses the clouds of sorrow.

Robert G. Vignola directed the picture. The Spanish scenes, of which there are many, were built from original sketches of actual places in Spain.

Alma Rubens, who did such excellent work as the heroine in "Humoresque," is the featured player of a strong cast inducing Montague Love, Pedro de Cordova, Charles Gerard, Gaston Glass, who was the hero in "Humoresque"; Byron Russell, Peter Barbier, Leon Gendron; Vincent Macchia, James Savold, Margaret Dale, Mrs. Allan Walker and Ray Allen.

The general release of "The World and His Wife" is scheduled for July 25.

Gives List of Bray Cartoon Comics.

Judge Rummy, in his comedy cartoons, continues to be the chief laugh-maker in the Goldwyn-Bray Comics released each week. A cartoon subject leads off the reel that closes with a dozen or so clever jokes, or pointed paragraphs, gathered from the press of the world and issued under the general head of "Lampoons." These "Lampoons" are selected with the greatest care to strike a popular vein of humor and give crisp expression to happenings of the day.

The schedule of Comics soon to be issued reads: Judge Rummy in "His Last Legs," Judge Rummy in "Turn to the Right," Judge Rummy in "Smokey Smokes" and Judge Rummy in "One Good Turn Deserves Another."

Working on Fourteenth Episode of "Phantom Foe."

Director Bertram Millhauser, in charge of the production of "The Phantom Foe," has obtained permission to use the grounds of a large estate in New Haven, to film scenes for the fourteenth episode of the forthcoming Pathe serial.

The director is planning to take Juanita Hansen, Warner Oland and the principals of the cast to New Haven soon. Miss Hansen is to perform some diving and swimming stunts in the pool on the estate and she is preparing to make them the most thrilling scenes she has ever done for the serials.

City of Dallas Books Pathe Serial.

The Commissioner of Parks of Dallas has selected the Pathe serial "Wolves of Kulture" for exhibition in the two local parks at public entertainments given by the city.

The Pathe offering is the first serial booked in Dallas for presentation at these municipal entertainments. After viewing the serial, the Commissioner made arrangements with Manager D. J. Coughlin, of Pathe's Dallas branch to show the picture in Summit and Trinity Parks.

The arrangements are that two episodes of "Wolves of Kultur" will be used each week.

Campaign Book Ready.

A campaign book that is offered by Selznick Pictures Corporation in conjunction with "The Desperate Hero," starring Owen Moore. Smile-producing newspaper ads, production cuts and poster displays play a prominent part in the make-up. In addition there are publicity stories, catch lines, advance notices and current reviews, model letters for a mail campaign and snappy shorts.

"The Desperate Hero" was written by Edgar Franklin and tells the tale of a young newspaper man who, while putting on a certain amount of "front," tries to get rid of this only inheritance, an oil lease.

"Riders of the Dawn" Books for Week Runs in California

CALIFORNIA is alive to the picture qualities of the Benjamin B. Hampton Production, "Riders of the Dawn," which is the latest Hodkinson release of the Zane Grey pictures, says an announcement.

The Liberty Theatre at Spokane, Wash., has booked "Riders of the Dawn" for a big week and the Liberty Theatre, of Portland, Ore., will also feature it for a seven-day program. The Strand at San Francisco has booked it following its success at the Mark Strand, New York, and Tom Moore's Strand at Washington, D. C. Exhibitors who have played previous Benjamin B. Hampton Productions, such as "Desert Gold" and the "Westerners," are in line for it.

In Des Moines, Iowa, B. I. Van Dyke has linked up his run of "Riders of the Dawn" with a large store, arranging for a big window display that advertises Zane Grey novels and the Zane Grey picture at the Royal Theatre.

Elaborate preparations have been made by Hodkinson for the exploitation of this photoplay, which is said to have one of the best casts yet seen in a Hampton Production. Hugh Ryan Conway directed the company, which includes Roy Stewart, Claire Adams, Marc Robbins, Robert McKim, Joseph J. Dowling, Frederick Starr, Arthur Morrison, Violet Schram, Frank Brownlee and Marie Messenger.

Beautiful Art Titles in Character Picture.

Something new in the way of art titles is promised for "The Isle of Destiny" by Character Pictures Corporation. The company has engaged I. J. Martin, Neil McGuire and Warren A. Newcomb, three of the foremost title experts and formerly with Thomas H. Ince, to do special titles for the production.

The Character Pictures Corporation believes that the importance of titles in dramatic values as well as in pictorial values cannot be overestimated. Consequently the best talent attainable was secured to do the work. Men have been working day ang night developing some new ideas, and these attractive titles should be one of the many features of "The Isle of Destiny."

Hutchison Does Another Daredevil Stunt.

Charles Hutchison, his director, W. S. Van Dyke, and a company of extras made a journey into the mountains to film a thrill stunt for the sixth episode of the star's serial for Pathe. Hutchison made a jump from an oil derrick sixty feet high to a tree nearby without sustaining even a scratch, it is reported.

The first episode of the picture has been assembled, cut and titled. This forthcoming Pathe thriller, the working title of which is "The Double Adventure," was put into production at the Brunton studios April 19.

Begin Work on New Dean Picture.

Production on Priscilla Dean's new picture, "Outside the Law," has begun at Universal City. Tod Browning, who directed the star in "The Virgin of Stamboul," also is in charge of her current production. He wrote the story.

The cast resembles an all-star cast. Among those already selected are Lon Chaney, Wheeler Oakman, Ralph Lewis and E. A. Warren.

Branch Offices Tell Lewis J. Selznick There Is Big Demand for His Pictures

THROUGHOUT all the Selznick Enterprises branch offices, which include Select, Selznick, Republic and National Picture Theatres, there is reported an unusual demand for the productions released by these organizations.

From the Atlanta branch office word is received that "A Fool and His Money," starring Eugene O'Brien, and "The Whirlwind" are romping home with big honors and high plaudits from exhibitors. The report is said to also include the statement that "The Flapper," Olive Thomas' current Selznick picture, and "Sooner or Later," with Owen Moore, are creating favorable results for exhibitors.

Another report from the Boston branch is said to contain the news that "The Man Who Lost Himself," starring William Faversham in his initial Selznick picture, and "The Valley of Doubt," a story of the north woods by Willard Mack, the leading playwright, have been booked by the Victory Theatre of that city.

Further indications of the growing popularity of Selznick Enterprises pictures are said to be revealed in a report from the Chicago branch, which states that Selznick News will soon have a 100 per cent. representation in the Chicago Loop theatres. The new Barbee Theatre, Randolph and Ziegfeld and other theatres have signed for Selznick News. William Faversham in "The Man Who Lost Himself" was run for two weeks in the biggest house in the "Loop" district.

The Cleveland office reports that "A Regular Girl," starring Elsie Janis, is still running at the two Schade theatres with great results, and from the Cincinnati, Philadelphia, Pittsburg and other branch offices equally enthusiastic booking reports have been received at the Selznick Enterprises home office in New York City.

Carefully Selected Cast in First Hemmer Picture

CLAY DAVIS, casting director for Hemmer Superior Productions, with headquarters at 137 West Forty-eighth street, New York, has assembled a notable cast for the first picture to be produced by Mary Pickford's former manager under his own trademark.

"We are not merely picking types," says Mr. Davis. "We are selecting actors and actresses of experience who can interpret character and who not only look a part but know how to act it intelligently. Mr. Hemmer believes that a well-balanced cast assures finished acting and that acting is more important than photography, though, for that matter, the photography is in the hands of William Tuers, an expert in artistic cinema work.

"First, then, in importance with us is the selection of the cast—locations, sets and all other considerations come afterward. You will note in this cast Flora Finch, remembered by all picture enthusiasts for her work with Biograph, Pathe, Paramount, Blackton and others; Pete Raymond, John Boone, Horace Weston and others—all people of wide and varied stage experience and all accomplished actors.

"One could take this cast and produce a Broadway play with it and be sure that these people would give a creditable performance. This cast has a quality which, to my mind, is just as essential on the screen as it is on the stage—and that is intelligence."

F. W. Seitz Member of His Son's Company.

F. W. Seitz, father of George B. Seitz, of Pathe serial fame, has joined his son's producing organization as vice-president and general manager.

Mr. Seitz, the elder, has taken over full charge of the studio at 134th street and Park avenue, New York, assuming the responsibilities of studio manager immediately upon his entrance to the organization.

Since its beginning less than a year ago, the Seitz Company has grown so rapidly and increased its scope to such an extent that George B. Seitz, its president, in addition to being chief director and star, was no longer able to keep pace with the duties it entailed and he invited his father to join him.

Mary Miles Minter at Pomona College.

Mary Miles Minter and her company will arrive at Pomona College, California, to take location shots in her current Realart production during the celebration of the institution's commencement exercises. The college is installing a chapter of Phi Beta Kappa, the national honor fraternity, this year. Scores of the most prominent men in California, members of the order, will be present during the filming of the Realart picture.

"Get Out! Get Out! 'Fore I Accidently Say Something That'll Offend Ya.,"

Says Elmo Lincoln in Universal's new production, "Under Crimson Skies." He is sort of a highbrow so he mixes up the ordinary and classy English in his demand upon the bearded intruder.

India Physician Blames Motion Pictures for Suicides and Censorship Is Adopted

By S. B. BANERJEA Calcutta Correspondent

COINCIDENT with the enforcement of censorship in British India in May came an attack on the films by a well known Calcutta physician, who declared they have something to do with an increase in female suicides. He advised the authorities to supervise the film exhibitions in an effort to eradicate the evil. I am not a medical man, but I would like to ask the doctor about sentimental novels which are being brought out by the score nowadays, and about poorly ventilated rooms.

The censorship is based on the Kinematograph Act, No. 2, of 1918, as amended by the Kinematograph Amendment, Act 23, of 1919. Examining and certifying boards will be instituted in Madras, Bombay, Calcutta and Rangoon, with jurisdiction over films exhibited in all of British India, including British Baluchistan. Each member of the boards will receive a fee of fifteen rupees for each meeting.

Rumor Worries Local Magnates.

Until now, so far as Calcutta is concerned, the films of each picture house have been supervised by a board including a deputy commissioner of police and representatives of the Trades Association and the European Association. Under the new act there will be one authority for Calcutta, composed of local representatives.

The rumor that a big American combine will shortly establish a large number of picture theatres in India has caused some uneasiness among our theatre magnates.

Scenic Opportunities.

I have urged more than once that some of the enterprising American producers should send out companies to India to exploit this virgin field. But they are apathetic. I addressed some of them personally, but beyond certain vague remarks they have not moved in the matter at all. Why an endless series of American and Mexican pictures which are bound to become monotonous?

English Producer Enters Field.

The other night a boy who gave his name as Charlie Chaplin was found wandering in the streets of Calcutta. The police thought it was some advertising dodge, but closer inquiries showed the boy had lost his way. Nobody has claimed him as yet. Evidently he has forgotten his name and address and is "Chaplin-struck."

Plans Extensive Activities.

I understand from an Anglo-Indian paper that Mrs. Donald Campbell, wife of the well known anthropologist, will shortly come to India with a company of English players to produce a series of Anglo-Indian dramas and some Indian topical films. After producing Indian plays written by her husband Mrs. Campbell will follow with an industrial series. She is also seeking the rights to important Indian romances based on the real history of the country.

I take the following from The Empress: "A great expansion in the film business in India is in prospect and when the details are made public it will be found that Mr. Incasse, who has been so successful with previous ventures, is taking a prominent part."

Local Theatre Combine.

A public limited company under the style of the Pioneer Cinematograph Company has just been floated in Bombay. Its capital is twenty lakhs. It will carry on cinema shows. B. Laljee and Company is the managing agent.

The Empire cinema, one of the two picture houses in Paona cantonment, was recently burned out. Many of the fittings, films and apparatus were saved but the building was gutted.

Nadan Theatres, Ltd., has opened a new house at Rangoon under the name of the Excelsior.

We have had a child welfare exhibition in Calcutta, at which Mr. Nadan showed interesting films relating to the mosquito, common housefly, plague fly and other insects.

Margaret Ettinger Joins Condon

Margaret Ettinger, for several years connected with the trade and fan papers of the motion picture industry, has made a connection with the Mabel Condon Exchange, an agency in Hollywood, which handles casting, publicity, the sale of books and plays for the screen.

Miss Ettinger succeeds Mrs. Lloyd Whitlock, formerly Miss M. E. M. Gibsone, who has been a valued member of the Exchange for more than three years. Miss Ettinger will interest herself in all branches of the work conducted through the exchange and particularly in publicity and casting.

"Better Go Home Now, Son, 'Fore We Separate You from That Coin."
Rod La Rocque is meditating in this new Hallmark release, "The Discarded Woman," starring Grace Darling.

Jerome Storm Resigns as Director of Charles Ray

JEROME STORM, who has directed Charles Ray in his last fourteen pictures, has resigned from the Ray organization following the completion of "Peaceful Valley," the star's First National production, the final scenes were filmed recently.

"I regret that I feel it necessary to part company with Mr. Ray," stated Mr. Storm when he learned that the announcement had become public. "Work with him has been an inspiration which I truly appreciate. I consider Mr. Ray a genius, and I know that his ability and personality will carry any picture no matter who directs it. Thus, for the sake of my own ambition, I decided to take the step which I have contemplated for a long time but which I continually postponed because of the fine association with the star."

Stanton Going to Europe to Make Feature Productions

RICHARD STANTON is the most recent of the big directors to announce that he is going to Europe. For some time it has been rumored that Mr. Stanton is to head his own producing company, and it now appears that at least two of his future pictures will be made abroad.

Mr. Stanton intends to leave this country next month upon the completion of his present Fox special feature. Incidentally, it is the eighth anniversary of Stanton's work in motion pictures. The first four years he spent under the banner of Thomas H. Ince, and the last four he has been directing special features for William Fox.

All of the Stanton productions have broken box-office records. "Checkers" has made a notable record as a money-making feature, while his productions "The Spy," "The Jungle Trail," "The Love Thief" and many others have been reissued and are cleaning up again, which is the ultimate test of the value of any picture.

On his trip abroad he will be accompanied by a complete American producing organization, consisting of his principal players, two cameramen and a small crew of technical experts. The outfit will work in France and Italy, where Mr. Stanton will use the actual locale required by the script.

The expedition will be abroad at least three months, and upon Mr. Stanton's return the interior scenes of the features will be photographed in New York.

Acord to Compete in Rodeo

Art Acord, the Universal cowboy star of the serial "The Moon Riders," the final scenes of which now are being completed at Universal City, is speeding his company as fast as he can. He wants to finish the picture so he can rush to New York and compete in a Weld West exposition to be held here this summer.

Shortly before the United States entered the war, a rodeo or stempede was held at Sheepshead Bay, New York City, in which cowboys and cowgirls from all over the United States competed in riding, roping, bulldogging and other Western contests. Acord was the winner of many prizes.

"The Misleading Lady" To Be Lytell's First Metro Special Produced in East

THE MISLEADING LADY," by Charles Goddard and Paul Dickey, has been purchased by Metro Pictures Corporation as a starring vehicle for Bert Lytell. It will be Mr. Lytell's first picture to be made at Metro's New York studios in West Sixty-first street following his return from California, where he spent nearly two years making special productions. Announcement of the acquisition of this stage success for Mr. Lytell's use is made by Richard A. Rowland, Metro president. It will be scenariozed by Arthur Zellner.

Mr. Lytell, in "The Misleading Lady," a comedy-drama, will have an excellent opportunity to demonstrate his versatility. The role of Jack Craigen, the construction engineer, who is "led on" by a stage-struck society woman in an effort to get backing and who develops into a "cave man" in order to teach her a lesson, is far removed from the parts in which Mr. Lytell scored his most recent successes as "Alias Jimmy Valentine" and as Charley Steele in "The Right of Way."

"The Misleading Lady" was one of the Broadway successes of several seasons ago and it was kept up for years on the road. The stage play had its settings in a country home on the Hudson and a bungalow in the Adirondack. The screen play will have its backgrounds in South Africa, New York and Westchester as well.

Outside of Mr. Lytell, the only member of the cast already engaged is Frank Currier, "the grand old man of Metro." Mr. Currier will play the part of an escaped lunatic who surprised Craigen and the misleading lady in the mountain bungalow.

Pathe Reports Big Bookings on Seitz Serial, "Desert Gold"

FOLLOWING the announcement last week by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., that "Pirate Gold," the new serial starring George B. Seitz with Marguerite Courtot would be released August 15, a report from the serial sales department states that the picture has already proven itself one of the most attractive ever offered the exhibitors by Pathe.

Contracts signed for the new serial have already reached an amount which more than doubles the bookings written on "Bound and Gagged," the first serial in which Seitz starred, at the date of release of that picture.

Requests for bookings have poured into the Pathe sales organization with such a rush and within a week assumed such a volume that work on the paper and campaign books has been pressed forward with the greatest possible speed in order to have the necessary exhibitor aids on the serial ready in time to permit an early opening of the campaign which theatre managers are seeking to affect.

The sponsors of the "Pirate Gold" serial, which is in ten episodes of two reels each, are confident that when previews of the picture are held the records for all episode pictures preceding it will go smash, for "Pirate Gold," judged strictly on its own merits as a serial play, surpasses in quality the highest standards set by Pathe for its productions.

Viola Dana Proves Equal to Toe Dance as Well as Shimmy

TAKE it from Viola Dana, it's easier to make one's shoulders misbehave than to make one's toes perform. The dainty Metro star is doing both in "The Chorus Girl's Romance," her newest special production now being filmed at Metro's studios in Hollywood, Cal. Several shimmy dances and a reproduction of a Pavlowa toe dance are included in the list of novelties contributed to the picture by Miss Dana.

When the production of the present picture first was undertaken it was planned to have only the shimmy dance, largely because of the difficulty of arranging for the "long shots" that are required when a double performs for a star, as Miss Dana was not expected to do a toe dance,

"But we can have the toe dance," she protested. "The picture really requires it and I'm going to be a real dancer for this picture."

Then it developed that the star had been practicing with toes as well as shoulders. The result was that she appeared before the camera the following day armed with a dainty pair of the short vamped, stuffed-toed slippers that are required for this acrobatic dance, and she made good.

"Splendid Hazard" Given Premiere in Middle West

THE First National Exhibitor's Circuit has chosen the Middle West as the setting for the inaugural presentation of Allan Dwan's "A Splendid Hazard," presented by the Mayflower Photoplay Corporation. The Dwan production received its premiere at the Circle Theatre, Indianapolis, and the Alhambra Theatre, Milwaukee, opening at both houses on June 6.

Following its runs at the Circle and Alhambra, the production opened simultaneously on June 13 at the Waldorf Theatre, Akron, Ohio, and the Madison, one of Detroit's largest first run houses and a unit in the Kunsky Circuit. One June 27 the Dwan production, which is based on Harold MacGrath's novel of that name, will start a week's engagement at the New Garrick Theatre in St. Paul, while on July 18 the production enters the New Garrick, Minneapolis, for a seven-day run.

The engagement of "A Splendid Hazard" at the Circle Theatre was marked by an extensive and original exploitation campaign devised by S. Barret MacCormick. Details of the campaign, which is regarded as one of the most elaborate and ingenious ever launched by MacCormick, will be made public next week.

Immediately following its pre-release presentation in the Middle West the picture will be ready for general distribution in that territory. The same procedure of release will be followed in all sections of the country, according to John W. McKay, general manager of Mayflower. The eastern premiere of the Dwan production will take place on Broadway shortly.

"The present influx of bookings on the subject," said Mr. McKay, "indicates that this production is destined to top the distribution records of all productions presented by Mayflower up to date, with the exception of George Loane Tucker's 'The Miracle Man.'"

"A Splendid Hazard" is presented with an all-star cast, headed by Henry A. Walthall, and including Norman Kerry, Rosemary Theby, Ann Forrest, Thomas Jefferson and Joseph Dowling, of "Miracle Man" fame.

New Player of Cowboy Parts in "Young Buffalo Series"

REPORTS of the favor with which the series of Western two-reelers which Pathe will release July 11 as the "Young Buffalo Series" makes it appear as though another actor from the speaking stage is to be added to the list of the screen's famous interpreters of the cowboy character.

Howard Yale Drew, who for years has portrayed the Western hero on the vaudeville stages in America and Europe, is the star of the new Pathe series. He is known to the stage as Young Buffalo and he has made the step from the boards to the films with success.

When he decided to play in pictures Young Buffalo insisted that the settings for his stories were of first importance and that no effort was to be spared in obtaining locations which would produce the picturesque and realistic effects for which the screen excels.

Accordingly, for his first picture in the series, "Tex of the Timberlands," he went with his company to the Canadian Northwest, and those who have seen the picture declare that it furnishes a faithful and vivid impression of life in the great lumber camps. It has been pronounced a film remarkable not only as entertainment but as a reproduction of the grandeur of the country, the methods of lumber handling and the influences upon man's character exercised by the living conditions.

Fontaine La Rue

Who is playing with Harry Carey in his latest Universal feature, "Human Stuff."

Two Crandall Theatres Show Dana Picture Simultaneously

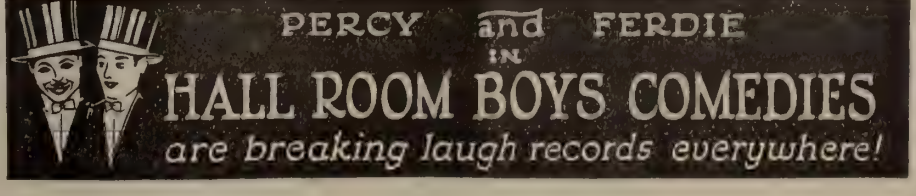
PLAYED to capacity business" is the report on "Dangerous to Men," the new Metro special production starring Viola Dana, when it was shown simultaneously at Crandall's Metropolitan and Knickerbocker theatres in the national capital. News of the success of this picture was conveyed to Metro's home offices in New York by George W. Fuller, manager of the company's Washington exchange, in a telegram dated June 8 and worded as follows:

"'Dangerous to Men' at Crandall's Metropolitan and Knickerbocker theatres yesterday and today played to capacity business and is pleasing so well that every one is talking about the picture. That Miss Dana, given similar stories, will prove to be one of the most popular stars in motion pictures is the opinion of all exhibitors who have seen 'Dangerous to Men.'"

This production is an adaptation by A. P. Younger of the stage play by H. V. Esmond, "Eliza Comes to Stay." It was directed by William C. Dowlan and photographed by John Arnold, with special art interiors designed and executed by A. E. Freuderman.

Claire Anderson in National Picture.

Playing an important role in "The Palace of Darkened Windows," a forthcoming National Picture Theatres production, of which Lewis J. Selznick is president, now being produced at the Selznick west coast studios, is Claire Anderson.



Jack Pickford to Start on Popular Aide Comedy; Rinehart Story Finished

WITH the completion of "The Man Who Had Everything" at Goldwyn's Culver City studios, Jack Pickford will take a few days' rest before starting work in a film version of George Ade's "Just Out of College," a comedy that enjoyed great popularity on the stage a number of years ago. The leading character is perfectly adapted to the personality of the star, who will continue under the direction of Al Green. The play is rich in comedy types.

Another interesting announcement from the Culver City studios concerns the forthcoming appearance of Mabel Normand in "Head Over Heels," the successful stage play in which Mitzie Hajos was starred. As in all of her recent photoplays, the Goldwyn comedienne will be directed by Victor Schertzinger. Those selected for the supporting cast thus far are Otto Hoffman, Hugh Thompson and Doris Deane.

During the past week a seventy-five piece symphony orchestra has figured in the making of scenes for "The Great Lover," a film version of Leo Ditrichstein's stage triumph being produced under the direction of Frank Lloyd. In order to secure impressive atmosphere for the grand opera sequences of the play the scenes in which the orchestra takes part were photographed in Clune's Auditorium.

Buffalo Exhibitor Praises Selznick's Exploitation

SAM E. MORRIS, vice-president and general manager of Select Pictures, is in receipt of a letter from B. E. Cornell, manager of the Eckel Theatre, Syracuse, praising the exploitation methods used by Andy Sharick, the Selznick exploitation representative at Buffalo, in putting over "Just a Wife," a National Picture Theatres production.

"Say, Mr. Selznick," writes Mr. Cornell, "I'm taking the trouble to write you a personal letter—just to let you know how good I think your Mr. Sharick is as an exploitation manager. For the second time he has put across a successful campaign in Syracuse, the last being for 'Just a Wife.'

"Window displays in three of the largest department stores in Syracuse featuring this film, two being stores that never before could be reached on such a proposition. The picture drew large audiences, and we feel no small share of the patronage was due to excellent exploitation methods by Mr. Sharick."

Hopper Completes Story.

E. Mason Hopper has finished the picturization of Mary Roberts Rinehart's story, "It's a Great Life," and is ready to resume work on the Booth Tarkington "Edgar Comedies," the next one in the series going under the title of "Edgar's Sunday Courtship." Director Harry Beaumont is in the midst of "Stop Thief," in which Tom Moore is being starred, and Reginald Barker, with an all-star company, is still at Catalina Island working on an elaborate version of a dramatic story of the sea by Ben Ames Williams.

"The Green Flame" Scheduled as Next Kerrigan Production

THE GREEN FLAME," directed by Ernest C. Warde, is the next Kerrigan production, following his two latest successes, "Number 99" and "The Dream Cheater." The popular star plays the role of Frank Markham, and has one of the best parts in his career as a screen favorite. The W. W. Hodkinson Corporation reports a continued demand for Kerrigan pictures especially for "Live Sparks" and "$30,000," and expects great summer business on "The Green Flame."

J. Warren Kerrigan, as Frank Markham, is in wrong twice in twenty-four hours. For one thing he gives the wrong girl flowers. He is left alone in a taxi, where appearances are all against him. The villain is an excellent characterization. He makes a convincing villain, and certainly gets all that is coming to him in the last two reels.

In the company surrounding J. W. Kerrigan are Fritzi Brunette as Ruth Gardner; Jay Morley as Dan Lantry; Edwin Wallock as Roger Imlay; Myles McCarthy as Freeman Hardy, Claire De Brey as Lou Fremain, and William Moran as Julius Block.

Elaine Hammerstein Next to Be "The Daughter Pays"

MYRON SELZNICK announces that Elaine Hammerstein's next subject will be "The Daughter Pays," from a novel by Mrs. Baillie Reynolds that is said to have created a sensation.

"I believe the public will talk about 'The Daughter Pays' for many moons to come, and Miss Hammerstein will create a vogue that few screen artists have ever obtained from any one production," says Mr. Selznick. "The author presents a new angle to the question of whether a woman should risk her happiness by marrying for money, and intertwines this problem with another more intricate. How much should a mother demand of her daughter as sacrifice in the name of filial piety. The solution of the problems will be left to motion picture audiences, and thus will exhibitors have one of the biggest tie-ups that has ever been placed within their grasp."

R. Cecil Smith adapted the story.

Eugene Walter Will Scenarioize "Fine Feathers."

Eugene Walter, of Metro's staff of distinguished authors, at the New York studios of the company will shortly begin work on the scenarioization of "Fine Feathers," his own stage success, in which Robert Edeson, Rose Coghlan and Crystal Herne appeared several seasons ago.

New York Theatre Books William Collier Picture

CHARLES R. ROGERS, director of sales for Select Pictures, announces that "The Servant Question," starring William Collier, booked by the Broadway Theatre, New York, for a pre-release showing. This production not alone lends itself to high class motion picture houses, but is also being booked by a number of big vaudeville circuits.

Mr. Collier portrays the role of Larry Butler, a young man about town. Following a series of ludicrous situations, Larry is said to heighten the farcical moments by capturing a Count Amboy and two confederates aiming to gain possession of a necklace owned by his chum's father. Through this he wins the hand of his chum's sister, Muriel.

Included in the cast are Rapley Holmes, Virginia Lee, Armand Cortez and "Buster" Collier, the comedian's son.

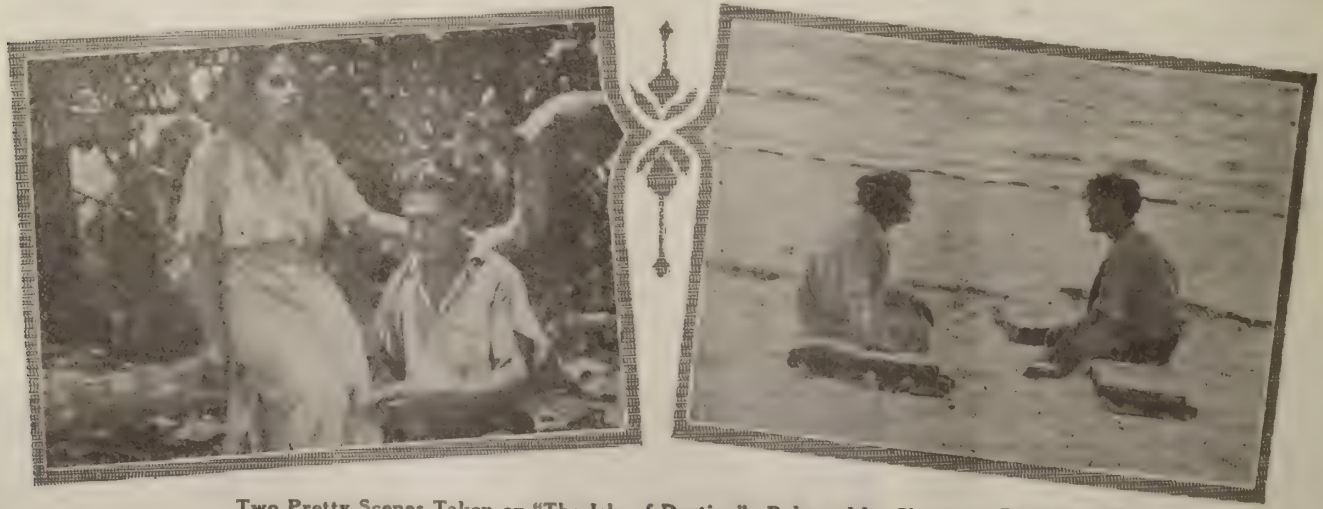
Assembling Cast for Second Betty Compson Production

BETTY COMPSON is preparing to commence production on her second starring picture at the Brunton Studios in Los Angeles. Arthur Rosson, who directed Miss Compson's initial release, "Prisoners of Love," which is now in the process of cutting, has been re-engaged by Miss Compson, and will be assisted by his brother Richard in the direction of the second production.

Miss Compson's work in the George Loane Tucker production of "The Miracle Man," firmly established her as a universal favorite with the theatre-going public, and in order to display her versatility in her future productions she has decided that each of her first six or eight pictures must be entirely different from one another from both the standpoint of theme and her own stellar characterizations. In keeping with the plan Miss Compson selected for her own picture a story that is radically unlike "Prisoners of Love."

Huntington Lake Chosen as Location.

Huntington Lake has been chosen as location for the new production upon which Mary Miles Minter is now engaged for Realart Pictures Corporation. Director Paul Powell and his company left early in June, expecting to spend more than a week at this spot.



Two Pretty Scenes Taken on "The Isle of Destiny"—Released by Character Pictures.

In these pictures are seen Hazel Hudson and Frank Williams. Guess the trunk belonging to Hazel must have floated in after the ship was wrecked, 'cause she's wearing a different dress in scene 2. Her director might have been thoughtful enough and brought one for her.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Moton Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Girl of the Sea

(Betty Hilburn and Chester Barnet—Republic)

M. P. W.—It has all that is necessary for the success of a good photoplay and, in addition, fascinating scenes below the water, all a part of a thrilling drama.

T. R.—Judged as a novelty the picture ranks high. Its water scenes are in themselves worth the price of admission.

E. H.—Properly exploited, it should prove a sensation.

Nothing But Lies

(Taylor Holmes—Metro)

M. P. W.—Taylor Holmes, featured in Metro screen version of Aaron Hoffman play, finds scant opportunities.

N.—Farce picture drags and carries very little humor.

T. R.—Is only mildly amusing and does not reach Metro's high comedy standard.

E. H.—Presents facially adept Taylor Holmes in a characteristic portrayal.

Forbidden Trails

(Buck Jones—Fox)

M. P. W.—A consistent Western story of good dramatic structure, punctuated at intervals by big melodramatic incidents.

N.—Contains enough plot to make it really interesting, and the star contributes his bit by getting in some good action.

T. R.—Nothing has been overlooked to make this production sensationally interesting for the lovers of the melodrama.

E. H.—Marks another step in Buck Jones' advance to popular favor.

Wits vs. Wits

(Marguerite Marsh—Hallmark)

M. P. W.—The production is an interesting one, carrying the usual amount of suspense supplied by a detective story.

N.—Too much mystery in confusing crook picture.

T. R.—Good play with suspense.

W.—Very awful attempt at production of a feature.

Thou Art the Man

(Robert Warwick—Paramount-Artcraft)

M. P. W.—As stirring a moving picture drama as has been seen on the screen for some time.

N.—Average romantic drama.

T. R.—The situations are well conceived, the emotional lure strong, there are thrills in plenty and the element of suspense never slackens.

W.—Very jerky and episodic production that fails to hold the interest.

E. H.—The picture is very satisfying and should give followers of Warwick and others pleasant diversion.

The Wonder Man.

(Georges Carpentier—Robertson-Cole)

M. P. W.—Will prove a sure winner.

N.—Picture carries interest and a colorful personality.

T. R.—Should prove popular.

W.—A very pleasant surprise—should register with sporting element.

E. H.—Destined for success.

The Sea Rider

(Harry Morey—Vitagraph)

M. P. W.—One of the best of the Harry T. Morey productions for Vitagraph.

N.—Seafaring tale carries an adequate punch for Morey.

W.—A trifle better than the average program offering.

E. H.—Should please generally.

The Courage of Marge O'Doone

(Pauline Starke—Vitagraph)

M. P. W.—Is an outdoor subject of first rank, carrying an appealing story and abundantly supplied with suspenseful melodramatic moments.

N.—Curwood's story makes vivid and vital picture.

T. R.—Proves excellent attraction.

W.—Lack of proper atmosphere prevents this from achieving real strength.

The House of Toys

(Seena Owen—American)

M. P. W.—A sure winner.

N.—Picture lacks moving moments through its overworked theme and draggy action.

T. R.—Drama of domestic entanglements simply and appealing told.

W.—Good idea unable to stand up against avalanche of padding.

The Iron Heart

(Madlaine Traverse—Fox)

M. P. W.—Will undoubtedly prove one of wide general interest.

N.—Conventional steel mill story does not convince.

T. R.—It is not up to the standard of program releases by any manner of means.

W.—Story is poorly handled.

Romance

(Doris Keane—United Artists)

M. P. W.—Doris Keane repeats her stage triumph in fine screen version of "Romance."

N.—Artistic production given play of love and sentiment.

T. R.—Picture of remarkable charm.

E. H.—Brings to the screen a play of unusual merit and a star whose work on the stage placed her at the top.

Below the Surface

(Hobart Bosworth—Paramount)

M. P. W.—Fine quality of entertainment.

N.—Bosworth's acting and graphic incidents make entertaining picture.

T. R.—A big picture viewed from every angle.

W.—Wonderful production with great under sea scenes given story of thrills.

E. H.—Is another worthy addition to Mr. Bosworth's splendid repertoire of screen classics.

Alias Miss Dodd

(Edith Roberts—Universal)

M. P. W.—A humorous and quite original plot is the outstanding feature of this five-reel production.

N.—Little entertainment value in this slight story.

T. R.—Is light and rather silly.

W.—Fine comedy idea spoiled by unsympathetic treatment.

Remodeling Her Husband

(Dorothy Gish—Paramount)

M. P. W.—Clean class of pleasing entertainment.

N.—Moth-eaten story lifted by Dorothy Gish's inimitable humor.

T. R.—Play of breezy action.

W.—Star puts very weak story over by personality and comedy business.

Scratch My Back

(Helene Chatwick—T. Roy Barnes—Goldwyn)

M. P. W.—A delightful light comedy.

N.—Is a sure-fire hit.

T. R.—Very amusing light society comedy.

W.—A comedy riot.

White Lies

(Gladys Brockwell—Fox)

M. P. W.—Type of production that is sure to have strong appeal with the family theatre.

N.—Story of France in war times is strong in plot.

T. R.—This is a moderately interesting drama.

W.—Averagely interesting picture with rather negative effect.

Comments

THE TOUGH TENDERFOOT (Western), July 3.—A two-reel subject, by Louis D. Lighton, with Frank Hayes, Jack Carlyle and Helen Lynch in the cast. Ranch humor prevails in this, the two men being rivals for the girl's hand. One arranges to have the other "hazed" and the cowboys lower the unfortunate victim into a well. Later the girl comes to the rescue. This is light in treatment and without much suspense, but proves on the whole quite entertaining.

THE GUMPS (Celebrated Players), ANDY'S WASHDAY.—In this, Andy, irate because of Min's deficiency as a housekeeper, drowns his fury in the wash-tub. While in this act, he is snapped by Min, who is trying to get a photograph of him for a popular magazine. Exit Andy, mad all over again, and trying vainly to get hold of the negative. This is a sure-to-amuse slant on domestic duties.

ANDY ON SKATES.—Andy does some stunt on ice for Chester's edification. He bumps into a stout lady and knocks her down, braces himself for the task of picking her up, fails utterly and is clubbed by her policeman friend, whom Andy eventually pushes into an ice hole. Min does not appear in this number, which is more of the slapstick variety than the usual Gump pictures.

ANDY'S MOTHER-IN-LAW PAYS HIM A VISIT.—A very humorous treatment of the old, old theme. Andy goes to meet Min's mama at 3:45 a. m. She is one hour late. Min forbids her mother to do any work, and Andy has to wash the dishes. His mother-in-law presents him with a gift—the inevitable necktie—a highly colored article. This number is a great success. There is a laugh in almost every move.

MONKEY BUSINESS (SUNSHINE-FOX).—A two-reel comic, directed by Edward F. Cline, with Ethel Teare, Dave Morris, Harry Brooker and others in the cast. The "others" includes, in this instance, a particularly funny monkey, a big dog and a good-natured baby. The monkey is carried up in the air by some toy baloons and great excitement follows, as it is thought to be the baby. The subject is full of amusing action. The first scenes are in a cabaret, where a beauty chorus in breezy attire takes part.

BACK FIRE (Western), July 10.—A two-reel number, written by A. W. Kruckeberg, with J. Farrel McDonald and Ethel Ritchie in the cast. The story leans heavily toward melodrama—a little too much so to be entirely pleasant. The hero receives a shot of powder in the eyes and is totally blinded for life. After losing his sight he almost kills his enemy in a hand-to-hand struggle. The fight is extremely realistic. This has the usual country town settings and is strong in action.

GOLDWYN TRADE BULLETIN

A Weekly Catalogue of Current Releases

This Is "The Truth!"

STAR: Madge Kennedy, whose delightful comedy mannerisms and winsome personality have endeared her to a vast public.

AUTHOR: "The Truth" is generally regarded as the best play from the pen of America's great dramatist, Clyde Fitch.

CAST: Zelda Sears, Tom Carrigan, Frank Doane, Helen Greene, Kenneth Hill, Horace Haine.

DIRECTOR: Lawrence C. Windom.

STORY: Becky Warder was an artful dodger of the truth. She told her husband flocks of little fibs. She practiced on her friends and made "white" lying a fine and fascinating art. Then one day all the half-truths, white lies and plain, downright *whoppers* she had told her patient hubby exploded and threatened to wreck their happiness forever.

Her best girl friend accused her of stealing her husband. A detective agency camped on her trail. Her own husband turned cold and repulsed her. There was nothing left to do but to go to her Dad in his boarding house in Baltimore.

And here takes place a final scene that will bring tears and chuckles from the stoniest audience in Christendom. The end is a surprise—a heart-warming climax to a remarkably entertaining picture.

A WINNER FROM EVERY ANGLE—AND THAT'S "THE TRUTH!"

Length—5 reels

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

"The Restless Sex"

Marion Davies Delightful in a Playful Satire by Robert W. Chambers. Cosmopolitan Production, Paramount Release.

Reviewed by Louis Reeves Harrison.

THE Restless Sex" is the first picture in which Marion Davies has appeared which approaches true art, meaning by that a stimulus to an appreciation of life. Other mediums in which she has been starred have created the idea that she was an attractive girl who could not act; an impression made because she was given roles without distinction of character. They lacked what "The Restless Sex" contains, the convincing quality of pictures done with inspiration and definite purpose, those well worth doing on their own account. In "The Restless Sex" mere method of doing, dressing the body regardless of whether it contains a soul, is not depended on alone. The treatment is elaborate and beautiful, but there is glimpsed besides the spirit of modern woman. To be sure this is according to the viewpoint of Robert W. Chambers, but it is interesting. The mood of the story, that of the author, is preserved, and this means highly intelligent treatment of the theme.

The ladies of Robert W. Chambers move around in silks and satins as a matter of course, but he has conceived of a very interesting situation between the son of a wealthy man and the latter's adopted daughter. Around this situation are grouped all other incidents of the story. Many of the latter are conventional, but there is permitted a delightful characterization, that of a girl of warm impulses and pure mind tormented with emotions she must suppress. To the interpretation of this delicate role Miss Davies is assigned.

In the charm of life's romantic comedy Marion Davies seems to have been born for the part she plays. Her mental attitude there is more or less of a natural one. When she comes to brood over the peculiar situation in which Fate has placed her, we first see the awakening of an artiste. That fine quality is expressed with delicacy and sympathetic appreciation of what is required in the difficult role. With grace of movement and nice poise, she reveals the soul of a tormented woman, instead of strutting, eye-rolling and attempting to tear passion to tatters. It is an artistic performance straight through. In it all she is admirably supported. She even dares have such grace and beauty as that of lovely Vivian Osborne in the support. The production is so rich in values that it must be accorded high place as a fascinating and beautiful entertainment.

Cast.

Stephanie.....Marion Davies
Jim Cleland.....Ralph Kellard
Osward Grismer.....Carlyle Blackwell
John Cleland.....Charles Lane
Marie Cliff.....Vivian Osborne
Helen Davis.....Corrine Barker
The Child Stephanie.....Etna Rose
The boy Jim.....Stephen Carr

Story by Robert W. Chambers.
Directed by Robert Z. Leonard.
Length, Five Reels.

The Story.

Stephanie, adopted daughter of John Cleland, only becomes a member of "The Restless Sex" after his death. She has been brought up in affectionate intimacy with his son Jim, but he is to go abroad for two years and the tender-hearted girl is without spiritual resource. After Jim's departure, she knows that her heart has gone with him. She has always loved him, but not with full understanding of the nature of her love. Now she is without the spiritual support of either adopted father or adopted brother, she seeks in vain the distractions her wealth permits. Her property is in the charge of lawyer Crismer, and she is thrown often into the society of his son Osward. Through Osward's influence she drifts gradually into self expression through art. He is a sculptor with a magnificent studio. Their intimacy brings warm friendship on Stephanie's part and ardent love on his. Through an automobile accident which lands them for the night in a house raided as disorderly, she is so badly compromised that a marriage follows, but it is in name only. Their marriage is instantly followed by the suicide of Osward's father, who has been misusing the funds entrusted to him for Stephanie. She and Osward live apart thereafter, he in poverty, declining to accept her charity.

Jim Cleland's sudden return from abroad brings matter to an acute crisis. His old affection becomes passionate love. It is so intensely reciprocated by Stephanie that her husband's life becomes a torment. When he finds that Cleland and Stephanie have gone away together to the family country place, he knows that his hopes of winning her are in vain. He contemplates suicide, but realizes that his death must be made to appear as accidental. Stephanie and Jim Cleland at the lodge in the country become so enamoured that they are about to disregard all moral obligations. They are checked by a view of the elder Cleland's picture. They are about to separate, when news comes that Osward has been accidentally killed. When time has healed the sadness of heart over Osward's fate, they are at last accorded the opportunity of expressing their natural love as heaven intended and the world approves, through little children.

Program and Exploitation Catchlines: Are You One of "The Restless Sex"?—See Marion Davies in This Stirring Drama for the Answer.

He Went to Europe and at His Return Finds the Girl He Loved Is Paying Attention to Another—What Does He Do? Does He Spurn Her? See This Sparkling Love Drama.

Marion Davies in "The Restless Sex" By Robert W. Chambers—Thrilling Love Drama.

Exploitation Angles: Play it up heavily that Miss Davies is seen in a real story and not merely a vehicle for her personal charm. Put this strong that those who have decided the star to be unworthy of interest may again be attracted. Hook up with the sensational novel through book stores and in your advertising, and work on the title if you have the space.

IN THIS ISSUE.

"The Restless Sex" (Paramount).
"The City of Masks" (Paramount).
"A World of Folly" (Fox).
"Madonnas and Men" (Jans).
"Double-Dyed Deceiver (Goldwyn).
"The Cheater" (Metro).
"Man's Plaything" (Republic).
"Let's Be Fashionable" (Paramount).
"Human Stuff" (Universal).
"Sick Abed" (Paramount).

"The City of Masks"

Robert Warwick in a Mysterious and Highly Entertaining Paramount Photoplay.

Reviewed by M. A. Malaney.

WITH a rather out-of-date associate theme in the plot, yet highly entertaining, "The City of Masks" is a picture that should give universal satisfaction.

It was written by George Barr McCutcheon, famous as a writer of love and adventure among nobles of Europe and dashing Americans. There are not as many heroics as characterizes most of his stories, and perhaps this has made the story more human, though not melodramatic.

The star is Robert Warwick. At least he is the hero, but the entire cast is made up of talented people quite faithful to their types. Warwick's late pictures have not given his big parts. Nevertheless that is nothing against "The City of Masks" because each role has a bigness that makes one rather forget the actors and become absorbed in the story.

"The City of Masks" gets its name from the assertion made by some one or other that everybody in New York has a past that is concealed by a "mask." For instance a dirty poodle, when washed, comes from behind his mask and reveals himself as a beautiful dog. A wealthy politician many years ago was a butler, though now it is not generally known. And so it is with a group of former nobles who are now Americans. One has been an earl, another a marchioness, another a lord, etc. They are now all masked, yet keep in communication with each other. Here develops the love story, and the attempts by an unscrupulous young idler to break it up, which provides most of the excitement. There are many beautiful scenes, notably a gathering of the nobles at a party in New York attired in their former costumes. And another feature of the production is the very realistic snowstorm scenes in the first reel.

Mr. Warwick, as usual, gives a fine account of himself. He is graceful and as gentlemanly as the part demands. Lois Wilson is a very sweet heroine. Theo. Kosloff, as an ambitious young violinist, furnishes many fine comedy bits. Others deserving of special commendation are Edward Jobson as the butler-politician and J. M. Dumont as the young idler.

Cast.

Tommy Trotter.....Robert Warwick
Miss Emsdale.....Lois Wilson
Bosky.....Theo Kosloff
Corr McFadden.....Edward Jobson
Stuyvesant Smith-Parvis.....J. M. Dumont
Mr. Smith-Parvis, Sr.....Robt. Dunbar
Mrs. Smith-Parvis.....Helen Dunbar
Mrs. Jacobs.....Anne Schaefer
Deborah.....Frances Raymond
Carpenter.....William Boyd
Bramble.....George Burrell
Drouillard.....Snitz Edwards
Moody.....Richard Cummings

Story by George Barr McCutcheon.
About 4,800 Feet.

The Story.

In the lower part of New York, "City of Masks," the Duchess of Camelford, known

as Deborah, has a dressmaking establishment. Every Wednesday evening she holds a salon for those of noble blood who have become impoverished. A popular attendant is Lord Temple, known as Tommy Trotter, a chauffeur employed by a Mr. Carpenter. Another is Lady Jane Thorne, known as Miss Emsdale, who is a governess in the family of Smith-Parvis, Sr. They are in love.

Stuyvesant, only son of Smith-Parvis, a man of loose morals, decides to make a conquest of Miss Emsdale. She treats him coldly, so he thereupon decides to "take her off her high horse." His mother wants to get into society, while his father hopes his son will be a diplomat. The father gets in touch with McFadden, a political boss, who, for money, looks with favor upon a diplomatic position for the son. McFadden accepts an invitation to dine with the Smith-Parvises when the deal will be closed.

Miss Emsdale tells Trotter of Stuyvesant's attentions. Trotter pulls the rich boy's nose. The latter procures Trotter's discharge and tells the girl that if the chauffeur does not leave New York, he will be arrested. Trotter falls into a trap when he accepts marked money which was paid him when discharged and is put in jail charged with theft. Stuyvesant promises to obtain his release if the girl will accept him, and she is about to yield when MacFadden, who actually is Deborah's butler, takes a hand.

McFadden tells the police to release Trotter, then goes to the Smith-Parvis home, denounces Stuyvesant, tears up the check he has received and quits the place. Meanwhile Stuyvesant has bribed a taxi driver to take Miss Emsdale to a questionable place. He is insulting her when Trotter appears and thrashes him. Trotter then proposes to the girl and their wedding is set to take place at Deborah's.

The night of the wedding Stuyvesant causes the police to raid the place, but when they appear, they are ordered away by McFadden. When Stuyvesant learns the truth regarding the social status of Miss Emsdale and Trotter, he is amazed and it does not surprise him to find that Trotter has been appointed to the diplomatic post he coveted. So he withdraws and all ends happily for the young couple.

Program and Exploitation Catchlines: Do We Live in a City of Masks? Are There People in This Town Who Are Not What You Think They Are?

"The City of Masks" is Another of Those Brilliant Stories of Love and Adventure by Geo. Barr McCutcheon, Author of "Graustark."

"The City of Masks" is in the United States, But Do You Know Where?

He Was a Chauffeur, She a Governess. Yet Both Were Living Under "Masks."

Exploitation Angles: Play up the fact that this is another story by the author of "Graustark." Use in your advertising the cut of a city, partly masked, which you will find in the press book. And don't forget that Warwick's name means something. A very novel stunt for your theatre would be for all your attendants to wear black masks and you might also have a masked woman walking around the streets with a grip labeled "I am looking for 'The City of Masks' at the Blank Theatre."

In the cast is J. M. Dumont, who had a big part in "The Miracle Man"; also Theo Kosloff, who had a good part in "Why Change Your Wife?" Mention this in your ads, as it may bring some people who admire their acting. Also remember that Lois Wilson has a following.

"A World of Folly"

Five-Reel Fox Production Features Vivian Rich in Story of Love and Intrigue.

Reviewed by Robert C. McElravy.

WHILE not constructed with the dramatic suspense necessary to achieve a powerful subject of its kind, this five-reel Fox production, entitled "A World of Folly," has a great deal in it to hold the interest. It is a quietly developed psychological study of family life, in which a designing male of high social standing intrudes himself and attempts to win the love of a happy wife and mother. The main situation has been wrought with considerable delicacy of perception and feeling on

Just Deceiving Her.

Jack Pickford seen here in "A Double-Dyed Deceiver," made by Goldwyn.

the part of both author and director. The acting is sincere and intelligent and if the one element of suspense had been accomplished the subject would have reached first rank. As it stands, it is above the average in high aim and entertaining subject matter.

Vivian Rich is cast in the role of the young wife and mother, who meets Duke Tremaine, the handsome tempter portrayed by P. M. McCullough. Aaron Edwards plays the role of husband. These three figures represent the eternal triangle, but the incidents escape much of the usual obvious treatment. There is, for instance, refreshing novelty in the fact that Tremaine's attack on Helene is not the customary physical tussle, but a more daring and subtle approach, in which he relies more upon his personal fascinations. It is hard to account for the way in which he took his sweetheart, Jeanne, into his confidence, for by so doing he deliberately invited the retaliation of the scorned woman. The dinner of the business men's club is new and well staged. The closing scenes, in which Blair drives Tremaine out to meet the waiting dog, bring the story to a good climax.

Cast.

Helene Blair.....Vivian Rich
Raoul Blair.....Aaron Edwards
Duke Tremaine.....P. M. McCullough
Jeanne.....Daisy Robinson
Steven McClure.....Augustus Phillips

Story by Jane Grogan.
Scenario by Louis Stevens.
Direction by Frank Beal.
Length, Five Reels.

The Story.

Raoul Blair and his young wife, Helene, in "A World of Folly," lead an ideal family life, being devoted to each other and their two children. One day, while watching a game of polo, Helen meets Duke Tremaine, a society pet and leader in various sports. Tremaine is instantly attracted to Helene and is glad to receive an introduction to her.

Tremaine is at a loss as to how to proceed in winning the love of this happy woman, who has no eyes for anyone but her husband. One day, however, he assists the Blair children in a threatened automobile accident and takes them home. Helene is naturally grateful to him and invites Tremaine to visit them. The latter accepts with alacrity and often comes to see the Blairs.

After a considerable time Raoul Blair hears outside comment on this friendship and warns Helene that she should not see too much of Tremaine. The wife agrees to this and they do not invite Tremaine again. He persists, however, in forcing his attentions upon her and one night enters the house while Blair is at a club dinner. Tremaine's intention is to make a fool of Blair, as he has done with other married men, but through the intervention of others his scheme is nipped in the bud. Tremaine is forced to make a balcony exit, where he is attacked by a dog.

Program and Exploitation Catchlines: A Fascinating Society Drama with Vivian Rich.

Absorbing Story of Love and Intrigue—She Proved to Her Husband That She Was True Blue.

Engaging Story of a Pretty Young Wife Who Remains True to Her Husband and Spurns the Love of An Insistant Suitor.

Exploitation Angles: Play up the star and offer this as something new in triangular problems, or work it on the curiosity angle, advertising "Two men, a woman—and the dog. Who do you suppose went to the dogs?" If your patrons respond to the high life appeal, tell them this is a story of high English society.

"Madonnas and Men"

B. A. Rolfe Presents a Romantic Drama of High Inspirational Sentiment Produced by Jans Pictures, Incorporated.

Reviewed by Louis Reeves Harrison.

A PICTURE of fine sentiment and high ideals, "Madonnas and Men," is a fascinating compound of spiritual beauty and purely sensuous charm. It is as romantic as a night dream of dark centuries long passed which takes on new meaning in the clear light of the modern day. Into this dream-like fantasy there is woven an up-to-date motive in favor of splendid womanhood. It is a dream setting forth some of the truest sort of truths, but in an entertaining way. It refreshes weariness of spirit for those who seek to escape from the narrowness of their lives, escape from themselves, hence it is true art.

The play's the thing; the eternal play that eases our hearts with the triumph of light over darkness. In real life we rarely triumph. Most of us fail, unable to cope with the overwhelming power of circumstances, or because our hopes far exceed our strength, hence stories like "Madonnas and Men" enrich and stimulate our dull lives. The play is well conceived by Cary Wilson and Edmund Goulding, the scenario worked out with skill by Violet Clark, all in harmony with remarkably artistic direction by B. A. Rolfe. Rolfe has most carefully preserved the "Mood," the soul of the piece, without which there is no real art. Thus it is that "Madonnas and Men" is an admirably worked out composition from a purely technical point of view. Then, glory be! it contains a cluster of brilliant performers, each chosen to typify the role, to interpret, to intensify it in a glow which sheds light beyond the production upon how moving pictures should be produced.

There are really five star performers, Anders Randolph, an expression of ruthless power, Edmond Lowe, an exponent of dawning enlightenment, G. von Seyffertitz, a remarkable type of humanity in revolt against ignorance and oppression, Raye Dean, exquisite example of pure and sweet womanhood, and Evan-Burrows Fontaine as an ideal of enchantment and grace. There is also a support of fine types in the minor roles, notably Faire Binney, and a "chorus" abundant enough and capable enough for grand opera. The producers are prodigal in the use of true artists in every department.

As magnificently presented at the 44th Street Theatre, the orchestra conducted by B. A. Rolfe in person, "Madonnas and Men" represents a very high order of pictural entertainment, a delight to the eye, an inspiration to the soul. It is one of the rare examples we count upon to stand as a justification of the art of motion picture production.

Cast.

Turnurius } .....Anders Randolf
Marshall Turner }

Gordian } .....Edmond Lowe
Gordian Turner }
Grimaldo } .....G. von Seyffertitz
John Grimm }
Laurentia } .....Raye Dean
Laura Grimm }
Nenissa }
Ninon of the Midnight Revels }
Evans Burrows Fontaine
Patsy.....Faire Binney
Mrs. Grimm.....Blanche Davenport
Story by Cary Wilson and Edmund Goulding.
Scenario by Violet Clark.
Directed by B. A. Rolfe.
Length, Seven Reels.

The Story.

"Madonnas and Men" are in evidence at the Roman Colosseum when Emperor Turnerius sits with his son, Gordian, his soothsayer Grimaldo, and Nenissa, his favorite dancer watching a sacrifice of human lives made to satisfy his brutish passions. When the young Christian girl is brought in to be eaten alive by lions, Grimaldo holds up the spectacle while he tells Gordian a story of the future which may be prophetic of his own.

The story is of a modern emperor of finance who attempts the sacrifice of just such a young girl to satisfy a low desire for revenge on her mother. In it the same characters are reincarnated. Because the younger man is led by manliness to put a stop to the plan of his father. It is a highly dramatic story, ending in a convulsion of rage which destroys the brutal example of ruthless power, crowning the son in his stead.

The young prince is entertained by the story from time to time, but he is only impressed with its possible truth of his own tacit recognition that it is "better to defy all Rome than to dishonor womankind." He knows that Rome has reveled too long in licentious brutality, that the glory of a race lies in its women. His imagination is kindled by the prophecy of a super-race which shall rise afar, with magic cities and great wealth, because of honor paid to women. His better nature thus aroused, he springs into the arena to save the Christian girl. His father, the emperor, is convulsed with rage. He orders his guard to kill his own son. He dies before they can do so. The son becomes emperor and saves both the girl and the fair name of his race by his manly defense of pure and exalted womankind.

Program and Exploitation Catchlines: Spectacular Romantic Drama of High Ideals.

Story of a Modern Emperor of Finance Who Attempts the Sacrifice of a Young Girl to Satisfy a Desire for Revenue on Her Mother.

Dramatic Story in Which Son Triumphs Over Father and Saves the Girl and the Name of His Race.

It Is Better to Defy All Rome Than to Dishonor Womanhood.

Exploitation Angles: Work on the story angle and if your patrons like spectacle, tell them that this is a glowing story of ancient Rome and ultra modern American; a combination of two pictorial periods. You can sell it as a spectacle to those who like gorgeous stage pictures, or as a story if the latter is preferred. It is good from both angles and you can play it confidently.

"A Double Dyed Deceiver"

Goldwyn Presents Jack Pickford in a Pictured Version of an O. Henry Story.

Reviewed by Louis Reeves Harrison.

A DOUBLE DYED DECEIVER" is very frankly a vehicle for Jack Pickford to appear in as a rather boyish-looking bad man from Texas, who turns up in a small South American town with a notch in his gun. He announces himself as a "killer," and he looks like one of the lady-killing kind. Adventure, a great fortune and a fair lady await him. Fate is kind to the "killer," notwithstanding his entire willingness to rob his benefactors and play the part of a sneak toward kind-hearted people who receive him into their household under a mistaken impression. There is no attempt at a moral, unless it is indicated in the killer's transformation. That he is converted to living a life of ease he has done nothing to earn

Trying to Be Fashionable

And hang their pictures "differently." Doris May and Douglas MacLean in Paramount's "Let's Be Fashionable."

may not be edifying, but it is certainly lucky for the youth.

Jack Pickford assumes the role with the easy grace of a young man who realizes in advance that everything is coming to him. Being a child of destiny, why should he worry? His support is fairly good. They utilize to the best advantage whatever opportunity is afforded them. The feature of the picture is its handling, particularly as to settings. These are pleasing to the eye and in exceedingly good taste. In the summing up of values "A Double Dyed Deceiver" provides fair entertainment.

The Cast.

The Llano Kid.....Jack Pickford
Estella .....Marie Dunn
Senor Urique .....James Neil
Senora Urique.....Edythe Chapman
Thacker .....Sydney Ainsworth
Secretary .....Manuel Ojeda
Story by O. Henry.
Director, Al Green.
Length, Five Reels.

The Story.

"A Double Dyed Deceiver" is the Llano Kid when he lands in a forlorn little South American town. He goes directly to the American consul, Thacker. He confesses to the consul that he is a killer, exhibiting the notch on his gun. The consul conceives of a plot to rob rich Senor Urique. The latter mourns a runaway boy he has not seen for many years, particularly on account of the boy's mother. Her mind is becoming affected. The scheme proposed by the consul is for the Llano Kid to impersonate the runaway boy, who bore a tattoo mark of the Urique coat-of-arms on the back of his hand. The consul does the tattooing, then adroitly brings about recognition of the Kid as the long-lost boy. He is treated with great kindness by the entire family, including Estella, a charming niece. The mother is nearly overcome with joy. In spite of all this, the Kid agrees to rob the Urique safe, whose combination has been given him. He actually steals the money and starts away with it, but changes his mind and returns it to the safe. The latter act is seen by Estelle. To her he confesses his true identity. She begs him to keep the pretended one rather than break a loving mother's heart. On account of the loving kindness he has received from her he consents to play the role and forces the consul to sustain him in it. His reward is a brilliant future, in which Estella is plainly destined to play a part.

Presented in flawless style at the Capitol Theatre.

Program and Exploitation Catchlines: He announced Himself as a "Killer"—Fate Appears to Be Kind to Him and Brings a Fortune and a Pretty Maiden—A Story of the Bad Man from Texas Who Went to South America.

He Played the Part of a Sneak Toward the Kind-Hearted People Who Received Him and Took Him Into Their Household—They Thought He Was Their Lost Son, but as a Matter of Fact He Wasn't —See This Unusual Drama, Adapted from a Story by O. Henry.

He Was a Regular "Double Dyed Deceiver" —He Told 'Em He Was a Killer—He Substituted for a Long-Lost Son of a South American Family—Got a Fortune and a Pretty Girl Besides—That Was the Luck of This Bad Young Man from Texas.

Exploitation Angles: Hang the story on Pickford and let him do most of the carrying, though you can sell to those who like the vivid colorings of the South American locale. Play on this angle with appeals to the imagination. It should bring some results.

"The Cheater"

May Allison Plays Role of Fake Healer in Six-Part Metro Adaptation of Henry Arthur Jones Drama.

Reviewed by Margaret I. MacDonald.

THE Henry Arthur Jones play "The Cheater" has been adapted to the screen by Metro with fair success. May Allison, the star of the production, displays considerable versatility in portraying the different moods of the heroine and King Baggot in the male lead gives a satisfactory and dignified portrayal. The pictures registers a slight note of burlesque and graduates into a highly dramatic situation, which gathers suspense as the pictures approaches its climax. The play contains an interesting characterization which is moderately well outlined, and while the adventurous nature of the production causes it to hold the interest of the spectator well, the narrative style in which the story is told detracts from the forcefulness of the drama.

The Cast.

Lilly Meany }
Vashti Dethic } .....May Allison
Peg Meany .....Frank Currier
"Bill" Tozer.....Harry Van Meter
Judah, Lord Asgarby.....King Baggot
Eve Asgarby.....May Geraci
Mr. Prall.....Percy Challenger
Mrs. Prall.....Lucille Ward
Doctor .....P. Dempsey Tabler
Nurse .....Alberta Lee
Adapted from play by Henry Arthur Jones.
Scenario by Louis Zellner.
Direction by Henry Otto.
Length, Six Reels.

The Story.

The chief character in "The Cheater" is a young woman, Lilly Meany, whose beauty and natural character fit her for better surroundings than those supplied by her father, Peg Meany. His antipathy to work and general lack of principle make it easy for Lilly to follow lines of deception in earning a livelihood. Her chief associate, Bill Tozer, is a fake healer, posing as an East Indian, and among the frequenters of a nearby health resort he is considered a past master in the art of healing. One day a bright idea strikes the trio, and Lilly is sent to visit Mrs. Prall, one of the richest and most hypochrondiacal of the guests at the health resort. Mrs. Prall, believing herself cured by Vashti Dethic, under which name Lilly poses, tells her nephew, Lord Asgarby, of Vashti and of the healing powers of which she believes the young woman to be possessed. Vashti is immediately engaged to apply herself to the curing of Asgarby's young sister. Complications then arise, in which Mr. Prall, skeptical of Vashti's powers, watches the castle in which she is confined with her patient and makes it difficult for Peg Meany to smuggle food to his daughter while she perpetrates her farce of fasting.

Finally a change of heart takes place in Lilly. She becomes fond of her little patient, and still fonder of Lord Asgarby, and in the end, when the child, through faith in the supposed healer, becomes perfectly well, Lilly opens her heart to Asgarby and is forgiven. The close of the picture suggests the betrothal of Lilly and Asgarby.

Program and Exploitation Catchlines: She Associated with a Fake Healer Who Posed as an East Indian—He Gets Her to Visit One of the Richest Women at the Resort, Who Later Believes Herself Cured—She Then Introduces Her Nephew, Who Falls in Love with the Pretty Young Healer.

May Allison in the Role of a Pretty Young Healer Who Acts as the Accomplice of a Faker Who Poses as an East Indian—Then She Goes and Loses Her Heart to Lord Asgarby, Whose Sister She Has Cured.

Stage Drama "The Cheater" Adapted to the Screen, with May Allison in the Role of a Pretty Young Girl Who Poses as a Fake Healer.

Exploitation Angles: Play up Miss Allison and hook her to the character of the story. Work on the pseudo Indian atmosphere for color in lobby decoration. If your patrons like stunts, stage a fake healer the week before the showing with a patter lecture on the value of faith in making cures. Treat it seriously, but wind up with an allusion to the showing of "The Cheater" the following week. Use the healer for street work if the authorities will permit.

"Man's Plaything"

Melodramatic Story on Blackmail in Picture Released by Republic.

Reviewed by M. A. Malaney.

BLACKMAIL is the theme of "Man's Plaything." It is highly melodramatic, has a good cast and is fairly well made.

The plot has many ramifications and perhaps if there was not so much dialogue the story would be more to the point and consequently contain much more force. As presented, however, it is in that class of pictures that delights lovers of "high life" and "low life" drama. The story touches upon three classes of people—the poor, the night life gamblers and the wealthy. It brings them to the point where one clashes with another and involves the third. It provides good climaxes, resulting in fights and shootings. Everything looks bad for the good until the very last. Then a surprise finish turns the tide.

"Man's Plaything," of course, is a woman. She is the victim of the blackmailers, although she thinks she is only a part of her plan to get revenge on a wealthy young man whom she really loved.

The production is given class by the several big scenes in cabaret and dancing places and the rich costumes worn by the women. However, there is but one big female role among the half-dozen big parts.

The principal role is that of Nellie Vaughan, played by Grace Davison. She works hard to make it human, in spite of highly dramatic demands, and does so very successfully. Her method of contrasting the part of Nellie as a young flower girl and as a grown-up miss with a knowledge of the world is well done. Next in importance is Stuart Holmes, who is the leader of the blackmailers. As usual, Mr. Holmes lives his part. The wealthy hero is Montagu Love, who deserves credit for not overplaying a part that might have easily been spoiled.

The Cast.

Pelton Van Teel.....Montague Love
Nellie Vaughan.....Grace Davison
Devlin Maddox.....Stuart Holmes
Dan Vaughan.....J. W. Johnson
Wyne Cottrell.....Eric Mayne

Directed by Charles T. Horan.
Length, 6,000 Feet.

The Story.

Nellie Vaughan lives with her father, mother and brother, Dan. The father and brother quarrel continuously because the father will not help support the family. During a brawl she is accidentally hit and leaves home. She is employed as a flower girl in a dancing cafe, and is admired by Pelton Van Teel, a wealthy young frequenter of the place. Maddox, a swindler, desires to use her as a tool in blackmailing Van Teel and tells her that Van Teel has been telling everybody that he is keeping her. In her anger she agrees to a plan to get revenge on the young man by marrying him and then holding up his father for a separation settlement.

Her brother gets into a fight with another man who taunts him about his sister's alleged relations with Van Teel. The man is almost killed and Dan goes to jail. Meantime Nellie cannot go through with the scheme because she loves him. He has been losing money at gambling to Maddox, and although having fitted up an apartment for Nellie and installed her therein, he desires her to wait a short time before getting married. She demands to be wedded at once and this is done. Van Teel's father, hearing of it, denounces her and offers her $50,000 if she will consent to a divorce. She refuses. Going to their apartment, Van Teel is shot by her brother, who has been released on bail, and thinks Van Teel has seduced her. But she shows him her marriage certificate and he gets away by a fire escape. Maddox then threatens to break up their happiness by producing a check, which Van Teel had given him and which was worthless. Nellie then goes to his apartment for a show down. She snatches the check from his hands, and levels a gun at him, backing out of the room. He picks up a lamp, hurls it at her, and she shoots him.

Maddox offers his butler $500 if he will tell the police that Nellie shot him with provocation. He agrees, but when the police come, tells the truth, revealing the fact that he is a detective, who had been hired by the elder Van Teel, who had suspected that Maddox was playing his son for "easy money."

Maddox is arrested and happiness looms for the couple.

Program and Exploitation Catchlines: Would You Swindle the Man You Really Love? Nellie Vaughan Did, But—See "Man's Plaything."

A Woman Becomes the Victim of a Blackmail Plot Meant to Enmesh a Man.

She Dared the Gallows to Shoot the Human Hawk That Was Breaking Their Romance.

Mystery—Thrills, Adventures in New York's Night Life.

The Gilded Cafes, Elaborate Cabaret, and the Gamblers' Dens Surround a Woman —"Man's Plaything."

How Many Women Are the Playthings of Men? Is It Dangerous? See "Man's Plaything."

Exploitation Angle: Here is a regular old-time melodrama. It has big cabaret scenes, thrilling climaxes, shootings, and an arch-villain. These qualities ought to mean business, because after all the average audience finds melodramas excellent entertainment. Play them up in your ads. Also the blackmail angle. Try a batch of teaser ads reading "Man's Plaything." Also call attention to the cast, Montague Love, Stuart Holmes and Grace Davison.

"Let's Be Fashionable"

Paramount-Artcraft Presents Doris May and Douglas MacLean in Light Comedy, Ince Supervision.

Reviewed by Louis Reeves Harrison.

LET'S Be Fashionable" assumes a condition that it is "the thing" for man and wife not to be attentive to each other, to the contrary, each must have an outside affair. There is good material for comedy in this assumption, but there is only a limited amount of it used and practically all of the same kind. It is distinctly pleasing as far as it goes, but this is due to good workmanship, fine acting and capable treatment, rather than to any particular play merit outside of the central idea.

Douglas MacLean puts his heart and soul into all he has to do. He would win by main strength if he could. Doris May is sweet and intelligent in her interpretation. There is a pleasing harmony of action on the part of the supporting cast, and the settings are in good taste. The sum of values in "Let's Be Fashionable," as presented at the Rivoli Theatre, is high enough to characterize it as pleasing entertainment.

Cast.

Henry Langdon.....Douglas MacLean
Evelyn Langdon.....Doris May
John Hammond.....Wade Boteler
Elsie Hammond.....Grace Morse
Bruce Grey.....George Webb
George Barrymore.....Wilbur Highby
Mrs. Trude.....Molly McConnell

Story by Mildred Considine.
Ccenarist, Luther Reed.
Director, Lloyd Ingraham.
Length, Five Reels.

The Story.

"Let's Be Fashionable" declares young Mrs. Langdon, not yet out of her honeymoon, though installed in a pretty suburban house. She and her husband are at their first club dance when they decide that their social progress depends upon each seeking out some other kindred soul than is intended by nature and their marriage relation. She is very innocent in going home with a young bachelor, attempting to entertain him with pictures and souvenirs of her husband. Langdon makes a martyr of himself in the society of an experience society flirt. On his way home, his new car needs water. In attempting to get a fresh supply he is chased up a tree by a dog who tears out the seat of his trousers. He steals a pair from a garage and reaches home in time to find a hysterical wife, but they make up before morning.

Their attempts to be fashionable result in a more serious complication. Mrs. Langdon is ardently pursued by the bachelor. He even dares propose that she accompany him on a prospective trip, naming the train on which he expects to leave. She is unresponsive at the moment. That night she passes alone. Her husband has gone off with a jazzy young girl to play golf and has not returned. She decides in a moment of anger to take the train on which the bachelor is leaving. Her unfortunate husband is innocent. He and his companion have been marooned on an island all night, through the drifting away of their skiff. He manages to escape in the morning and hurries home, only to find a note from his wife announcing her departure. He reaches the train as it is leaving and just in time to rescue his wife from the attentions of the adventurous bachelor, which he throws off the train. He and wifey decide there and then to discard their ideas of fashion in favor of good old simple, true-hearted love.

Program and Exploitation Catchlines: A Zippy Comedy Drama—The Pair Started Out With a Big Splash in Society—Their End—Oh, What a Sad Affair—But How They Did Make Those High Brow Folks Set Up and Take Notice While They Were in the Running.

The Merry Party Had Ended—Hubby Was Just Returning Home After Safely Escorting a Pretty Woman to Her Domicile—He Had Some Explanation to Give His Wife Too—Something Happened to His Nerve—Bang!—His Wife's Wrath Fell Upon Him and He Was Pinned to the Mat.

Doris McLean in a Snappy Comedy Play—She Said to Her Husband When Going to the Party—"Good Heavens, Henry—Buck Up, Will You?"—And He Did and He Took Another Woman Home—And He Made 'Em All Wake Up—Watch the Fun That Takes Place When She Demands Explanations.

Exploitation Angles: Play on the stars, hooking up with their previous successes, but don't let the possibilities of that title escape you. Play up the chief situation to the limit. You can sell this to hundreds who do not know these stars and help to popularize them against future appearances. There is a good chance here for a newspaper hook-up for letters for and against the modern fashion.

"Human Stuff"

Five-Reel Universal Production Features Harry Carey in Story of Ranch Life.

Reviewed by Robert C. McElravy.

THERE are many familiar plot ingredients in this five-reel Harry Carey subject, written by Tarkington Baker and directed by Reeves Eason. It is not so powerful as certain subjects in which

Carey has been starred, but contains some new situations and on the whole averages well. It will entertain the Carey enthusiasts, even though it does not add greatly to his reputation. The story is pictured in familiar ranch settings. Its high moments are the melodramatic fight for the girl in the cabin of Bull Elkins.

Cast.

James Pierce.....Harry Carey
"Washboard" Pierce.....Rudolph Christians
Bull Elkins.....Chas. Le Moyne
Ramero.....Joe Harris
Boka .....Fontaine La Rue
James' sister.....Ruth Fuller Golden
Lee Tyndal.....Mary Charleston
Butler.....Bobby Mack

Story by Tarkington Baker.
Directed by Reeves Eason.
Length, Five Reels.

The Story.

James Pearce, Jr., in "Human Stuff," is the son of an Eastern manufacturer. Jim tries business life for a while, but develops a strong dislike for it. He goes the pace and takes no interest in carrying on his father's business. Finally, after a disgraceful party, he suggests that his father permit him to go West, as he has always yearned for this life.

In due time Jim arrives in the West, where he buys out a cattle ranch. It has never made money, but he conceives the idea of putting sheep on it. He does this and makes a success of the ranch, but at the same time incurs the enmity of the surrounding cattle raisers. Jim defies these men openly in a public meeting.

He has written his father to send out some marriageable girl to him, as he thinks the ranch should have a mistress. About this time a girl named Lee Tyndal appears, a friend of his sister, who is desirous of buying a ranch. Jim mistakes her for someone sent out by his father, and the letter sent by his sister is intercepted by an enemy. He greatly offends Lee by assuming that she came to wed him.

Later the girl is kidnapped by some of his enemies and Jim battles vigorously to free her. Explanations follow in due time and a real love romance takes place.

Program and Exploitation Catchlines: An Entertaining Story of Ranch Life with Harry Carey.

He Was a City Youth That Had Dreamed of Owning a Western Ranch—He Finally Obtains a Ranch—Then Watch for Hatred that Springs Up Between the Sheep and Cattle Raisers and How He Fights to Save the Girl He Loves.

Romantic Ranch Life Story That Is Livened Up By the Hero's Battles with His Rival Cattle Owners—See the Terrific Battle He Has to Save the Lass He Has Learned to Love.

Exploitation Angles: Let Carey sell the picture for you. Play up the situation in which he mistakes the girl from the east for his ready-made bride, and get what you can out of that. Chiefly you shoud advertise that you have Harry Carey.

Gaumont Tricolor Features

Parisian Visitor Brings Excellent Program Pictured in Natural Colors.

Reviewed by Robert C. McElravy.

SCREEN epicures were delighted with the splendid program given at the Astor Hotel by Leon Gaumont, revealing new wonders of cinematography in natural colors. The trichrome, or three-color, process, which was described at considerable length in the Moving Picture World of June 12, brings a wealth of clear, soft hues to the screen, fairly dazzling at times but never irritating. The projection, on a comparatively long throw, was satisfactory throughout, though bad focus at moments caused some blurring. This is a matter pertaining to operation adjustment and not an inherent fault of the process. A great richness and depth is attained, and there is apparently almost a complete freedom from the fire streaks which marred the original efforts along this line.

Mr. Gaumont's program itself was a thing of artistic beauty and fine selection. It ranged from an opening view of antiques, miniatures, paintings, sculptures and other art products, all in fine colors, to picturesque scenes from Morocco, fruits, flowers, butterflies, seacoasts and other geographical effects, mountain vistas and views of glass manufacture in Venice. The crowning feature of the evening was "The Victory Parade," described as the "most important documentary film ever recorded throughout the world." There are of course many other views of this great event of July 14, 1919, but the sublime color effects in this lend a particular interest.

"Sick Abed"

Wallace Reid Proves to Be a Facile Fun Maker in Paramount-Artcraft Product.

Reviewed by Mary Kelly.

SO much clean, spontaneous comedy prevails in "Sick Abed," so well has it been directed and so adroitly does the star manage his role, that the picture easily slips into the A1 class. Almost every scene is a laugh. The scenarist, Clara Genevieve Kennedy has had excellent material in the original play which was written by Ethel Watts Mumford, and she has handled it most advantageously. Sam Wood, the director, has shown a like sympathy with the spirit of the play, and it is largely due to him that the many amusing scenes are a success.

Comedy comes naturally to Wallace Reid. This role exploits his ability and originality to a much greater degree than have some of his recent vehicles. A capable cast supports him. Bebe Daniels is clever as the nurse and the Chinese servant is an interesting study as interpreted by George Kuwa.

Cast.

Reginald Jay.....Wallace Reid
Nurse Durant.....Bebe Daniels
John Weems.....John Steppling
Constance Weems.....Winnifred Greenwood
Chalmers.....Tully Marshall
Dr. Macklyn.....C. H. Geldart
Dr. Widner.....Lucien Littlefield
Dr. Flexner.....Robert Bolder
Lady Customer.....Lorenza Lazzarini
Wing Chow.....George Kuwa

Play by Ethel Watts Mumford
Scenario by Clara Genevieve Kennedy.
Directed by Sam Wood.
Length, 5 Reels.

The Story.

Trouble starts when Constance Weems decides to become a scenario writer. Unable to get any inspiration from her husband, she turns to Reginald Jay and recognizes in him a perfect type for the hero of her story. Much against his will she gets him to rehearse some of the scenes with her, so as to try them out. While they are in the woods one day a terrible rain storm comes up. It grows dark and they lose their way in the thicket. They reach a shed where they take refuge and where they are discovered by a small colored boy. Reginald bribes the boy to take them home and to keep mum about it all.

In the meantime Constance's husband, who has just sold Reginald's ranch to a lady, is caught in the rain in another section of the wood. He takes the lady to a near-by inn, where they expect to find warmth and food, but there he discovers that they are in a notorious roadhouse, and they immediately depart. By this time Reginald determined to escape the persistent Constance, has started off in his car for distant parts. Weems and the lady meet him and beg him to take them home. He does this, agreeing to say nothing of the adventure.

Constance finds out about her husband's escapade and prepares to get a divorce, as she already thinks she is in love with Reginald. She tells Reginald that he must act as a witness against her husband. He refuses and goes back to the city. Here he is traced by the suppliant Weems, who begs him not to testify against him. But a habeas corpus has already been served against Reginald and to prevent his appearing in court, Weems and his lawyer conjure up a plan. They call in two fake doctors and have them examine Reginald and pronounce him a hopeless sufferer from softening of the brain. He is obliged to stay indoors for an indefinite period. He raves at this until he meets his day nurse, with whom he promptly falls in love.

Constance meantime knows that he is only pretending and she calls in a real specialist. Weems then learns that Reginald is the man of Constance's dreams and proceeds to get vengeance. Constance interferes and tearfully reclaims her husband—and all ends well.

Program and Exploitation Catchlines: Can You Imagine Wallace Reid, Afflicted with Softening of the Brain? He Couldn't Either! He Will Throw You Into Hysterics in This Role of the Sick Well Man.

Sick Abed! He Had Never Felt Better in His Life, But He had to Play Invalid to Dodge the Law!

They Took Away His Car and Gave Him a Wheel Chair. They Put Him on a Milk Diet and Shut Him In. Then They Sent Him a Nurse. And What a Nurse! That Changed Everything.

Exploitation Angles: Exploit this with short snappy ads, getting it over that it is a comedy with a punch. Appeal to Wallace Reid fans by announcing that this is a different sort of role in which they are sure to like him better than ever. Use phrases like "He Was Sick Abed—But with One Foot Out." "They Said He Was Suffering from Softening of the Brain. But the Only Thing That Ailed Him Was Lovitis."

Comments

THREE RAISINS AND A CAKE OF YEAST (Fox).—Mutt and Jeff touch "the spot that makes 'em laugh right out in meeting" in this animated. Jeff concocts a home brew of powerful ingredients and tries it out on Mutt. The result is intensely laughable and results in the usual disaster for Jeff.

KID-ING THE LANDLORD (Star Comedy-Universal), July 12.—There is a fine idea in this one reel comedy, by Ben Cohen, though it might have had a little more expert handling. Still, it gets over satisfactorily. It pictures the experiences of a small family whose landlord will not permit babies on the premises. The baby itself softens the landlord's heart in this case and thus wins a home for itself. A theme like this is worth expanding into a large feature.

HOME BREW (Century-Universal), July 28.—A comic subject, in two reels, with Charles Doerty and Connie Henley in the cast. There is plenty of amusing incidents in this, some of the small business being original and laughable. The connecting idea is hardly strong enough to give proper direction to the numerous events that occur, but this should get over quite well. A number of the stunts are certain to interest children in particular.

A ONE-CYLINDER LOVE RIOT (Rainbow-Universal).—A two-reel comic, with Bud Jamelson, Billy Engel and others in the cast, and Thomas Buckingham directing. The hero's approach is good; he comes in a cloud of smoke and flame, which presently dispels and reveals him sitting in a Ford car. The subject has a lot of new and interesting comedy stunts of the small, laughable sort and keeps the spectator in constant good humor. Connie Henley plays the girl. A pleasing comic.

MONKEY BUSINESS (Sunshine).—An amusing farce comedy in which a dog and a monkey have much to do with the fun. It is founded on the old story of the wayward husband, and there are many pretty girls with abbreviated costumes, also closeups, which would bar the film from use in Sunday school, for instance. One of the spectacles of the film occurs when the monkey is carried out over the sea by a bunch of toy balloons. It lands on a rock and is rescued by the dog, on whose back he rides to safety.

WORRIES AND WOBBLES (Vitagraph).—In this comedy there is a great deal of genuinely funny action. The hero of the production gets drunk, and with complications which occur in his association with the various other characters, and the slapstick comedy that naturally results, the picture is an enjoyable one.

Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1234; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts) Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels), Vol. 44; P-858; C-R, P-1105.
The Trouble Makers.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins.

FOX ENTERTAINMENTS.

A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-979.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1499.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501.
White Lies (Gladys Brockwell). Vol. 44; P-1630.
The Twins of Suffering Creek (William Russell.
A World of Folly (Vivian Rich).
A Sister To Salome (Gladys Brockwell).
Number 17 (George Walsh).
The Square Shooter (Buck Jones).
The Spirit of Good (Madlaine Traverse).
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell).
Firebrand Trevison (Buck Jones).
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Cleopatra (Theda Bara).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff.
3 Raisens and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Food Industry.

FAMOUS PLAYERS-LASKY

March.

Alarm Clock Andy (Charles Ray)—L-4988 Ft. Vol. 43; P-1293.
April Folly (Marion Davies). Vol. 43; P-1339; C-R, P-2172.
His House in Order (Elsie Ferguson)—L-4943 Ft. Vol. 43; P-1333.
Jack Straw (Robert Warwick)—L-4707 Ft. Vol. 43; P-1837; C-R 455.
Mary Ellen Comes to Town (Dorothy Gish). L-4707 Ft.; Vol. 43; P-1680.
Excuse My Dust (Wallace Reid)—L-4330 Ft.; Vol. 43; P-2003; C-R, Vol. 44; P-299; Ex. 414.
My Lady's Garter (Tourneur Production)—L-4823 Ft. Vol. 43; P-1837; C-R, P-723.
Easy to Get (Marguerite Clark)—L-4,110 Ft. Vol. 43; P-1678; C-R 2002.

April.

Treasure Island (Super-Special-Tourneur). L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick)—L-5003 Ft. Vol. 44; P-459.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; C-R, P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5,590 Ft. Vol. 44; P-727; C-R, 857; Ex. P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special). Vol. 44; P-239; C-R, P-723; Ex. 1086.

May.

Why Change Your Wife? (Cecil B. DeMille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4, 138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, P-1359.
The Dancin' Fool (Wallace Reid)—L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton)—Vol. 44; P-1238.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special) —L-5987 Ft. Vol. 44; P-1633; Ex.P-1330.
Paris Green (Charles Ray)—L-4257 Ft.
Remodeling Her Husband (Dorothy Gish)—L-4844 Ft. Vol. 44; P-1630.
The City of Masks (Robert Warwick)—L-4708 Ft.
Sick Abed (Wallace Reid)—L-4327 Ft.
Sand (William S. Hart)—L-4869 Ft.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue)—L-5382 Ft.

COMEDIES.

May 2—Fresh from the City (Sennett).
May 9—Spring (DeHaven).
May 23—Let 'Er Go (Sennett).
May 30—Beating Cheaters (DeHaven).
June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett—Two Reels).

PARAMOUNT BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Loreley.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.

PARAMOUNT MAGAZINE.

(One Reel.)

Apr. 18—Mental Acrobatics.
Apr. 25—The Nurse of the Tenements.
May 2—A Featherhead Physician.
May 9—The Teeth of the Law.
May 16—Lounge Lizards of the Jungle.
May 23—Stars of the Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 30—A Forest Fantasy.
June 27—Quizzing the Prophets.

GOLDWYN DISTRIBUTING

Jubilo (Will Rogers). Vol. 42; P-1007.
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes—Helene Chadwick). Vol. 43; P-1291.
Pinto (Mabel Normand). Vol. 43; P-940.
Toby's Bow (Tom Moore). Vol. 42; P-1139.
The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Palliser Case (Pauline Frederick). Vol. 43; P-115, Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Duds (Tom Moore).
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 43; P-2175.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504).
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632.
The Great Accident (Tom Moore). Vol. 44; P-1634.

BRAY PICTOGRAPHS.

(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Jan. 4—Eventide.
Jan. 11—Bubble.
Jan. 18—Just Kids.
Jan. 25—Take with a Grain of Salt.
Feb. 1—The Flowing Road.
Feb. 8—De-Light.
Feb. 15—In Higher Spheres.
Feb. 22—Silverware.
Feb. 29—Tick-Tock.
Mar. 7—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1703.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylvia). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver Margarite Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502.

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Hampton Production). Vol. 43; P-297; C-R, P-1619.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DIETRICH—BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43 P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

PATHE EXCHANGE, INC.

Releases for Week of April 25.

Rio Grande (Rosemary Theby-Allan Sears—Seven Reels). Vol. 44; P-600; C-R, P-979.
No. 11 of Daredevil Jack (Flames of Wrath).
No. 4 of Trailed by Three (The Prison Ship).
Harry Pollard Comedy (One Reel).
Pathe Review No. 48.
Topics of the Day No. 52.
Pathe News Nos. 34 and 35 (April 25, May 1).

Releases for Week of May 2.

Dollar for Dollar (Frank Keenan). Vol. 44; P-727; C-R, P-357.
No. 12 of Daredevil Jack (The Unseen Menace).
No. 5 of Trailed by Three (Buried Alive).
The Eastern Westerner (Harold Lloyd—Two Reels).
Drink Hearty (Harry Pollard—One Reel).
Pathe Review No. 49.
Topics of the Day No. 53.
Pathe News Nos. 36 and 37 (May 5—May 8).

Release for Week of May 9.

The Miracle of Money (Margaret Seddon and Bess Gearheart Morrison). Vol. 44; P-860; C-R, P-1105.
No. 13 of Daredevil Jack (Baiting the Trap).
No. 6 of Trailed by Three (Wanted for Burglary).
Trotting Through Turkey (Harry Pollard—One Reel).
Pathe Review No. 50.
Topics of the Day No. 54.
Pathe News Nos. 38 and 39 (Shipped May 12, 15).

Releases for Week of May 16.

No. 14 of Daredevil Jack (Terrible Vengeance).
No. 7 of Trailed by Three (In the Pasha's Harem).
No. 2 of Bringing Up Father (Father's Close Shave—Two Reels).
Nearly a Maid (Harry Pollard—One Reel).
Pathe Review No. 51.
Topics of the Day No. 55.
Pathe News Nos. 40 and 41 (Shipped May 19 and 22).

Releases for Week of May 23.

Simple Souls (Blanche Sweet—Six Reels). Vol. 44; P-989; C-R, P-1233.
No. 15 of Daredevil Jack (The Triple Chase).
No. 8 of Trailed by Three (The Brand of Fire).
No. 1 of The Third Eye (Warner Oland and Eileen Percy—Serial—The Poisoned Dagger).
All Dressed Up (Harry Pollard—One Reel).
Pathe Review No. 52.
Topics of the Day No. 56.
Pathe News Nos. 42 and 43 (Shipped May 26 and 29).

Releases for Week of May 30.

Sherry (Pat O'Malley—Seven Reels). Vol. 44; C-R, P-1499.
No. 9 of Trailed by Three (The Pasha's Revenge).
No. 2 of The Third Eye (The Pendulum of Death).
No. 3 of After Thirty (The Emotional Miss Vaughn).
Grab the Ghost (Harry Pollard—One Reel).
Pathe Review No. 53.
Topics of the Day No. 57.
Pathe News Nos. 44 and 45 (Shipped June 2 and June 5).

Releases for Week of June 6.

The Little Cafe (Max Linder). Vol. 44; P-1504).
No. 10 of Trailed by Three (The Slave Market).
No. 3 of The Third Eye (In Destruction's Path).
You're Pinched (Harry Pollard—One Reel).
Pathe Review No. 54.
Topics of the Day No. 58.
Pathe News Nos. 46 and 47 (Shipped June 9 and 12).

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of The Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).
High and Dry (Harold Lloyd—Two Reels).
Pathe Review No. 55.
Topics of the Day No. 59.
Pathe News Nos. 48 and 49 (Shipped June 16 and 19).

Releases for Week of June 20.

Passers-By (Herbert Rawlinson—Six Reels).
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Rolin Comedy—One Reel).
Pathe Review No. 56.
Topics of the Day No. 60.
Pathe News Nos. 50 and 51 (Shipped June 23 and 26).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death).
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).
Pathe Review No. 57.
Topics of the Day No. 61.
Pathe News Nos. 52 and 53 (Shipped June 30 and July 3).

Releases for Week of July 4.

The Man From Make Believe (William Desmond).
No. 14 of Trailed By Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).
Pathe Review No. 58.
Topics of the Day No. 62.
Pathe News Nos. 54 and 55 (Shipped July 7 and 10).

ROBERTSON-COLE

The Luck of Geraldine Laird (Bessie Barriscale). Vol. 46; P-1118; C-R, Vol. 44; P-455.
Seeing It Through (ZaSu Pitts). Vol. 43; P-1523; Ex. 1799.
Who's Your Servant? Vol. 43; P-1841; C-R, P-597.
The Flame of Hellgate (Beatriz Michelena). Vol. 43; P-2007.
The White Dove (H. B. Warner). Vol. 44; P-301.
A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

February—Sheep O'Leavenworth.
Sons of Saloonskin.
Ghosts of Romance.

METRO PICTURES CORP.

Fair and Warmer (May Allison). Vol. 43; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63; C-R, P-1619.
The Willow Tree (Viola Dana—Six Parts). Vol. 43; P-465; C-R, P-1619; Ex. 1223.
The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing but the Truth (Taylor Holmes—Six Parts). Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
The Very Idea (Taylor Holmes—Six Reels). Vol. 43; P-1527; C-R, 2002.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857;
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979. Ex. 1328.
April—The Hope (Special Cast).
April—The Heart of a Child (Nazimova—Seven Reels). Vol. 44; P-459; C-R, P-857.
April—Burning Daylight (Mitchell Lewis). Vol. 44; P-1108.
Nothing but Lies (Taylor Holmes—Six Reels). Vol. 44; P-1235.

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TRIANGLE

Jan. 11—Only a Farmer's Daughter (Sennett —Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand —Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels).
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for Week of April 26.

Locked Lips (Tsuri Aoki). Vol. 44; P-601; C-R, P-857.
No. 18 of The Lion Man (In the Nick of Time).
No. 12 of Elmo the Fearless (Crashing Through).
No. 1 of The Moon Riders (Art Accord Serial —Over the Precipice).
Pick Out Your Husband (Lyons-Moran—One Reel).
Lion Paws and Lady Fingers (Century Lions —Two Reels).
The Gun Game (Bob Reeves and Josephine Hill—Western—Two Reels).
I ternational News Nos. 21 and 22 (Shipped
New Screen Magazine No. 63.
April 27 and 30).

Releases for Week of May 3.

Bullet-Proof (Harry Carey). Vol. 44; P-728; C-R, P-857.
No. 13 of Elmo the Fearless (The Hand on the Latch).
No. 2 of The Moon Riders (The Masked Marauders).
Why Lee! (Lyons-Moran—One Reel).
Tiger Hand (Major Allen's Animal Hunt—One Reel).
A Restaurant Riot (Lyn Cole-Celeste Zimlick—Two Reels).
Wolf Tracks (Hoot Gibnon-Thelma Percey—Two Reels).
International News Nos. 23 and 24 (Shipped May 4 and 7).
New Screen Magazine No. 64.

Releases for Week of May 10.

No. 14 of Elmo the Fearless (The Avalanche).
No. 3 of The Moon Riders (The Red Rage of Jealousy).
Concrete Biscuits (Lyons-Moran—One Reel).
Ransom (Hoot Gibson—Western—Two Reels).
International News Nos. 25 and 26 (Shipped May 11 and 14).
New Screen Magazine No. 65.

Releases for Week of May 17.

The Girl in No. 29 (Frank Mayo).
No. 15 of Elmo the Fearless (The Burning Fuse).
No. 4 of The Moon Riders (Vultures of the Hills).
Too Many Burglars (Lyons-Moran—One Reel).
He Loved Like He Lied (William Irving and Consuela Henley—Two Reels).
New Screen Magazine No. 66.
International News Nos. 27 and 28 (Shipped May 18 and 21).

Releases for Week of May 24.

The Path She Chose (Anne Cornwell). Vol. 44; P-1237; C R, P-1359.
No. 16 of Elmo the Fearless (The House of Intrigue).
No. 5 of The Moon Riders (The Death Trap).
Caught in the End (Lyons-Moran—One Reel).
The Tale of a Dog (Brownie-Century Dog—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 67.
Int ·national News Nos. 29 and 30 (Shipped May 25 and 28).

Releases for Week of May 31.

Everything but the Truth (Lyons-Moran—Five Reels). Vol. 44; P-1106; C-R, P-1359.
No. 17 of Elmo the Fearless (The Trap).
No. 6 of The Moon Riders (The Caves of Mystery).
His Friend's Tip (Lyons-Moran—One Reel).
An Artist's Muddle (Harry Mann and Lillian Byron—Two Reels).
Bought and Fought For (Mart Huson and Magda Lane—Western—Two Reels).
New Screen Magazine No. 68.
International News Nos. 31 and 32 (Shipped June 1 and 4).

Releases for Week of June 7.

No. 1. of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'N Everything (Monty Banks—One Reel).
Moonshines and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrel McDonald—Two Reels).
New Screen Magazine No. 69.
International News Nos. 33 and 34 (Shipped June 8 and 11).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki).
No. 8 of The Moon Riders (At the Rope's End).
No. 2 of The Vanishing Dagger (The Night of Terror).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion's Jaws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century).
Bought and Fought For (Magda Lane—Western—Two Reels).
New Screen Magazine No. 70.
International News Nos. 35 and 36 (Shipped June 15 and 18).

Releases for Week of June 21.

Alias Miss Dodd (Edith Roberts). Vol. 44; P-1633.
No. 9 of The Moonriders (The Triple Menace).
No. 3 of The Vanishing Dagger (In Death's Clutches).
The Last Nip (Lee Kohlmar—One Reel).
A He Male Vamp (Zip Monty and Connie Henley—To Reels).
The Fightin' Terror (Hoot Gibson—Two Reels —Western).
International News Nos. 37 and 38 (Shipped June 22 and June 25).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239.

STAR PRODUCTIONS.

Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey). Vol. 43; P-1285.
Deadline at Eleven (Corinne Griffith). Vol. 43; P-2009.
The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984.
The Sea Rider (Harry T. Morey). Vol. 44; P-1362.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith).
July—The Gauntlet (Harry T. Morey).
The Silent Avenger (William Duncan—15-Episode Serial).

LARRY SEMON COMEDIES.

The Invisible Hand (Antonio Moreno—15 Episode Serial).
The Fly Cop (Two Reels). Vol. 44; C-462.
School Days.
Solid Concrete.

BIG V COMEDIES.

(Two Reels.)

Throbs and Thrills (Montgomery and Rock).
Fists and Fodder (Jimmy Aubrey).
Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earl Montgomery).
He Laughs Last (Jimmy Aubrey).

O. HENRY FEATURES.

(Two Reels.)

The Passing of Black Eagle (Joe Ryan).
The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

FIRST NAT'L EXHIBITORS

In Old Kentucky (Anita Stewart). Vol. 43; P-145; C-R, P-1619; L-7649 Ft.; Ex. 1041.
The Thunderbolt (Katherine MacDonald). L-4940; Vol. 43; P-453.
Heart o' the Hills (Mary Pickford). L-6329; Vol. 43; P-353.
The Beauty Market (Katherine MacDonald). L-6018; Vol. 43; P-774.
Two Weeks (Constance Talmadge). L-5998; Vol. 43; P-939.
A Daughter of Two Worlds (Norma Talmadge). L-6078; Vol. 43; P-463.
The River's End (Marshall Neilan). L-6534; Vol. 43; P-1523; Ex. 570; C-R, Vol. 44; P-723, 1328; Vol. 43; P-1523; Ex-570.
In Search of a Sinner (Constance Talmadge). L-5458 Ft.; Vol. 43; P-2005; C-R, Vol 44; P-134.
The Inferior Sex (Mildred Harris Chaplin). L-5695 Ft.; Vol. 43; P-2175; Vol. 44; Ex. 949.
The Family Honor (King W. Vidor). Vol. 44; P-859.
The Notorious Miss Lisle (Katharine MacDonald).
March 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
March 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex. 828, 1328, 1477, 1480.
March 29—The Woman Gives (Norma Talmadge). Vol. 44; P-460; C-R, P-857.
April 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
April 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, P-979.
April 18—The Love Expert (Constance Talmadge—John Emerson-Anita Loos Production). Vol. 44; P-860; C-R, P-1105.
April 25—Passion's Playground (Katharine MacDonald). L-5968 Ft.; Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
May 31—David Wark Griffith Production.
June 14—Marshall Neilan Production.
June 28—Constance Talmadge Production.
July 19—Yes or No? (Norma Talmadge).
Aug. 2—Curtain (Katherine MacDonald).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).

HALLMARK PICTURES CORP.

The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories on the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; B-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein).
May 24—The Valley of Doubt (Special).
June 14—The Servant Question (William Collier).
June 7—The Desperate Hero (Owen Moore).
June 21—The Figurehead (Eugene O'Brien).
July 5—Stop That Man (Owen Moore).
July 12—The Point of View (Elaine Hammerstein).
July 19—Jennie (Olive Thomas).
Aug. 2—Marooned Hearts (Zena Keefe and Conway Tearle.

NATIONAL PICTURES.
Distributed by Select Exchanges.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
April—The Invisible Divorce.

REPUBLIC PICTURES.
Distributed Through Republic Exchanges.

Kinograms (News Reel).
Girl of the Sea (Williamson Submarine Production). Vol. 43; P-2173.
Trilby (Clara Kimball Young—Tourneur Reissue).
An Adventuress (Julien Eltinge). Vol. 44; P-985.
The Woman God Sent (Special). Vol. 44; P-726.
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236.
The Great Shadow. Vol. 44; P-1237.

REALART PICTURES

Special Features.

The Luck of the Irish (Dwan). Vol. 43; P-774; Ex. P-1085.
Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard —Six Parts). Ex. 339.
The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex. P-1595.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Erstwhile Susan (Constance Binney). Vol. 42; P-354.
The Fear Market (Alice Brady). Vol. 43; P-465; C-R, Vol. 44; P-134.
Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1120; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels). Vol. 43; P-298; C-R, P-1619.
Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087, 1597. Reels). Vol. 44; P-1239.
May 23—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239.

EQUITY PICTURES.

The Forbidden Woman (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Tex, Elucidator of Mysteries. Vol. 43; P-1292.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
Wolves of the Street (Six Reels). Vol. 43; P-1526.
The Chamber Mystery.
Circumstantial Evidence (Glen White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

Celebrated Players Film Corp.
("The Gumps" Comedies.)

Andy Spends a Quiet Day at Home.
Andy Plays Golf.
Andy on a Diet.
Andy's Wash Day.
Andy's Night Out.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.

GREIVER EDUCATIONALS.

Colossus of Roads.
The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
The Hidden Code (Grace Davidson).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Nobody's Child (Jose Collins—Godfrey Tearle).

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

Strike Breaker.
Happy Days.

Texas Guinan Comedies.
(Two Reels.)

The White Squaw.
The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Her Lucky Day.
Her Bargain Day.

Billy Franey Comedies.
(One Reel.)

The Paper Hanger.
The Water Plug.

Milburn Moranti Comedies.
(Two Reels.)

Simp and Satan.
Wild, Wild West.

Napoleon & Sally Comedies.
(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

RADIN PICTURES, INC.
729 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

U. S. PHOTOPLAY CORPORATION.
Washington, D. C.

Determination (All-Star—Ten Parts).

W. H. PRODUCTIONS.

Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).

ROMAYNE SUPER-FILM CO.
Culver City, Cal.

Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anne Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

As to Titles

CHESTER KITZMAN, of Duluth, Minn., orders four more lens charts and says:

I think that every member of Local No. 509 now has a lens chart, so this will be my last order. And now, Brother Richardson, as to the shutters with perforated blades now being used, and high amperage. Do you think that combination is practical? By "high amperage" I mean from, say, 70 to 90.

My own opinion is that, while this type of shutter is all right on ordinary amperage, it dulls the focus and sets up slight travel ghost on high, the latter being up and down and only discernible on close inspection. It shows most plainly when a sub-title of only one line is on. You will, if you watch closely, see a faint streak both up and down from each letter.

This has been watched and tried out in four or five houses and I have never yet seen an absolutely sharp picture with high amperage and a shutter of the kind named.

A Suggestion to Producers.

Another thing: I have lately seen many films six months or so old which had no titles, or practically none. This works an outrage on the small town exhibitor and upon small town audiences. It is no joke for an audience which has paid its good money to see a complete show to watch a photoplay start off thus:

Directed by Adolphus Asyouwere.

Scenario by William Gillworthy Writeum.

Photographed by Hustleemup Getawiggle Overspeedum.

Followed by maybe two hundred feet of pure footage in the shape of "introductions" of artists and near artists, some of whom the audience will most likely get entirely too well acquainted with before the show is done, followed by the picture, without a word of title to tell them what it is all about.

Cause and Remedy.

The cause of title wastage is, according to my observation, as follows: In many theatres, especially large houses, they don't and won't run all the junk about the director, scenario writer and cameraman. They amputate it and join the main title to the body of the play. But this and the placing of the aforesaid junk back where it was before sending the film to the exchange means wastage of title. Now if producers would put the director, writer and cameraman stuff ahead of the title, with the latter joined directly to the main story, those who don't want to run that stuff could use it as a leader, without any trouble or mutilation of the film, and thus titles, which are of real importance, would be protected and saved. Any wastage which might occur would be of the before named junk, which no one wants anyhow.

That we projectionists have the right to enter protest in this matter is due to the fact that in nine cases out of ten when a title is missing, the audience, which knows not the whys and wherefores of such matters, promptly lays not some, but ALL of the blame on the projectionist, even to the extent of, in some instances, hissing him. And when the latter occurs and the manager becomes aware of it he very often, not knowing the real cause, attributes it to some balk the projectionist has made which he did not happen to see.

100 Per Cent. Up to Date.

As to the lens charts, Brother Kitzman, Duluth local union 509 is to be congratulated as 100 per cent. up to date in the matter of lens charts. So far as we know she is the only one, though the charts are very well distributed and that remark is not intended as a reflection on any one.

5

Notice to All.

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired, remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies, by mail, on matters which, for any reason, cannot be replied to through the department, remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. Threy indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHARTS.

Are You Working by "Guess," or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it to both himself and to you to do so, but you owe it to him to keep abreast with the times inknowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

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As to the perforated blade projection revolving shutter, why we have ourself failed to observe anything of the kind you name, nor have we had complaint of anything of the sort. We publish your comments, however, for the reason that sharpness of definition is an extremely important matter, and if there really is any such effect we all want to know it. Will those using these shutters on high amperage be good enough to make close observations and report to this department.

Comments Most Excellent.

Your comments on the title matter are most excellent. We firmly believe, as we have repeatedly said, that the audience would be very much more interested in knowing the name of the projectionist, who is right there with them. But be that as it may, the suggestion made as to the placing of the aforesaid names AHEAD of the title is just plain common sense.

As to the Projectionist.

With regard to the right of the projectionist to kick at such things we heartily agree with Brother Kitzman. But it is a sad fact that, aside from this department, no one seems to care one tinker's damn how much blame and abuse the projectionist gets for what is the fault of others. The producer likes to see his stuff displayed before the audience artistically, but is he willing to assist the projectionist by giving his legitimate kicks prompt and proper attention. He is NOT, though in the end he is himself the one greatest sufferer by reason of the fact that his productions cannot be placed on the screen as they should be.

Now don't imagine this is a "roast" on the producer. It is NOT. It is a plain statement of FACT, set forth for the real good of all concerned. When the time comes that the producer gives half the concentrated attention to the possibility for artistic reproduction (projection) of his productions upon the screen that he pays to the artistic production of the original, the abuses which projectionists justly complain of will automatically cease.

Auerbach Replies

The following letter is self-explanatory:

Dear Mr. Richardson: With regard to the article in the current number of the "World" entitled "Something to Study," I beg to offer the following comment. The idea therein contained is nothing new. The diagram accompanying the article is merely a diagrammatic or occular demonstration of a certain accepted fact, long ago recognized, that "increasing the distance from center of shutter shaft to center of light beam allows us to decrease the number of degrees of circumference which must be added to a certain basic number of degrees, dependent upon the speed of the intermittent, in order to keep the light beam completely covered by the master blade during the period in which intermittent is moving."

May I respectfully call your attention to my letter which you were kind enough to print in the department of February 28, 1920. The whole thing is there set forth. No unfavorable comment has as yet been made in the department, so I take the liberty of presuming that you and your readers agree with me.

Further Proof.

The further proof of this general proposition may be found in the formula deduced from John Stringer's solution of the shutter blade problem which you will find in my letter in the issue of March 13, 1920, on page 1806. The formula was as follows:

$$\frac{\text{½ diameter of light beam}}{\text{Distance from center of shutter shaft to center of light beam}} = \text{Sine of angle B A C}$$

where angle B A C was equal to one-half of angle of circumference necessary to cover over light beam (in addition to intermittent angle). It is clear that any INCREASE in

NOTICE

Having been notified by the Post Office Department that postponing closing the

Half Thousand Dollar Contest

to a date later than originally announced is against Post Office regulations,

Our notice of the extension to July 1 is therefore canceled and

The Contest Is Declared Closed

with the replies received

Not Later Than June 1

Good Projection enhances the box-office value of good bookings—poor light can easily destroy the effectiveness of a good film.

GE Compensarcs Insure Good Projection

Because the use of the right compensarc on any circuit insures the proper current for the projection lamps, theatres so equipped can give their patrons pictures that are uniformly strong, steady and devoid of flicker or sudden fading of light.

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35C-47

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distance from center of shutter shaft to center of light beam will DECREASE the sine of angle B A C, which means that the total angle will be less.

To go back to the article in the current number of the "World," you say in your comment, "of course all this is, however, somewhat far fetched, inasmuch as the ray diameter would not in practice remain the same at the various distances named." I think here you have forgotten just what the distances represent. They do NOT represent the distances from the center of the lens toward the screen as your comment infers. They represent the distances from center of shutter shaft to center of light beam, all in the same plane with regard to distance of beam from lens.

Friend Auerbach is quite correct. It was stupid of me, but I did commit the error of mistaking the meaning of the distances, due probably to the form of the diagram.

Yes, I think we all agree with the matter contained in the February 28 article, but for some reason the diagram in question had me puzzled. It seemed to be what Auerbach says it is, yet when I looked at it from another angle, I was not certain but that I was mistaken.

Power's Intermittent Lubrication

Hal C. Faulkner, Streator, Illinois, says:

We have just installed two new Power's projectors, and I of course wish to take the best possible care of them. Have projected pictures for several years in a locality where vaseline was considered the best lubricant for intermittent movements.

Here, however, the popular idea seems to be to use an oil in the oil well of the same grade that is used for the rest of the projector. I do not know whether this is merely an idea prevalent in this community, or is a new one discovered while I was in the service. Would thank you for correct dope on this subject.

For quite a long time one projector manufacturer, the Enterprise Optical and Mfg. Company, recommended the use of high grade vaseline in the intermittent oil well of its projector, the Motiograph. Aside from this we do not know of any projector manufacturer who has, for many years, recommended vaseline.

This department has always discouraged its use. If you have a handbook (if you have none then, by all means get one, and at once) turn to page 457, and beginning at the paragraph headed "Oil," read all of page 458 and half of page 459, whereupon you will have acquired pretty thoroughly up-to-date knowledge of projector lubrication. On page 459 occurs the answer to your particular question, as follows:

If the intermittent movement of your machine runs in an oil well, a good grade of lubricant should be used therein. Some manufacturers recommend high grade vaseline for this purpose, which should be melted and poured in.

Personally the writer does not regard vaseline as a satisfactory lubricant. He believes that a good medium-bodied oil, such as a fairly heavy dynamo oil, is much better. But whatever you use in the oil well, remember that the intermittent is subjected to exceedingly heavy service, therefore, unless the lubricant be of high grade, you may expect the cam pins to wear very rapidly.

To this we would add that under no circumstances should graphite, or anything else other than clear oil, be used in an intermittent oil well. The use of graphite in oil wells hase been a prolific source of trouble. It has been known to spring the pins, break them off and even bind up the whole movement.

Never, never use "Three-in-One" or sewing machine oil in the intermittent, on any part of the projector, for that matter. Most—in fact, we believe that all projector manufacturers sell lubricants which they recommend for their projectors. We advise that projectionists either purchase these oils, or else secure from the local light plant the oil they use on their generators.

The latter is, in the very nature of things, bound to be a good lubricant; also it is adapted to the climate, which is a distinct advantage as against an oil sold to be used under all climatic conditions. You need a heavier bodied oil in hot climate than in cold.

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From San Quentin Prison

From one of the involuntary boarders in San Quentin (California) State Prison comes a letter which reads, in part, as follows:

Dear Sir and Friend—I take the liberty of thus addressing you because you are the true friend of all projectionists, even though some few still fail to recognize that fact. I am an inmate of the California State Prison, serving a life sentence. In this state after a man has served seven years of such a sentence he is eligible to parole, though he may have to wait ten years before he actually gets it.

I am a subscriber to The World, which is, in my opinion, a leader and not an imitator, and get a great deal of valuable information from every department therein contained. Very often it is amusing to read things in the projection department. After seven years' experience as operator and, later, projectionist, I know there is still much more to learn than we now know about the profession. For that reason, and the further reason that I want to keep as nearly as possible up to date, I inclose forty cents for the question booklets; also four cents for carbon of your reply. It is very hard to keep up with the times, although I have plenty of opportunity for study and have practical experience. The question is what to study and from what.

Prison Has Entertainment.

Every Sunday and holiday we have moving pictures, and for the past year it has been my pleasure and my privilege to exhibit these to the other inmates. As I was in the business before coming here, this not only enables me to put on a good picture but also to keep my hand in.

Possibly a brief description of our equipment might be of interest to yourself and the department readers. At present we have for our own use one No. 2 1910 model Motiograph and one Powers Six, 1910 model. We have no D C, so use a Fort Wayne Compensarc for the Motiograph and an inductor for the Powers. Our throw is 110 feet and the picture 14 feet 2 inches. Use sixty amperes and get a very good picture.

For the women's department we have a De Vry, which is at times also used in the educational department, in which latter there is a Balopticon as well.

There is one other projector in another hall. It is a 1918 model Motiograph, with Mazda equipment. The throw there is sixty feet.

Besides all these projectors, and four shows given every Sunday and holidays, I am employed in the furniture factory, doing bench work. If you would care for it, I will write in greater detail as to kind of shows we have, interest taken by the inmates, etc.

Grabbed the Hoe.

The good friend (I say friend because the fact that a man has done wrong does not necessarily mean that he is basically evil, or even particularly bad, and I believe in giving the sinner a chance. Whisper: I've been quite a sinner myself several time, only I didn't get caught with the goods) is hoeing a hard row of stumps, but from his letter we gather that he has grabbed the hoe, spit on his hands, girded up his loins and went after the aforesaid "row" like a man, instead of whining like a kid because he got what probably was coming to him. I sincerely hope he will get his parole on time, come forth among us again and behave himself. So much for that.

As to what to study if you have not already a handbook I shall be very glad to send you one, free of charge. The question

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booklets have already gone forward, and I am returning your forty cents. Will be glad to look over anything you may care to favor us with in the way of description of your shows, etc., but cannot promise publication without seeing it first.

Defeat Instead of Victory

On page 803 of May 8 issue Sydney Cohen reports the defeat of the Flynn bill, introduced in the New York Legislature for the purpose of at least making a start toward efficiency and competency in projection rooms.

He reports the defeat as a victory for the exhibitors, and says that the proposed law would compel every exhibitor in the territory covered to employ an assistant for his projectionist.

Might I humbly suggest to Mr. Cohen that he at least read the bills he presumes to oppose before he opposes them. The editor of this department went over the bill in question very carefully before it was presented to the Legislature, also after it was printed. There is nothing therein which could, by even the wildest stretch of imagination, be construed as obliging the exhibitor to employ an assistant for his projectionist.

Was a Defeat.

I make unqualified assertion that the defeat of the bill was a DEFEAT and NOT a victory for the exhibitor. And now let me tell Mr. Cohen another little secret which he probably does not know. The bill in question, together with all other license bills, was and is opposed by the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators. You don't believe it? Huh, call up union headquarters, Bryant 8676, and be convinced.

The intent of the bill was, as before stated, merely to foster competency, and Mr. Cohen may be assured that the attempt will NOT be abandoned, even though opposed by the Exhibitors' League and International Union.

It is not understandable to me that a man in Mr. Cohen's position would oppose competency—for that is what it amounts to. It would seem that the proposition that competency in so important a place as the theatre projection room is a most excellent investment, even though it involved an advanced price. and is so very simple that its questioning would be impossible.

Does Mr. Cohen honestly believe that cheap, blundering incompetency is preferable to well paid competency? If he owned a theatre would he hunt around for the very cheapest man he could find for manager, regardless of his ability?

We would not say that high class competency in the projection room is as important as high class competency in the manager's office where a high class theatre is concerned, but we do say it is of equal or even greater importance in the small theatre, and is of great importance even in the best.

In opposing the bill in question Mr. Cohen made a very serious mistake and one which will be alike costly to exhibitors and projectionists, because it operates to put off just that much longer the day when a really effective license law can be made effective.

Lecture Recommended

We are in receipt of the following letter from the American Projection Society, an organization of what is commonly termed "Broadway men," meaning the best projectionists in New York City. The letter speaks for itself:

Mr. F. H. Richardson,
516 Fifth Avenue,
New York City.

Dear Sir—The members of the American Projection Society have instructed me to express to you their thanks and appreciation for the very interesting and valuable lecture you gave us recently on "The Optics of Projection."

The lecture points the way to proper procedure in selection and adjustment of the various elements of the projector optical system t secure a maximum result in efficiency and in screen results. It points out all too common errors committed, the evils of heavy pitch in projection and the errors in auditorium lighting which work such great injury in many theatres.

There can, therefore, be no question as to the large value of the lecture, which we heartily commend to projectionists everywhere.

Fraternally yours,
J. HOPKINS, Secretary.

Lyric Supply Supplied Them

Lyric Film & Supply Company, Terre Haute, Ind., has outfitted the New Grand, Bicknell, from lobby to screen.

The house seats seven hundred and the equipment included a Power's Six B Gold Film Screen and G. E. motor generator.

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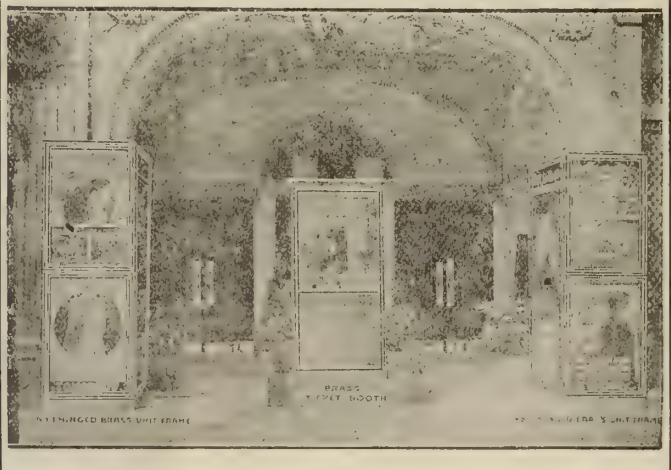

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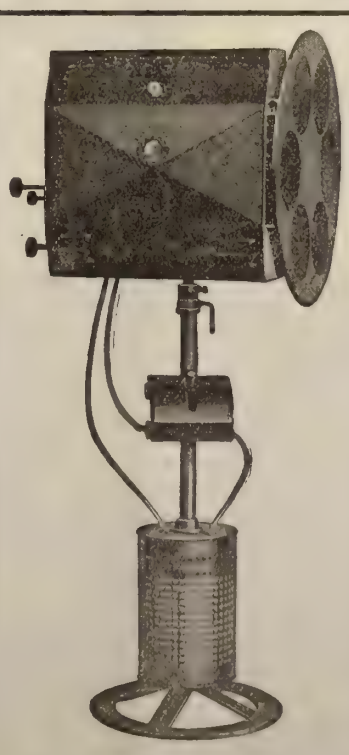

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Pine Notch's Grizzly Is a Bear; It Has a Photoplayer, Two Simplexes 'n Everything

THE Grizzly Theatre of Pine Knot, Big Bear Lake, in the San Bernardino Mountains, is a bear of a theatre. One look at the accompanying illustrations will convince you of the fact.

The Grizzly Theatre proprietor has shown what a wide-awake exhibitor can do to make a little five hundred seat house particularly attractive in a unique way.

The exterior of the front of the house is of bark slabs and logs, producing a regular "Forty-Nine" cabin effect. The outside side walls are shingled.

The interior of the house is decorated to resemble a live oak arbor. For one-half of their height the walls are lattice, and from behind this lattice the branches of real oaks extend and meet in the center of the roof, forming a rustic arch that resembles an aisle of the forest.

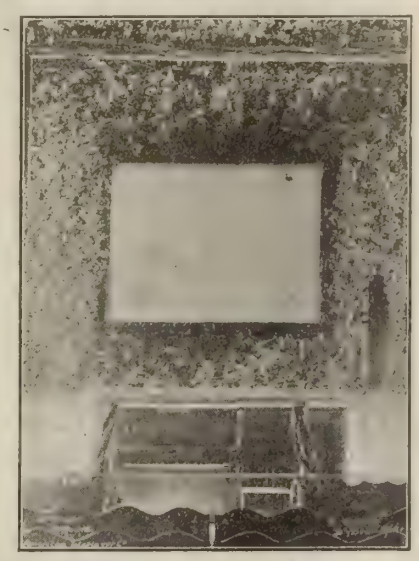
A Rustic Effect.

The oaks were cut after being frost-bitten and the foliage has all the beautiful colors of autumn, which is increased by the lighting system, which consists of inverted electric fixtures which distribute the illumination through the trees.

The stage setting for the screen is a cedar frame surrounded by oak trees.

Although the Grizzly is a little house, the appointments are first class, the music being furnished by a late model Fotoplayer, manufactured by the American Photoplayer Company, while the projection room contains two of the latest model Simplex machines. A ten to fifteen horsepower gasoline motor, belted to a four kilowatt, one hundred and ten volt General Electric generator, furnishes the lights.

The house is heated by gasoline radiators and has its own private and personal artesian well, from which its water supply is obtained.



The American Fotoplayer
That adds so much to the attractiveness of the house.

The theatre plays all the latest pictures and presents a complete change of program every night.

Edwards Aided by Powers

The National People's Liberty League is showing a film booming Gov. Edwards, of New Jersey, for President and using a Power's for the work.

The screen is on the marquee of the Hermitage and the machine is on the second floor of the Subway Central Building projecting across Seventh avenue.

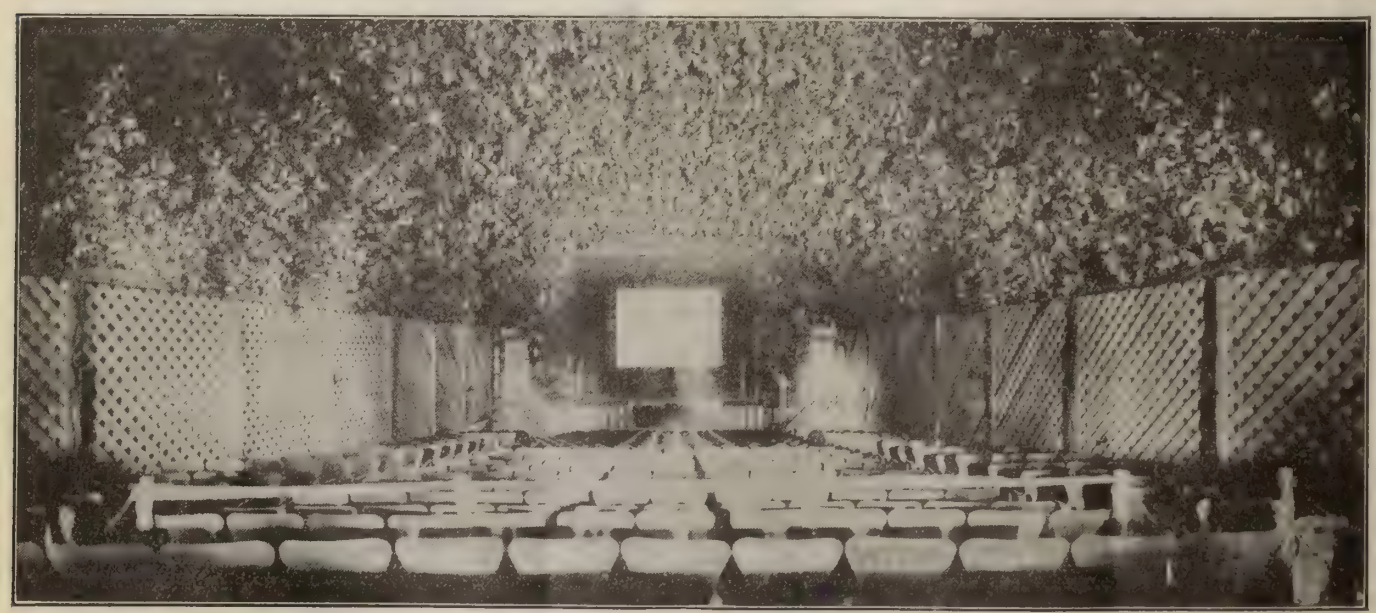
Making the House Look Like More Money Helps to Get It

THE average man does not particularly object paying a fair price if he appears to be getting his money's worth. On this merchandising principle the sales of numerous products have been built up by keen judges of human nature.

Consider the neat and attractive packages in which the average trade marked and advertised product reaches the ultimate consumer. The container adds nothing to the value of the article, but it impresses the purchaser with belief that anything on which so much care and art work has been lavished must be mighty good and worthy all of the attention that it has received from the manufacturer.

This viewpoint of the purchaser is something that the exhibitor can study to advantage and he will be wise to let practice follow the study when he has mastered the particular twist of mentality which was more patently perceptible in the days before the U. S. A. discarded the eagle for the camel as its pet emblem.

You can all remember Pat's joint, down by the railway. There was sawdust on the floor and a roughly chalked "Biggest Schooner in Town" bulletin at the entrance. The bar glassware was of a texture suitable



This Is the Pine Knot Grizzly Theatre.
It accommodates five hundred patrons and makes them think that they are right out in the woods watching the branches wave.

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can readily be obtained by theatre owners who install the

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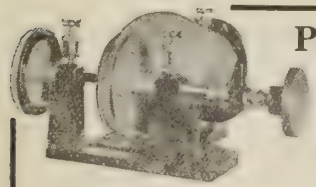

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Front of the Grizzly
Here is some real '49 atmosphere for you.

for usage as an argument emphasizer and was often utilized as such.

They Felt at Home.

Every rough-neck in town felt at home there and acted accordingly. It did not matter how good the case goods or how liberal the draught of brew, no one but the rough-necks patronized the place intentionally the second time and Pat's charges were of necessity scaled to his patron's ideas of what constituted a proper expenditure for a thirst quencher.

Poor old Pat, he might have purveyed the best grade of wet goods in town, but no one would have believed it or been willing to pay for it if he had been convinced. High prices did not seem appropriate to a place with the facial aspect and interior decorations such as his.

While you may not be willing to admit it, you probably have a fairly distinct recollection of Tony's place, around the corner. It was scrupulously clean. The glassware was of better quality than decorated your own sideboard and a suave and efficient, low voiced Gannymede mixed up decoctions that looked worth all that Tony robbed you for them.

And you glorified in the fact that Tony's scale was a goodly percentage higher than Pat's and paid it willingly because the surroundings made the former's merchandise seem worth it.

Make Your House Harmonize.

All right. Now put yourself in your patron's shoes and see if you cannot realize that it is not sufficient to provide the quality of goods, but that you must also make your house harmonize, inside and out with the grade of your screenings if you would inject into your patrons a willingness to pay that extra amount on admission that means the real velvet of the show business.

If one's lobby looks like an accident and the poster display like an afterthought, how can one expect patrons to hypnotize themselves into belief that they are in refined surroundings and pay accordingly. And how can one expect to make roughnecks feel out of place and make the desirable people feel at home?

It is not a question of size—the smallest houses may be made the cosiest and at least expense. It is simply a matter of taste and willingness to make everything harmonize.

And it is not as if one must take a course in interior decorating complicated with architecture for the whole matter has been thought out for the busy exhibitor and the results put into a new catalog that the Newman Manufacturing Company, of Cincinnati, will gladly send to any exhibitor who would like to make his patrons feel, from the moment that they enter the house that they are about to see a cracking good show.

Here's a Plan for Indirect Lighting of Interest to Those Planning a House

FROM Alexander & Roth, proprietors of the Queen Theatre, Marshall, Texas, comes a request for suggestions regarding the installation of indirect lighting fixtures for a new house which they are building.

The floor plan of the house, which accompanied their inquiry, and which is reproduced herewith, shows that the new theatre will be ninety-nine feet from screen to rear wall and twenty-six feet nine inches wide.

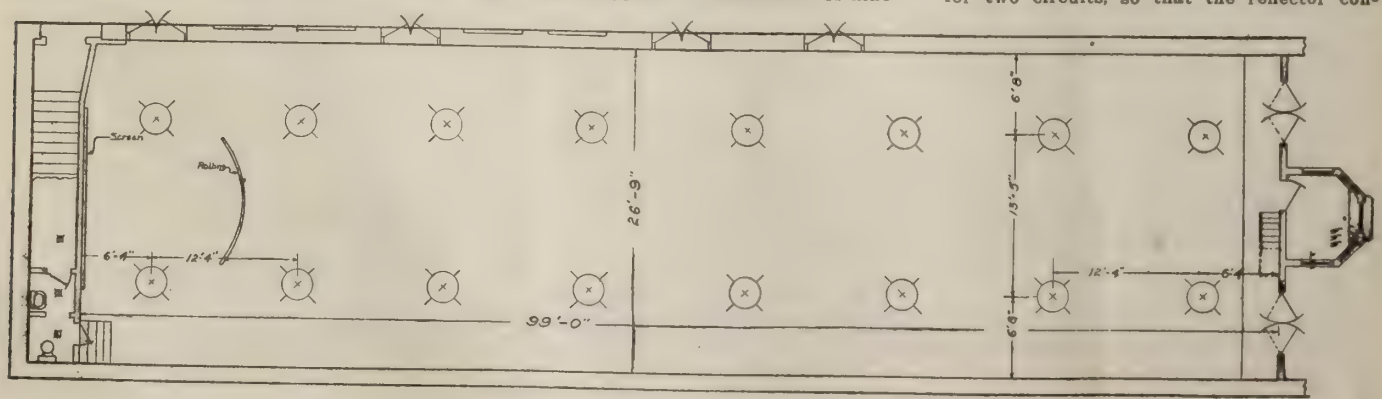
We put the matter up to some of our friends in the lighting business and the first to come across with advice is the X-Ray Reflector Company of New York, who make the following recommendations.

An X-Ray View.

We would suggest the installation of nineteen fixtures, as indicated in the plan. Sixteen of these to be installed in the body of the house and arranged eight fixtures to a row. The rows being thirteen feet five inches apart, with a distance of twelve feet four inches between the fixtures in each row. This will leave a distance of six feet four inches between the front fixtures and the screen, and six feet four inches between the end fixtures and the rear wall of the house.

In addition, it will be noticed that there is a fixture lighting the stairway back of the screen, and two in the toilet room.

These fixtures, as manufactured by the X-Ray Reflector New York, Inc., 31 West 46th street, are known as Eye Comfort fixtures Number 1072D. Each fixture contains a standard X-Ray Reflector interior, equipped with two lights, one of these being a fifty watt and the other a one hundred fifty watt type C lamp. The fixture should be wired for two circuits, so that the reflector con-



Plan of Indirect Lighting System
As suggested by the X-Ray Reflector Company of New York for Messrs. Alexander & Roth.

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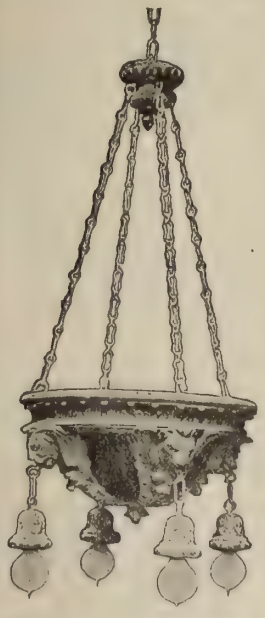

You'll be surprised at the attractiveness which can be added to your lobby or interior by the use of our plastic relief ornaments and fiberolitic lighting fixtures.

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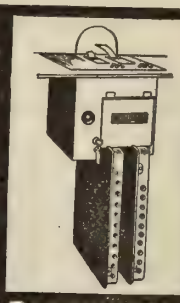

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Used 200-foot Model Universal Camera. Tessar F:3.5 lens. List, $430. Bass price, $275.

The famous Minor Ultra Stigmat F:1.9 lens in Bbl. $75. Mounts from $15 up.

"Behind the Motion Picture Screen." A complete treatise on motion picture taking and making. Postpaid, $3.65.

Let Bass supply your motion picture equipment.

BASS CAMERA COMPANY
CHARLES BASS, President
109 North Dearborn Street, Chicago, Ill.

AMERICA'S FINEST LABORATORY

NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS

NEGATIVE DEVELOPING

AND SAMPLE PRINTS A SPECIALTY

H. J. STREYCKMANS, Managing Director

PALISADE FILM LABORATORIES
PALISADE, N. J.

OPPOSITE 129TH STREET Telephone: Morsemere 621-622

THE FOUNDATION OF PRESENT-DAY

MOTION PICTURES

STANDARDIZED
CAMERAS
PERFORATOR
PRINTERS
SPLICER
ACCESSORIES

STANDARD BELL & HOWELL COMPANY CINEMACHINERY

PRECISION
MACHINERY
EQUIPMENT
SUPPLIES
For Motion Picture Laboratories, Studios, Theatres

PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY

NEW YORK **BELL & HOWELL CO.** LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

Rothacker Prints

The Utmost in Screen Brilliancy

taining the fifty watt lamp may be switched on for dim illumination to provide sufficient light to accommodate patrons entering and leaving the house during the showing of a picture, but which will, on account of the soft diffusion from the ceiling, cause no intereference with the screening. The bowls are opaque, which obviates all glare.

Two Degrees of Light.

The one hundred fifty-watt type C lamp may be switched on in addition to the fifty-watt lamp when a brighter illumination is desired during intermission or before shows.

This double installment to each fixture has proven successful in practice, and is well worth the small additional expense.

The X-ray fixtures mentioned may be procured in diameters of either twenty or sixteen inches, and can be obtained in flat white cream or dark gold brown finishes, as desired.

An important fact in connection with a lighting fixture is the color and texture of the ceiling finish. This must be relied upon to properly reflect the light from the fixture source and so distribute it that there will be neither glare nor excessive absorption. A white, cream or even light yellow will be found suitable, but a matte instead of a gloss finish should be chosen, as the latter has too much the properties of a mirror and would tend to produce harsh effects in the lighting scheme.

Absolute cleanliness of the fixtures is important and a thorough blowing out, with a vacuum cleaner, at intervals not less than one week, will be found to insure the best results.

De Hart Returns from Indianapolis Convention

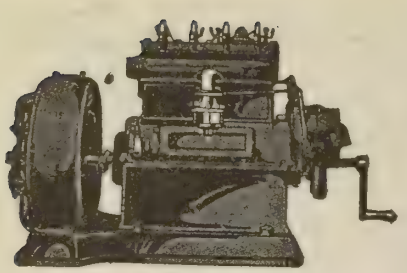
E. E. DE HART, assistant sales manager of the Nicholas Power Company, has just returned from Indianapolis, where he represented the company at the convention of the Associated Advertising Clubs of the World.

The Power's Projectors were used exclusively at the convention and Mr. de Hart states that advertisers and advertising men were greatly interested in several more or less technical talks which he gave them in reference to motion picture projectors

Advertising men in common with most people outside of the motion picture field are rather ignorant regarding the machine which throws the picture on the screen. With the increasing demand for films for advertising purposes has come an increased desire to know more about the machine.

The Nicholas Power Company has been one of the pioneers in the advertising field and the film industry will benefit from its activities in this direction.

E. E. de Hart



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

Every State—total 25,300; by States, $4.00. Per M.
1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00

Further Particulars:
A.F.WILLIAMS, 166 W. Adams St., Chicago

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, $1; No. 2 Grade, 75c.
Strechers Included
TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.
Factory: ALTUS, OKLAHOMA

YOUR LOBBY
IS YOUR SHOW WINDOW
MAKE THE BEST OF IT
Write Us and We Will Tell You How
Menger, Ring & Weinstein
306 West Forty-Second Street, New York City

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films.
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen copy free on request.
Foreign Subscriptions: One pound ten shillings (Gold).

ATTENTION!
EXHIBITION and SUPPLY HOUSES
Are You Looking for Bargains ? ? ? ? ?
Here Is Your OPPORTUNITY
We Will Fill at Sacrifice
12 to 15 Second-Hand Power 6A and 6B Hand and Motor Drive
also
3 Brand New Power 6B Motor Drive
Latest Equipment—Will Sell at Bargain
WRITE WIRE OR PHONE
Boston Motion Picture Supply Company
69 Church Street Boston, Mass.

Write for our list of Guaranteed Rebuilt Machines
Amusement Supply Co.
We are the Oldest Supply House in the
MOTION PICTURE TRADE
2nd Floor Consumers Bldg.
220 South State Street
CHICAGO, ILLINOIS
Dealers in Motiograph Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

PICTURE THEATRE ARCHITECTS
These men can design a good house. Let them plan yours.

District of Columbia
ZINK & SPARKLIN, Inc.
943 Munsey Bldg., Washington, D. C.

Michigan
CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.
C. HOWARD CRANE
100 Griswold Bldg., Detroit, Mich.

Missouri
Carl Boller & Brother
Theatre Architects
RIDGE BUILDING, KANSAS CITY, MO.
Consultants to other architects. Advisors to owners regarding plans and specifications of contemplated theatres.

New York
EUGENE DE ROSA
110 West 40th Street, New York

Pennsylvania
RITCHER-LEE COMPANY
32 South 17th St., Philadelphia, Pa.

W. ALBERT SWASEY, Inc.
Architects and Engineers
101 PARK AVENUE, N. Y.
SPECIALISTS IN THEATRICAL WORK
No Charge for Preliminary Services

CLASSIFIED ADVERTISEMENTS

3c Per word for situations wanted and help wanted. Minimum $0.50
5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED.

WANTED—Position as manager of theatre. Vaudeville, picture or combination. Experienced. Box 115, care M. P. World, New York City.

MUSICAL DIRECTOR, in New Pork, highly recommended as to his musical and executive ability, desires engagement out of N. Y.; extensive modern library of music for pictures. Address: Musical Director, Apartment 5-B, 433 Central Park West, N. Y. City.

CAMERAMAN—First class, at liberty July 15; open for offers commercial industrial work. Address, Box 117, M. P. World, N. Y. City.

HELP WANTED.

SALESMAN, one thoroughly acquainted with exhibitors for New York and vicinity, to sell motion picture screens. George Cohen, 725 7th Av., N. Y. City.

BUSINESS OPPORTUNITIES.

JOIN THE F. S. E. circle. For Sighted Exhibitors are buying "Modern Theatre Construction," by Edward Bernard Kinsila, to check up their architects when planning new houses, saving money on cost and gaining in safety and comfort, $3.00 postpaid. CHALMERS PUBLISHING COMPANY, 516 Fifth Av., N. Y. City.

CAMERAS, ETC., FOR SALE.

FROM CANTON, ILLINOIS, to Canton, China, 100,000 customers use our wonderful catalogue and service for all their photographic needs. Movie cameras, tripods, projectors, northern lights, text books, supplies, etc., etc., all at sensational money-saving prices. Write for this valuable, F-R-E-E catalogue today. David Stern Company, "Value, service, satisfaction since 1885," Chicago, Ill.

NOW READY—The New Miner Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

STANDARD CINEMA CAMERAS. America's Largest Dealers. Our tremendous business built on unswerving honesty. Write or wire your needs. Bass Camera Company, Charles Bass, Pres., 100 North Dearborn St., Chicago, Ill.

DEBRIE CAMERA FOR SALE.—Will sell at a bargain brand new Debrie camera, Krauss Tessar lens and all attachments; Debrie tripod; 8 magazines, 3 carrying cases, etc. Box 106, M. P. World, New York City.

FILMS WANTED.

FIMS WANTED—Features and comedies for New York and Northern Jersey. May consider negatives for U. S. State what you have and best price. Box 118, M. P. World, N. Y. City.

WANTED TO BUY—Junk moving picture film. Write for particulars to E. Suckow, Maple St., West Fort Lee, New Jersey.

FILMS FOR SALE OR RENT.

FOR SALE—Live topical and educational negatives. Suitable for film weeklies. Short subjects only. Also cover special subjects by assignment. Animated Events, 240 South Hill street, Los Angeles, Cal.

200 REELS of film; perfect condition; $4.00 each. Send money order for trial order. List. Jack Mahmarian, 440 West 23d St., New York City.

FOR SALE—Single reel comedies with posters. Also a series of new 2-reel western dramas, with posters, slides and photos. Central Film Company, 729 Seventh Av., N. Y. City.

THEATRES WANTED.

WANTED—A theatre in any small town or city, must have seating capacity of at least 500. No objections to house with broken down trade. Lewis Theatre Brokers, 580 Ellicott Square, Buffalo, N. Y.

WANTED—Moving picture theatre in Southern or Western state. Can pay cash. Lewis Theatre Brokers, 580 Ellicott Square, Buffalo, N. Y.

THEATRES FOR SALE OR RENT.

FOR SALE—Fully equipped, good paying picture theatre, Illinois. Only show, medium size, but live town. If interested it will pay to investigate. K. L., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

POWERS, SIMPLEXS, Mazda Lamp outfits, transformers, 24-inch exhaust fan, Universal motor, and theatre chairs. Theatre Supply Co., 124 West 45th St., New York City.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

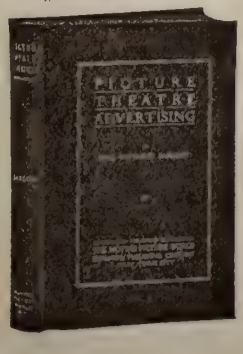
THIS WAY OUT

Of All Your Theatre Troubles Wherever Located

Undercrowding
is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

Picture Theatre Advertising

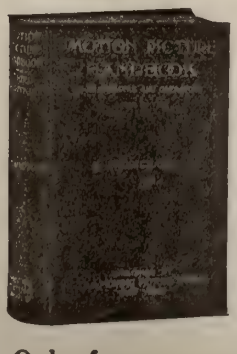
300 pages $2.00 Postpaid



Projection Worries
can't live in the same booth with an operator who owns this book full of sound advice and practical information on every projection point.

Motion Picture Handbook

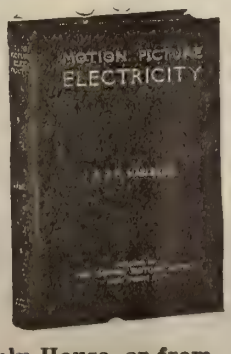
700 pages $4.00 Postpaid



Current Troubles
disappear with the help of the practical advice that fills this book on every phase of electrical theatre equipment and maintenance.

Motion Picture Electricity

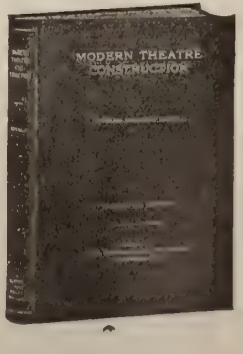
280 pages $2.50 Postpaid



Growing Pains
cease to bother you when you plan to remodel or build and spread your business if this book guides you and your architect.

Modern Theatre Construction

266 pages $3.00 Postpaid



Order from your nearest Supply House, or from

CHALMERS PUBLISHING COMPANY

WRIGHT-CALLENDER BLDG.
LOS ANGELES, CAL.

516 FIFTH AVENUE,
NEW YORK

64 W. RANDOLPH ST.
CHICAGO, ILL.

STEADY!

That describes the D. C. arc when the Speer "Hold-Ark" Carbon is used as a lower. Did you ever notice how it **holds the arc** to the tip? Any old carbon will do for any old screen, but if you want to put on the best show in town go to your dealer and say

SPEER HOLD-ARKS

SPEER
"Directo" Carbons for D. C. Projection

SPEER
"Alterno" White Combination Carbons
for A. C. Projection

SPEER CARBON COMPANY
SAINT MARYS, PA.

EAGLE ROCK FILM

The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey

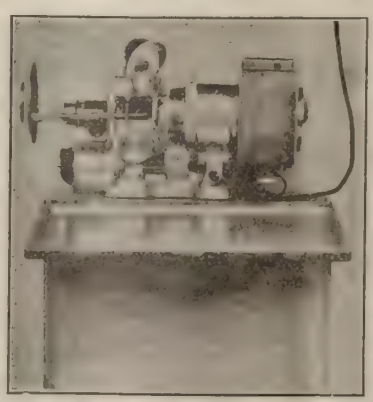
If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

"THE COSMOGRAPH"

Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE



The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.

BROADWAY FILM BUILDING
CINCINNATI, OHIO

729 SEVENTH AVENUE
NEW YORK CITY

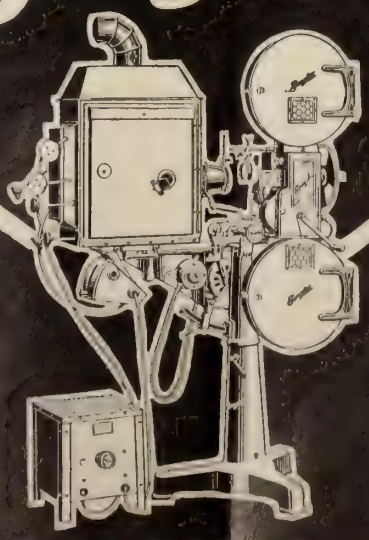
ATTRACTIVE PROPOSITION TO DEALERS

Simplex

REPUBLICANS
and
DEMOCRATS

have nominated their
best men for President
and WHO WOULDN'T WANT
TO BE PRESIDENT?
For aren't the splendid
White House Movies
being shown on a peerless

Simplex PROJECTOR



THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

CAPITAL $ 2.000 000

MOORE'S THEATERS CORPORATION

TOM MOORE President

Washington, D.C.

April 26, 1920.

RECEIVED OFFICE OF SALES DEPARTMENT APR 27 1920 12 09 PM NICHOLAS POWER CO. INC

Nicholas Power Company,
90 Gold Street,
New York City, N.Y.

Attention of Mr. Will C. Smith, General Manager.

Gentlemen:

As I am about to begin the construction of two additional theaters in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machine, want to get my order in early.

I have, as you know, been using your machines for the past 15 years, during which time I have of course tried about every machine manufactured, with the result that I have always had to replace such other makes with Powers to be sure I had the best. I am taking no chances of further experimenting--hence the above order.

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser. Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

"More power to the Powers."

With thanks for past and future courtesies, believe me to be

Very sincerely yours,

Tom Moore

President,
Moore's Theaters Corporation.

TM:WG.

Paragraph No. 1 of this wonderful letter displayed this week—next week No. 2

No. 1—Tom Moore Places An Order for Power's Projectors

As I am about to begin the construction of two additional theatres in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machine, want to get my order in early.

Tom Moore

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.